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ABSTRACT

In a "College English" article, B. M. Kroll describes the educational and philosophical foundations of three perspectives on the teaching of writing: interventionism, maturationism, and interactionism. These three developmental perspectives offer a useful way of reviewing, evaluating, and classifying textbooks written for basic writers. The predominant philosophy of basic writing instruction is interventionism. Essentially, an interventionist sees the purpose of the teachers and textbook as being to intervene in the learning process in order to teach the conventions of acceptable form and usage. Thus, an interventionist course is teacher- and text-centered. Two interventionist textbooks are William Kerrigan's "Writing to the Point: Six Basic Steps," and J. D. Gallo and H. W. Rink's "Shaping College Writing." The maturationist perspective assumes multiple realities, individual voices, and diverse forms. The maturationist composition course centers on exploring the mind of the writer rather than on prescriptive conventions. R. B. Donald and others' "Writing Clear Paragraphs" is a maturationist textbook, somewhat similar in format to the Gallo and Rink book. The interactionist approach attempts to balance text, writer, and reader in the active process of creating a particular message in an appropriate form for an identified audience. Examples of interactionist texts include "Writing Without Teachers" by P. Elbow and "Writers Writing" by Lil Brannon, Melinda Knight, and Vara Neverow-Turk. A 24-item annotated bibliography on Basic Writing rhetorics is appended. (HTH)

A Classification and Review of Basic Writing Rhetorics

A Paper Presented at the Thirty-fourth Annual Conference on College Composition and Communication

Detroit, Michigan, 18 March 1983

by

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Running Head: Basic Writing Textbooks

Abstract

In "Developmental Perspectives and the Teaching of Writing", (College English, 41 [March 1980], 741-52), Barry M. Kroll describes the educational and philosophical foundations of three perspectives on the teaching of writing: interventionism, maturationism, and interactionism. Kroll's three developmental perspectives offer a useful way of reviewing, evaluating, and classifying textbooks written for Basic Writers. This paper describes each philosophy and then goes on to give examples of Basic Writing rhetoric texts that reflect each philosophy's influence. Such a classification and review should help teachers choose textbooks that match their own and their department's pedagogical philosophy.

A Classification and Review of Basic Writing Rhetorics

Donald Murray's call to "Teach Writing as a Process not Product"[1] and Maxine Hairston's cogent argument that "our profession is probably in the first stages of a paradigm shift" away from the current-traditional paradigm and toward a process-centered pedagogy[2] are news to few of us these days. But as a teacher of Basic Writing--a course too often assigned to unwilling and prescriptivist teachers--I also pay attention to Hairston's caveat, that "the admonition to 'teach process, not product' is [not] now conventional wisdom."[3] And yet like Hairston, I hear the not-too-distant winds of change.

If Richard Young is right when he says that an examination of the textbooks of a discipline will reveal the dominant theoretical perspective of that discipline,[4] then my examination of Basic Writing rhetoric textbooks reveals that, while the current-traditional paradigm remains the predominant one in Basic Writing, other perspectives are cutting decisive inroads. In a dual effort to seek out texts that complemented my own and my colleagues' pedagogies and to determine, in accordance with Young's suggestion, the direction in which the winds of current Basic Writing practice seem to be blowing, I examined some forty recent BW rhetorics, classifying them according to three developmental philosophies: interventionism, maturationism, and interactionism.

In "Developmental Perspectives and the Teaching of Writing" (College English, 41 [March 1980], 741-52), Barry M. Kroll examines the educational and philosophical foundations of each of these three developmental perspectives. Not only does his article describe changes that have taken

place in the teaching of writing over the past eighty years, but, more to the point at hand, his classification provides a set of criteria by which we can evaluate our textbooks and the programs in which we use those texts. In the remainder of this paper, I will present the defining characteristics of each of Kroll's developmental perspectives and then describe representative Basic Writing rhetorics that exemplify the guiding philosophy of each perspective. Table 1 summarizes the major tenets of each perspective, and the appendix classifies and annotates twenty-four BW rhetorics that fit within the full range of the three perspectives.

INTERVENTIONISM

The predominant philosophy of Basic Writing instruction is interventionism. Essentially, an interventionist sees the role of the teacher and textbook to intervene in the learning process in order to dispense the conventions of acceptable form and usage. Thus the interventionist course is teacher- and text-centered. The archetypal interventionist rhetoric text would emphasize the written product; would present a linear, formulaic conception of the composing process (i.e., outline, write, and revise); would stress the traditional modes of narration, description, exposition, and argument (with primary emphasis on exposition and secondary stress on argument); would devote a great many pages to patterns of paragraph development (comparison, classification, exemplification, etc.); would probably include models of "good" (i.e., professional) writing that students are to emulate; and would likely devote a number of pages to style. For the interventionist, the writer's task is to capture reality accurately in the universal conventions of usage and form.

One popular and well-selling example of an interventionist textbook is

Table 1. Distinctions in Emphases and Assumptions Among Interventionism, Interactionism, and Maturationism.

INTERVENTIONISM	INTERACTIONISM	MATURATIONISM
Emphases on:	Emphases on:	Emphases on:
product teacher as dispenser of accepted conventions textbook curriculum traditional rhetorical modes (narration, description, exposition, argument) expository patterns of development (comparison, classification, definition, exemplification, etc.) models of polished writing and analyses of them linear composing process (plan or outline, write, revise) style (subordination, coordination, parallelism, economy, variety, etc.) conventions of mechanics, usage, punctuation, and grammar--the belief that teaching editing is teaching writing	the writing process invention and discovery strategies problem-solving strategies rhetoric: creating the appropriate voice, form, and message for the particular audience and occasion communication between writer and reader personal and expository writing	the writer the writing process the growth of the writer through self-examination and self-discovery the discovery of voice the discovery of appropriate form the process of knowing through writing personal or expressive writing
Assumptions:	Assumptions:	Assumptions:
Reality is unchanging, and the writer's task is to describe reality accurately, which means within the conventions of accepted language and forms.	Writing is an ongoing and recursive process of discovery and of knowing, a dialectical process of accomodation and assimilation. Reality lies between reader and writer, is continually recreated in the interaction between each.	Writing is epistemic, a way of knowing and creating the world. Reality is not *a priori*, but is made and remade by the writer.

Christopher Hayes, "Reviewing and Classifying Basic Writing Rhetorics" CCCC, Detroit, 18 March 1983

William J. Kerrigan's Writing to the Point: Six Basic Steps (New York: Harcourt Brace Jovanovich, 1979). As its title suggests, the book advocates a sequenced and behaviorist program of instruction, thereby placing it at the center of instruction--and of interventionism. The student-writer begins writing only a topic sentence, then in subsequent chapters learns how to add detail sentences of various functions, to insert transitions, and to conclude with a closing sentence. The book's reliance on a lock-step, sequenced structure--both in teaching and in writing--is apparent in the introductory remarks to the instructor:

> This isn't a reference book for students to consult while the instructor is left to create the course; the book itself is the course. . . . The course in this book is highly structured, and it teaches highly structured writing--which is just what students want and certainly need. (p. v)

Some thirty pages later, Mr. Kerrigan compares the study of writing to learning the skill of calligraphy and to the sequenced study of mathematics and music. The implication is that students can best learn to write by following a programmed course of study.

Another textbook that speaks to students in a more conciliatory tone but that still follows the interventionist emphasis on form is Gallo and Rink's Shaping College Writing, 3rd ed. (Harcourt Brace Jovanovich, 1979). The book treats primarily the construction of the well-made paragraph because it represents, so say the authors, the "essay in miniature" (p. v). The authors' belief that the whole is a composite of its parts--parts that can be learned and practiced separately and sequentially--also guides the textbook's movement from the paragraph to the essay. "Teaching students

to make the eventual transition from the paragraph to the essay," write Gallo and Rink in the Preface, "seems to us more logical than starting with the whole and then, only as a kind of afterthought, considering its parts" (p. v)--a perspective in contrast to that of at least one maturationist, as we shall see later. In their prefatory remarks, the authors state that their text "is adaptable to any basic composition course in which emphasis is placed on the principles of structure and concrete support as a means of teaching students to write" (p. vi). The structural model throughout is the five-paragraph essay, which in chapter 6 takes on the shape of the "Block I." The long horizontal top and bottom of the "I" represent the broad ideas introduced and restated in the introduction and conclusion respectively, while the long vertical middle of the "I" represents the developed body of the essay. Moreover, within the vertical section appear three smaller "I"s, each representing the structure of a body paragraph. The key to effective writing lies in finding the correct symmetrical form.

An interventionist textbook somewhat similar in format to Shaping College Writing is Robert B. Donald and others' Writing Clear Paragraphs, 2nd ed. (Englewood Cliffs, N. J.: Prentice-Hall, 1982). This book also leads students from the paragraph to the essay, and does so by emphasizing the structure of the paragraph. But it emphasizes two features of form that Shaping College Writing does not. First, the chapters in Writing Clear Paragraphs are arranged according to modes and expository patterns; second, at the end of each chapter appear explanations and exercises on sentence- and word-level skills and conventions. Each chapter follows a common format with three major sections: Organization, Sentences, and Words. An example from the Table of Contents illustrates the book's attention to form and usage:

CHAPTER V
comparing and contrasting

ORGANIZATION 111 Two Basic Methods for Organizing Comparisons and Contrasts 111 Topic Sentence 112 Body 114 Conclusion 121

SENTENCES 121 Agreement of Subjects and Verbs 121 Agreement of Pronouns and Antecedents 127

WORDS 132 Metaphor and Simile 132 Cliché 135.

None of these three textbooks emphasizes what has come to be called the "process" of composing. Instead, their authors present writing as a learnable skill that can be mastered if the student follows a prescribed sequence of steps and masters the conventions that traditional authorities have agreed upon in their analyses of well-composed products.

MATURATIONISM

If the interventionist text and teacher assume an a priori reality that remains relatively stable and that can be described accurately through the conventions of form, the maturationist perspective assumes multiple realities, individual voices, and diverse forms. Not prescriptive conventions, but the exploring mind of the writer lies at the center of the maturationist composition course. The maturationist teacher and textbook would not necessarily ignore conventions of form and style, but the primary emphases would fall on developing writing fluency, using writing as a means of self-discovery, and encouraging the student to allow the organic process of writing to dictate relevant content, appropriate structure, and authentic voice. Textbook authors commonly associated with such an approach to writing include Peter Elbow, Lou Kelly, Ken Marcrorie, James E. Miller, and Donald Murray.

Peter Elbow's Writing Without Teachers (New York: Oxford Univ.

Press, 1973) is perhaps the best-known book among teachers with a maturationist bent. Along with Macrorie, Elbow popularized freewriting as a way of exploring ideas and feelings, of finding an authentic voice, and of allowing the preconscious mind to find form. Writing is a natural activity of mind, one that has too often been made to seem unnatural by artificial constraints:

> In a sense I'm saying, "Yes, freewriting invites you to write garbage, but it's good for you." But this isn't the whole story. Freewriting isn't just therapeutic garbage. It's also a way to produce bits of writing that are genuinely <u>better</u> than usual: less random, more coherent, more highly organized. . . . It happens because in those portions of your freewriting that <u>are</u> coherent--in those portions where your mind has somehow gotten into high gear and produced a set of words that grows organically out of a thought or feeling or perception--the integration of meanings is at a finer level than you can achieve by <u>conscious</u> planning or arranging. (pp. 7-8)

For Elbow, the conscious planning and arranging are necessary stages in editing a piece of writing, but for purposes of invention, Elbow would probably agree with Barrett J. Mandel, who contends that "writing increases in fluency and specificity to the degree that the conscious mind is <u>not</u> present to itself" and that "one writes before one is conscious of what one has to say."[5] That is, one does not mechanically think and plan and then write. Rather, to quote Mandel again, "writing . . . unfolds truths which the mind then learns."[6] Invention, concept-formation, planning, and organizing occur as one writes, as the human

mind, doing what it naturally does, generates a logical flow of connections among images, words, and syntax. Along the same lines, Elbow argues against the interventionist advice to work first on parts of an essay, and then to combine the parts into a whole, advocating instead that composing is a holistic process, not an atomistic one (p. 72).

However, Elbow does not ignore the necessity of shaping writing to fit the needs of the reader, and in the second half of Writing Without Teachers, he stresses the importance of receiving feedback from other writers. "Writing is not just getting things down on paper," he says in chapter 4, "it is getting things inside someone else's head"; it's a "transaction with other people." In his emphasis on writing as a transactional activity, Elbow points out the necessary interaction among writer, reader, and message.

A more recent textbook that combines the maturationist tenets of self-discovery and the recursiveness of the writing process is Lil Brannon, Melinda Knight, and Vara Neverow-Turk's Writers Writing (Montclair, N. J.: Boynton/Cook, 1982). The book's introduction, subtitled "(Not the Usual Hogwash)," might be read as a manifesto for those who advocate teaching process, not product:

> This book is not the usual hogwash about writing. You won't find grammar drills or handbook exercises; you won't find a chapter on the paragraph or lessons on description, narration, exposition, and argument. This book is not just another collection of rules and model essays. . . . It won't provide you with skills to be mastered, or introduce you to progressively harder concepts to be learned and applied.

> In fact, this book is not a textbook at all; rather, it's what Ken Macrorie calls a "context book," a book which demands that your own writing be the real focus of concern, so that you learn to write by writing and learn to reformulate by internalizing the questions of readers. . . . (p. 1)

Like other maturationist books, Writers Writing does more to inspire students to want to write than it offers rules for good writing. From the beginning, the book debunks traditional advice on the one best way to write by presenting testimonies from professional and student writers on their very different composing habits. Right away, students using the book begin to understand that they, not someone else, have the freedom and the responsibility for finding the process that works best for them. Subsequent chapters explore the ongoing search for meaning in the recursive and complementary activities of drafting and revising; exemplify how keeping a journal and writing in the expressive mode help writers find and give power to the meaning they want others to understand; and offer practical advice on how to use a reading response group and an experienced reader's (the teacher's) reactions in order to transform writer-based into reader-based pieces. Although there are many examples of exploratory and polished writing from well-known names such as Henry James, Nathaniel Hawthorne, Ernest Hemingway, and F. Scott Fitzgerald, most of the drafts, responses, and revisions are student-generated and of both personal and academic interest.

The drawback that some teachers will see with such maturationist textbooks is that, while they encourage fluency, they seem to take too long to get to the heart of the matter--academic "theme writing,"

The attention devoted to self-expression and exploratory drafting is fine for the "armchair writer," they might argue, but unnecessarily indulgent and time-consuming in the time table to teach students the conventions of audience-centered academic discourse.

INTERACTIONISM

If interventionism stresses the conventional forms of the well-made text, maturationism advocates invention as a key to discovering the authentic self and voice and the appropirate form to express them in. The interactionist approach, however, attempts to balance text, writer, and reader in the active process of creating a particular message in an appropriate form for an identified audience. In its emphasis on audience, interactionism has affinities with the New Rhetoric, and by engaging students and teacher in identifying and solving problems, interactionism shows its affinity with cognitive psychology (a la Piaget, Vygotsky, and Freire) and with John Dewey's theories of progressive education.

Space permits an examination of only one type of interactionist textbook, the case study book, and one of the best examples of the many case study books is Linda Woodson's From Cases to Composition (Glenview, Il.: Scott, Foresman, 1982). Arranged by traditional rhetorical modes and expository patterns, the book seems to align itself with the interventionist attention to form. Yet the book also advocates invention and other rhetorical concerns in its author's assumption that "writers write best when they have a sense of purpose and audience, and control of pre-writing processes." Because most of the book's forty-six cases describe realistic situations students might actually encounter and because audiences and purposes are

specified, the assigned memos, letters, and essays seem less like empty exercises and more like real communication--or at least more like a dress rehearsal than like an acting lesson.

A typical case asks the writer to assume the role of a newly hired director of a YMCA-sponsored Outward Bound program whose first responsibility is to set up a rappelling course for twelve-year-old inner-city kids. For Assignment 1, the student-writer composes an ad for a part-time rappelling instructor. In Assignment 2, the class or student examines three application letters (provided in the textbook), decides which two candidates to interview, and writes a letter of regret to the rejected applicant. For Assignment 3, the writer composes an introductory presentation on rappelling for the Outward Bound youngsters, modifying a technical description provided by the hired instructor.

For all cases, students are provided with raw information, asked to discuss it and the assignments with classmates, and then assigned to write an effective response based on the rhetorical situation. The student should be learning how to work cooperatively with other students, how to define and solve problems, how to interpret, synthesize, and invent information, and how to shape a response to a particular audience for a specific purpose in an appropriate voice. The emphasis is on communication--on attempting to capture in language the fluid and shifting reality that, paradoxically, both separates and joins writer and reader.

In a classification such as this, one runs the risk by oversimplification of pigeonholing Basic Writing textbooks and teachers and of limiting pedagogy to practices that fall within a narrow theoretical framework. And yet every time we read a set of student-papers, we

measure our goals against our students' outcomes and, consciously or unconsciously, evaluate our methodology. Though restrictive and incomplete, the triad of developmental perspectives presented here offers a theoretical focal point for reconsidering our goals and judging the effectiveness with which our textbooks match those goals. At the least, we may find a need to adjust the "fit" and so choose a different kind of textbook. At most, we may find ourselves adrift in the crosswinds of change, and if that is the case, we might find in the triad a beacon that will point out a clear direction in choices of theory and textbook.

Notes

[1] "Teach Writing as a Process not a Product," in Rhetoric and Composition: A Sourcebook for Teachers, ed. Richard L. Graves (Rochelle Park, N. J.: Hayden, 1976), pp 79-82.

[2] "The Winds of Change: Thomas Kuhn and the Revolution in the Teaching of Writing," College Composition and Communication, 33 (February 1982), 76-88.

[3] Ibid., p. 78.

[4] "Paradigms and Problems: Needed Research in Rhetorical Invention," in Research on Composing: Points of Departure, ed. Charles R. Cooper and Lee Odell (Urbana, II.: National Council of Teachers of English, 1978), p. 31.

[5] "The Writer Writing Is Not at Home," College Composition and Communication, 31 (December 1980), 372-73.

[6] "Losing One's Mind: Learning to Write and Edit," College Composition and Communication, 29 (December 1978), 366.

APPENDIX

A Classification and Review of Twenty-four Basic Writing Rhetoric Textbooks

The 24 Basic Writing rhetorics listed below represent only a handful of the many that are on the market. I'm sure I've overlooked a number of good textbooks, some of which I haven't seen. The annotated bibliography, then, is by no means an exhaustive listing of current or even recommended BW rhetorics.

In fact, I've made no evaluative ranking of the texts I list here. The numbers in the far left margin indicate, in my opinion, where a text lies along an imagined continuum ranging from interventionism (1 and 2) to interactionism (3 and 4) to maturationism (5 and 6). (The terms "interventionism," "interactionism," and "maturationism" I borrow from Barry Kroll, "Developmental Perspectives and the Teaching of Composition," CE [March 1980].) Beneath each number, texts are listed alphabetically by author's last name.

1 Casty, Alan. Improving Writing: A Positive Approach. Englewood Cliffs, N. J.: Prentice-Hall, 1982. (322 pp.)

Begins with discussion of specific and concrete words; moves to development of sentences, paragraphs, and essays; goes on to style and sentence-combining exercises; continues on to modes and expository patterns; and ends with five chapters of readings based on stylistics and modes.

Donald, Robert B., et al. Writing Clear Paragraphs. 2nd ed. Englewood Cliffs, N. J.: Prentice-Hall, 1983. (264 pp.)

Emphasis is on the paragraph and the modes and expository patterns of development. The final chapter introduces the essay. Each chapter begins with a discussion of paragraph organization and then goes to discussions and exercises on sentences and words. Contains good, clear examples of effective paragraph models, some written by students. Exercises are varied, some of which call for student writing.

Gallo, Joseph D., and Henry W. Rink. Shaping College Writing: Paragraph and Essay. 3rd ed. New York: Harcourt Brace Jovanovich, 1979. (165 pp.)

The book treats primarily the construction of the well-made paragraph, which the authors see as the "essay in miniature" (p. v). The authors state the book "is adaptable to any basic composition course in which emphasis is placed on the principles of structure and concrete support as a means of teaching students to write" (p. vi,). The archetype is the five-paragraph essay, which is illustrated as an I-beam. The eight chapters treat The Topic Sentence, Unity, Coherence, Support, Organization, The Form of the One-Paragraph Essay, The Form of the Essay, and Methods of Paragraph Development.

1 Howard, C. Jeriel, and Richard Francis Tracz. The Paragraph Book. Boston: Little, Brown and Company, 1982. (148 pp.)

The authors write that the materials in the book "grew from our conviction that the paragraph is the ideal unit of composition for careful study in basic writing classes and laboratories. . . . Within the framework of the paragraph students can learn about all of the standard forms of rhetorical development" (p. v). Chapters One through Four deal with "The Basics of the Paragraph" (indention, topic sentences, unity, coherence), "Patterns of Organization" (order of importance, order of time, order of space), "Types of Development" (expository patterns), and "Consistency and Style" (tense, number, person, voice, tone). Lots of diagrams of what paragraphs look like; some fill-in-the-blank kinds of exercises, as well as some student-generated writing assignments. Has many examples, most from professional writers and most about 150 to 250 words.

Kirszner, Laurie G., and Stephen R. Mandell. Basic College Writing. 2nd ed. New York: W. W. Norton, 1982. (242 pp.)

Emphasis is on the 350-to-500-word thesis-and-support essay. The authors note: "The first section . . . develops a schematic model or diagram that illustrates . . . a pattern for organizing your ideas into an essay. The second section . . . examines . . . different techniques and patterns that work in introductory, body, and concluding paragraphs. The third and fourth sections deal respectively with the sentences and words of the essay" (p. xiii). Little attention to audience and purpose; emphasis is on form.

Ostrom, John. Better Paragraphs and Short Themes. 5th ed. New York: Harper & Row, 1983. (103 pp.)

Emphasis is on the 150-word expository paragraph. Attention to topic sentences, unity, development, coherence. Chapters One through Seven cover paragraph unity, paragraph development, sentence unity, paragraph coherence, sentence coherence, expository patterns of paragraph development, and the short theme. Traditional advice about qualities of good writing. Many professional models, some student examples. Exercises most often examine text and include little student-generated writing. But each chapter has suggested writing assignments. Back cover has brief guide to punctuation.

1.5 Stephens, Rory D. Sequence: A Basic Writing Course. New York: Holt, Rinehart and Winston, 1982. (253 pp.)

Aimed at developmental and advanced ESL students. Emphasis is on "how written communication differs from spoken communication" and on "learning to write as a process of grafting new skills onto old" (p. v). Book contains 14 chapters, the odd numbered ones treating writing and the even units dealing with grammar. The "writing" chapters move from prewriting (chapters 1, 3, 5) to writing (chapters 7, 9, 11), and chapter 13 deals with rewriting. The grammar units often ask students to deal with their own writing, as well as to fill in blanks. The "writing" chapters follow common format: explanation, brief reading assignments (some student, some professional writing) and questions, and a writing exercise. A readable book with a comfortable tone.

2 Cavender, Nancy, and Len Weiss. Thinking in Sentences: A Guide to Clear Writing. Boston: Houghton Mifflin, 1982. (169 pp.)

A unique book that focuses on the generation of the sentence--and on clusters of related sentences. The book moves students from the concrete and specific to the abstract and general; deals with sentence logic (subordination and coordination); ends with making judgments, gathering evidence, and structuring paragraphs. Exercises are interesting and almost always call for writing, and so focus on invention at the sentence level. "Thinking in Sentences is designed to move students from concrete thinking to abstract, conceptual thinking so that, after completion of this text, they are ready to apply these skills to writing paragraphs and essays" (p. x).

Kinney, James, et al. Understanding Writing. New York: Random House, 1983. (329 pp.)

The book is equally appropriate for freshman composition courses. It begins by exploring differences between speaking and writing, moves to consideration of audience (8 pp.), and to prewriting (5 pp.). It then moves to elements of effective paragraphs and on to modes and expository patterns (chapters 3-9). Later chapters deal with writing letters, memos, reports, and the appendices deal with sentences, sentence combining, and verbs and pronouns. Most model essays are from professionals.

Reynolds, Audrey L. Exploring Written English: A Guide for Basic Writers. Boston: Little, Brown and Company, 1983. (308 pp.)

The book begins by distinguishing written from spoken English. Is aimed at dialect and non-native speakers, as well as at the unpracticed Basic Writers. Exercises ask students to write, not just to fill in blanks. The book begins with a discussion of attitudes about langauge and writing, goes on to discuss and illustrate organizational patterns, and for the next 100+ pages deals with grammar, punctuation, style, mechanics, and sentence expansion. Frequent and effective use of sentence combining throughout all chapters.

Schoen, Carol, et al. The Writing Experience. 2nd ed. Boston: Little, Brown and Company, 1982. (258 pp.)

In the "Preface" authors state, "we have considered the process-oriented approach of the 1980s, the 'return to basics' of the 1970s, as well as the open, permissive approach of the 1960s, and we have taken from each what we regard as necessary and valuable" (p. v). Writing assignments move from private to public world. Each chapter begins with a group activity that encourages discussion, moves to in-class (prewriting) activities, to language learning section (verbs, pronouns, etc.), to reading examples, to formal writing assignments based on class discussions and in-class critiques. Chapters deal with description, narration, exposition, the entire essay (with a chapter focusing on comparison), the in-class essay, and ends with an appendix on grammar, punctuation, and spelling.

2 Schor, Sandra, and Judith Fishman. Random House Guide to Writing. 2nd ed. New York: Random House, 1981. (442 pp.)

The book sets out with the assumption that students have the grammar and language ability to write immediately. First two chapters (28 pp.) deal with prewriting. Chapters 3 through 6 deal with the narrative essay, with paragraphing skills, with the expository and argumentative essays, and with revision. Part Two, chapters 7 through 10, deal with sentences and style. Part 3 (chapters 11-15) deals with grammar and mechanics, and Part 4 concludes with chapters on the research paper and other "practical" writing assignments. The book uses professional and student models. The tone is lively and encouraging.

2.5 Blackman, Beverly Spears, and James W. Dewsnap. Clear Thinking, Clear Writing: Paragraphs Under Control. Belmont, Calif.: Wadsworth, 1982. (189 pp.)

The authors' emphases are on "reasons and ways to improve [students'] writing, ways to begin writing, and ways to build their confidence to continue toward improvement" (p. v). The book focuses on "a step-by-step, four phase process [thinking, drafting, re-thinking, writing] that can be used over and over again" (p. v). Textbook begins with focus on prewriting in first two chapters, goes to topic sentences and development in chapters 3 through 5, deals with revision in chapter 6, continues with coherence in chapter 7; chapters 8 and 9 treat sentences and words, and the book ends with the essay. Throughout appear samples of student planning and freewriting and exercises to help students become peer editors.

Clouse, Barbara Fine. Writing: From Inner World to Outer World. New York: McGraw-Hill, 1983. (375 pp.)

Attention to prewriting and invention, as well as to traditional modes and expository patterns. Each chapter after the first deals also with grammar and usage and contains numerous exemplars, from students and professionals. It may be a little advanced for weakest Basic Writers.

3 Dawe, Charles W., and Edward A. Dornan. One to One: Resources for Conference-Centered Writing. Boston: Little, Brown and Company, 1981. (354 pp.)

Contains a good instructor's manual that gives valuable advice on the writing and conferencing processes. Text emphasizes prewriting, journal keeping, the composing process, audience awareness, and traditional patterns of development. Also has a brief handbook in appendix. Exercises are clear and appropriate. Emphasis throughout is on student writing and revision.

3 Krupa, Gene H. Situational Writing. Belmont, Calif.: Wadsworth, 1982. (260 pp.)

The situations are similar to cases, but are not as detailed as Woodson's (see below) cases, for instance. Students are given a briefly described situation and asked to write, based on a given purpose, occasion, audience. Each chapter also gives sample student essays written in response to the situations assigned and Krupa's (and other students') responses to those essays. Each chapter begins with a set of guidelines to be learned and followed, and ends with an assessment form for self- and peer-critique. Cases are arranged from least to most complex, but the book has alternate table of contents listing cases focusing on purpose, theme, traditional modes, levels of abstraction, and audience. 48 cases.

Lannon, John M. The Writing Process: A Concise Rhetoric. Boston: Little, Brown and Company, 1983. (418 pp.)

Appropriate for "advanced" Basic Writers. Emphasis on audience, occasion, purpose, and the recursiveness of the writing process. Pages 1-34 deal with invention, audience, purpose, message. Thereafter, chapters move to the paragraph and its development, to style and diction, to the essay, to traditional modes and patterns of development, to the research paper, and the book ends with a handbook section. The text contains professional and student writing models; has a very good teacher's manual.

MacDonald, Kathleen. When Writers Write. Englewood Cliffs, N. J.: Prentice-Hall, 1983. (280 pp.)

The text "presents the writing process as richly varied and recursive rather than linear. It emphasizes the writer's intended audience and reason for writing to that audience. And unlike many other texts, it integrates audience and purpose with the writing process" (p. xi). The text is divided into three emphases: writer's sense of audience, the writing process, the writer's purposes and techniques. The section on the writing process treats various techniques of prewriting (including doodling, freewriting, brainstorming, taking a break) and of revising. Good student examples of drafts in progress. Heavy attention to audience and writing process. Good exercises. May be advanced, though, for weakest Basic Writers.

Tedlock, David, and Paul Jarvie. Casebook Rhetoric: A Problem-Solving Approach to Composition. New York: Holt, Rinehart and Winston, 1981. (242 pp.)

Emphases are on problem solving, audience awareness, writer's purpose, use of conventional rhetorical modes, and on the collaboration of students and teacher in the writing and thinking process. Contains an alternate table of contents that lists cases by topics. Cases are interesting, although a few may be advanced for some Basic Writers. Part One, which deals with audience, purpose, invention, and organization (108 pp.), contains good student samples.

3 Woodson, Linda. From Cases to Composition. Glenview, Ill.: Scott, Foresman and Company, 1982. (276 pp.)

In the "Preface," Woodson notes: "The case method assumes that writers write best when they have a sense of purpose and audience, and control of pre-writing processes. The context of a case assignment provides a purpose, and audience, and a set of problems to be solved." The book begins with discussion of the "case" and of writer, message, and audience. It goes on to cover problem-solution and other modes and expository patterns in subsequent chapters. There are also chapters on persona, research, and a brief handbook. Each chapter contains a discussion of the chapter's focus (e.g., cause-effect) and then gives three cases for prewriting and writing. 47 cases.

4 Field, John P., and Robert H. Weiss. Cases for Composition. Boston: Little, Brown and Company, 1979. (256 pp.)

"Three major assumptions underlie the book: that writing can be taught most effectively when students accept its purpose, that all of the reading in a writing course should lead clearly and directly to writing, and that the principles of good writing are better learned from the experience of writing than from prescribed rules" (p. vii). The book may work best in a more "advanced" BW course, but the cases are generally interesting and followed by appropriate writing assignments. The emphases, of course, are on situation and audience. Cases are presented from least to most complex, but there is an alternate table of contents (including Topics and Themes and Modes of Discourse). Contains 50 cases. A very good teacher's manual is available.

Veit, Richard C. The Little Writing Book: Cases for Rhetorical Expression. Englewood Cliffs, N. J.: Prentice-Hall, 1982. (140 pp.)

Chapters move from autobiography to narration to description to audience and style to problem solving to analysis and other traditional patterns of thought and essay development to professional writing (memos, letters, etc.) to persuasion--30 chapters in all. Each chapter begins with a case, asks students to freewrite on the case or on a similar personal experience, gives a formal assignment (based on freewritings) detailing an audience and purpose, and guides students in prewriting activities for the formal assignment. Emphases on audience, situation, and prewriting.

5 Brannon, Lil, et al. Writers Writing. Montclair, N. J.: Boynton/Cook, 1982. (179 pp.)

Borrowing from Ken Macrorie, the authors call their book a "context book" instead of a textbook, since their book "demands that your students' writing be the real focus of concern, so that you learn to write by writing and learn to reformulate by internalizing the questions of readers" (p. 1). The book is clearly process-oriented, with heavy emphasis on students' (and some professional writers') writing habits and processes, on invention and discovery, on drafting, revising, and peer response. The book has numerous essays in various stages of drafting, as well as intelligent writing assignments. The tone and voice are encouraging and confident--inspiring. An excellent book, though perhaps too advanced for some Basic Writers. An excellent book for writing teachers, too.

Elbow, Peter, Writing Without Teachers. New York: Oxford Univ. Press, 1973. (196 pp.)

What more needs to be or can be said about this book? Its tone is dynamic and inspiring. It treats prewriting, freewriting, drafting, rewriting, and peer editing fully and creatively. For use at any writing level. An excellent book for students and teachers.