THE WRITER'S NOTEBOOK

A Guide to Disciplined Writing

By Russell J. Jandoli

and Anthony Cardinale

INTRODUCTION

> There is no way to success in our art
> but to take off your coat, grind paint,
> and work like a digger on the railroad,
> all day and every day.
>
> --Ralph Waldo Emerson,
> The Conduct of Life

The Writer's Notebook is based on some tried-and-true and much abused ideas about becoming an effective writer. The chief idea is that unless you intend to write now--and do write now--you would do best to consider some other avocation or station in life.

Whether this guide to disciplined writing represents new information for you or review or some of both, the book will prove illuminating. But it can't perform its principal function of making you a better writer unless you yourself make a firm commitment to writing as a skill to be perfected, as well as an art to be appreciated.

It doesn't matter how many or few writing teachers you have had, or how worthy or inadequate they may have been. You, now in the final analysis, constitute the determining

factor in the writing process, in both learning and doing.

The learning and doing process calls for the teacher to serve merely as a leader, a guide. The burden, as in all true education, forever remains with the learner. You must do the learning, you must do the doing.

It follows that you may teach yourself writing. Writers through the ages have. Wherever you stand in your writing education or career, you must accept the fact that you can and must teach yourself writing. Writing is almost wholly personal; the most competent teacher, indeed, may not be the most competent writer. To be sure, the best writers don't always make the best teachers of writing.

The method of this book assumes acceptance of Thomas Edison's well-known emphasis on perspiration. But it never denies that inspiration, confidence, necessity and other impelling factors most certainly help. The method requires at the outset that you take seriously these three undertakings:

1./ Read the examples and complete the assignments at the end of each chapter before progressing to the next.

2. Follow the prescribed path set by the chapters, and in particular take care not to skip through the fundamentals laid out in Unit 2: Back to Basics. You must agree to travel safely through this minefield before going on to the ensuing chapters. For those well versed in grammar and spelling and the rest, this area will prove a pleasant walk along familiar paths. For others, it may mean a veritable voyage through the desert, a voyage that must be survived.

3. Keep records of your writings and the critiques provided by teachers, and friends ~~and~~ writers. This includes not only the assignments suggested here, but all writing you may do. It also means keeping a journal or diary and, when the time comes, a record of markets to which manuscripts are to be sent. That is why this book is published as a 3-ring notebook.

This notebook deals with both basic techniques that will be difficult for some, and advanced techniques that ~~will~~ should prove challenging to all. But there seems no reason to doubt that a person with average intelligence, with interest and desire, and with a capacity for the discipline of work, can attain to a measurably improved writing style by following the plan of the notebook.

CONTENTS

Appendices

There is no way to success in our art but to take off your coat, grind paint, and work like a digger on the railroad, all day and everyday.

-- Emerson, Conduct of Life: Power

The Writer's Notebook is based on some tried and true and much abused ideas about becoming an effective writer, the chief of which is that unless you intend to write now, and do write now, you would do best to consider some other avocation or station in life. Whether the guidelines presented here represent new information for you or review or some of both, the book can prove illuminating. But it can't perform its principal function of making you a better writer without your commitment to writing as a skill to be perfected, as well as an art to be appreciated.

The corollary suggests that however numerous your past or present writing teachers or however few, however worthy or inadequate they may have shown themselves to be, you, now and in the final analysis, constitute the determining factor in the writing process. The learning and doing process, from the etymology of the word educate itself, calls for the teacher serving as a leader, a guide. The onus, as in all true education, forever remains with the learner. You must do the doing.

It follows that you may teach yourself writing. Wherever you stand in your writing education or career -- to emphasize the point, you must accept the fact that you can and must teach yourself writing. Writing's almost wholly personal; the most competent teacher, indeed, may not be the most competent writer. To be sure, the best writers don't always make the best teachers of writing.

The method of this book assumes acceptance of the Edisonian dictum of emphasis on perspiration, never denying that inspiration, confidence, necessity and other impelling factors most certainly help. It requires as a minimum from the reader who means to write effectively these three undertakings:

1. Completion of the assignments at the end of each chapter before progressing on to the next.

2. Following the prescribed path set by the chapters, and in particular taking care not to skip through the fundamentals laid out in Chapters 5 to 9. The reader must agree to travel safely through this minefield before going on to the ensuing chapters. For those well-versed in grammar and spelling and the rest, this area will prove a pleasant walk along familiar paths. For others, it may mean a veritable voyage through Hades which must be survived.

3. Keeping records of your writings and your critiques, those provided by others like teachers, friends and writers -- and these in turn evaluated by you. This includes not only assignments suggested here but all writing you may do. It involves also keeping a journal or diary and, when the time comes, a record of markets to which manuscripts are to be sent.

Although this work deals with basic and advanced techniques both, there seems no reason to doubt that a person with average intelligence, with interest and desire and with a capacity for the discipline of work cannot attain to a markedly improved style following the prescriptions of the notebook.

First Question: Really Now -- Can Writing be Taught ?

LET'S TRY IT THE HARD WAY FIRST !

Students perenially inquire and professors perennially debate the issue: can the student be taught to write effectively?

Some with only a passing acquaintance with the mother tongue, many of them language teachers themselves, insist in proclaiming that writing can't really be taught, while some who can write acceptably well prefer to assume that they were never taught writing in school at all but acquired their skills from on high -- or by osmosis, simply by reading and by exposure to a proper upbringing.

Each side's legitimate arguments merit attention and acceptance, with compromise. We stand on the side that contends that writing can indeed be taught and that what you already know about written expression confirms this, whether you were parent-taught, or teacher-taught, or self-taught.

We hasten to concede that one cannot really be taught the art of a Shakespeare or a Hemingway or a Marcel Proust, anymore than art classes produce Picassos and Michelangelos. You can be taught about writing as an art and understand and appreciate it as an art. But actually attaining to writing as an art rather than a skill and actually writing artful prose do admittedly call for innate gifts and acquired experiences, for ardor and inspiration and personality traits often beyond the would-be writer's capacity or control.

You can learn, with the proper intellectual, inspirational and artistic background, to write news stories, features, articles, documentaries , short stories, plays, television shows and even novels and poems. What you can learn and must learn, to be sure, may amaze you. The fund of knowledge about writing extends much beyond that of other disciplines. Writing may well prove the most complex, most demanding undertaking you have ever attempted. It will never grow simpler, never become easier.

Pat McGuire, a leading feature writer for the Denver Post, expressed the teaching-of-writing problem aptly:

> Banjo players have a saying that goes, 'Notes ? Hell, there aren't any notes. You just play the thing.'
>
> Writers also have a saying that sometimes tramples professional teachers into the ground: 'You can't learn writing. You either got it or you ain't.'
>
> Right away you'll note the grammar of the banjo player is better than that of the writer.
>
> Well, as a banjo-playing writer, I believe in half of the above. There aren't any notes and you just wham away at the old five-string until music comes out. But, sigh, there are things a teacher can get across to the astute student of writing -- like, you never start a sentence with a comma or, seriously, you never end a sentence without a period.

To develop into an effective writer, you would do well to learn first certain rudiments -- the principles and the techniques. You must master them until they become almost mindless pursuits, somewhat as a doctor becomes so proficient with the scalpel the instrument becomes an extension of himself. Never mind those popularists who disparage the study of grammar and rhetoric; more is involved here than rote and rule.

There's a discipline, e.g., that leads to accuracy and truth, to clarity and understanding, to a well-turned phrase that excites the reader and moves the world.

In learning the ground rules, you must involve yourself in as many kinds of writing as you can, whatever the medium. The broader the challenges, the more prepared you will find yourself. Tackle a broad spectrum of stylistic achievements; style may be regarded as a matter of wise choices from a wide range of possibilities.

This leads to a decision within yourself that you should not accept any single correct way of writing. Writing is a creative undertaking, not a job of casting molds. You tackle each writing task differently, as a project in itself, and you produce a piece of workmanship tailored to the need at hand.

You thus learn to write by writing, the implication being that you do not promise yourself that you will someday write but that you will write now, this very day. As Joyce Carol Oates, one of America's most prolific authors, observes, "the fact is simply that a writer . . . writes." A teacher can lead you into such self-improving situations, apprising you of the proved and accepted methods and procedures, encouraging you to write all kinds of copy, trying to make you come to understand that, every time you sit down to write, you must commit yourself to the painful exercise of creating a new work to meet the specific need facing you. Nothing remains the same except that one ineluctable fact, that unchanging tenet: you learn to write by writing.

Assignment No. 1

1. Set out for yourself a calendar or schedule in which you indicate that within a given time -- a month, three months but no more than year -- you will complete a given writing task, such as composing a magazine article, doing a feature for a newspaper, writing a television drama, completing a book. Assign most of your time for research and rewriting, figuring on about half or more for research alone. You can refine this schedule as you progress through the chapters and your writing. Be as detailed as you can now, regarding your interim and final deadlines as targets.

2. Start a journal. Begin by indicating what you have decided is the best time of the day for you to write. Commit yourself to this at the start of the journal. Specify also that you will write so many minutes or hours each day, no matter what. You can use a looseleaf book or a bookkeeper's journal, as Thomas Merton did in his best-selling Seven Storey Mountain.

   On the old television show, "You Bet Your Life," the late Groucho Marx asked C.S. Forrester, the famous author of the Captain Hornblower books: "What's your advice to people who want to wrte?" Forrester's answer was very, very brief.

   "Write!" he said.

   "Well," Groucho retorted,"that should stop a lot of would-be writers cold!"

   If you are seriously interested in becoming a writer or just improving your writing, do not go past this point without fulfilling assignment No. 1.

You've Heard It All Before: Now Do It !

A FEW CLUES . . .

How, specifically now, do you learn to write well ?

With almost monotonous repetition, writers and teachers of writing repeat: you learn to write by writing. As long as 2,000 years ago, the Stoic philosopher Epictetus (who, oddly enough, never wrote anything himself) told aspiring writers: "If you wish to be a writer, write." That's the soundest advice writer or teacher can give you. Next time you meet a professional writer, ask him for his No. 1 trade secret. You may be pleased to hear him paraphrase Epictetus.

Aside from this mandatory golden rule, writing's art depends on intelligence, on discipline, on reading, on life experiences, on ardor and dedication, and even, on occasion, on inspiration. Certainly writing requires effort and practice.

The teacher's notes thus offer no royal road to writing effective copy. Our proposals will only make what you've heard before sound harder than ever. Unless you determine now to follow the prescriptions for learning to write well by doing, surrender your dreams and ambitions and take up something easier, like digging ditches. William Styron, who spent 20 years writing The Confessions of Nat Turner (not fulltime, to be sure), says that he would rather have his son collect garbage than take to writing as a career.

While most students in high school and college may enjoy the luxury of learning or not learning to use the English language effectively, the aspiring writer has no such choice. Some writers have succeeded despite faulty grammar and atrocious spelling (O. Henry, for one), but very few who submit copy to editors on a regular basis with such costly shortcomings can long be tolerated. Some lawyers don't know their Blackstone as well as they might and some physicians haven't conquered their anatomy, but if they have survived as professionals, they have won despite these failings, not because of them.

This pertains to rhetoric, too. As Tony Cardinale, the Buffalo Evening News' investigative writer, points out, newspapers still use the established formulas like inverted pyramid and sometimes block paragraphing. So the creative newspaper reporter must master the old rules while at the same time seeking out opportunites for writing truly artistic pieces. Somewhere between these two extremes he will find a vast area of writing where it's possible to cover fairly routine material in a fairly artistic manner.

Some students will thus be confronted with the task of catching up with their basics while trying to gain proficiency in sophisticated techniques. In some cases, happily, only a review of the elements of language will be needed. Perhaps those for whom the S-V-O order or split infinitive or misplaced modifier is news should be given special instruction -- not dismissed, you understand, because some with inadequate preparation in the basics score well in the higher reaches of expression and need only the rules brought to their attention. Even those of an esoteric bent who wish to experiment with the language would do best to ground themselves in traditional forms and writing in traditional ways.

For some, the technicalities present a psychological bar. Because one has always encountered problems in grammar and spelling or because one's mother "never could spell" holds no validity. One grows and learns to tie his shoelaces and to perfect his golf swing. All grammar in everyday use can be contained in a book a fraction of the size of Reader's Digest and most of the hard-to-spell words you'll ever run into can be listed on a few sheets.

The path can easily be laid out by borrowing from Walter Pitkin's thinking that one progresses from a mechanical level of writing to logical and psychological plateaus and hopefully attains to artistic expression. We will thus proceed from principles to process to technique.

The desideratim of encouraging the student to think independently beyond the immutables, to innovate, to imagine, to create -- to do his or her "thing" -- must be understood and nourished. The student must write, write, write. In so doing, he must never lose sight of the necessity for conquering certain principles to the degree they will become second nature to him, just as any actor calling himself professional performs his art without worrying about his lines, as amateurs are wont to do. Then, and only then, can he progress to that turning point where he produces effective writing that flows from within him unhampered by the technicalities. The writer must, in short, control the means, not be victimized by them.

What are the principles ?

First off, consider the traditional laws of expression:

1. Unity: make one point only, develop one idea.

2. Coherence: make all parts of your piece "hang together" logically; have the copy flow smoothly from sentence to sentence, paragraph to paragraph.

3. Emphasis: ideas should occupy space and command proper structure according to their importance and interest.

4. Interest: prefer the specific to the general; be concrete; use figures of speech, cases, anecdotes, fictional techniques like suspense and other devices.

Accepting these basics (to be delineated later), you understand what worthy language shoud be. Now let's get down to writing it! What are the guidelines ?

At the risk of being monotonous, we must repeat in the Guidelines the rule of Epictetus:

1. You learn to write by writing.

2. Writing starts and ends with Thinking. You cannot write beyond the level of your innate and acquired intelligence.

3. Beyond informing, influencing and serving others, the chief purpose of writing is to be read or heard. The writing process remains incomplete until your words are printed or spoken.

4. Everything you write must have its own clearly-definable purpose. Be guided by it.

5. Writing prowess depends on study, experience, close observation and application of what you know and can learn; develop all these assets.

6. The better part of the writing process lies in thinking, planning, research, copyediting, rewriting and polishing. The first draft may take only a minor fraction of the overall time required to complete a piece.

7. Write at length and in depth. The best writers are prolific.

8. Clarity, simplicity, euphony, directness -- these are among the most desirable attributes to seek in your writing.

9. Aim high in mind and spirit. Read the best models you can. Accept the fact that a piece of writing is always subject to improvement. Hemingway has been quoted as saying: "We are all apprentices in a craft where no one is master." Writing, in its optimum manifestation, attains to art.

10. Accept criticism readily. Avoid building up a Narcissus complex.

For now, try to accept these rules and guidelines. You will have a chance to challenge them as we move forward with explanations.

Let us then translate the Guidelines into more specific, practical ways of entering into the writing of the kind of prose you want to write. Here are some clues offered by the best writers; check your own methods against them and see how you fare.

+ Do some writing every day without fail. LET NO INTRUSION INTERFERE. As with the professional artist and musician, it's a matter of priorities. No matter what, you must set aside a particular hour or more every day in which you will write -- and never, never violate it -- NEVER!

+ Don't concern yourself with the kind of writing or even the medium you get into. The idea's to write. "Writing is writing," says Joan Roeben Licursi, who has been involved in organizational communication as Special Projects Director for Boys Clubs of America as well as other media.

+ Use a model, prepping for a serious writing assignment with a reading session in which you expose your mind to the best copy. The effect can be infectious and the quality can pass through the mind onto your own production. There's something to be said for osmosis after all.

+ Sweat wins, says Pitkin. But the point is that you must get to work NOW -- not some day in the future, like right after the New Year or the week after graduation. Drip, drip, drip, Pitkin says. The free-lance magazine writer, Kathy Brady, notes:

> Especially important is that students know the sweat expended in the honing of words and syntax necessary to produce fine writing. It's WORK and not the free-flowing process that's portrayed in some movies (Emile Zola sits down in a cafe and zips off Nana). My definition of a writer is one for whom the agony of not writing is worse than the pain of doing it.

To be sure, Red Smith, the N.Y. Times' syndicated sports writer, regarded as the best sports writer in America, says he loses a little blood every time he sits down to write.

+ Take time and care. Work always for quality. Don't let up once, or fall in the habit of whipping off copy poorly done for a minor assignment; it can prove fatal. Make every piece a carefully-wrought work of art. Shoddy copy today leads to poor -- or poorer -- copy tomorrow. Take your time. But start as soon as you determine what you're supposed to do. Not every writing assignment calls for a tight deadline. In these days of interpretative and investigative reporting and writing, even newspaper writers are given days and weeks to complete the task.

+ For starters, write a million words first, as Pitkin prescribes. Study analytically the first 100,000 and go on from there. Think of this: just 1,000 words a day -- fewer than four pages of typed copy -- will accrue to more than 300,000 words a year (with Sundays and holidays free !). That's equal to a rather large book.

+ Study consciously the practices of the best writers. They think their pieces over from beginning to end before setting pen to paper. They tend to change their first ideas extensively. They usually have many ideas and regard them as dispensable while poor writers more often have few and hold them dearly.

Read the best authors with an eye on style. How does a writer attain his purpose, just how does he gain the effect he desires ? What devices does he use? How does he get the reader to emote and to respond in the way he wants him to? How does he get that tear to form?

You will develop your own methods, your own idiosyncracies as you progress in your writing. Hemingway never wrote on Sunday; you may find that's the quietest time for you. Most worthy writers do live their profession. Stevenson constantly practiced by whipping out a notebook and describing something that affected him. Exercise your skills this way. Some language teachers assign students to describe the tying of a shoelace. Hilaire Belloc once wrote: "Ropes more than any other subject are a test of a man's power of exposition in prose. If you can describe clearly without a diagram the proper way of making this or that knot, then you are a master of the English tongue."

At this point, let's also review what you've learned from previous schooling and what you realize you should be expected to know about the basics of the writing craft and art. Accept these ideas as jumping off places for improving writing skills to an advanced level. Prepare to put your knowledge to work. But first remember that the writing process begins with a thought in the writer's mind and ends with a thought, hopefully the desired one, in the mind of the reader. The thought's the thing ! Ideation, creativity, imagination count dearly, for, in the final analysis, writing constitutes only the means of transmitting thought.

Let's begin there.

Assignment No. 2

Most literature courses require you to write reviews of books, all too often readily found in review volumes in the library and handed in by the student as his own. Here we would have you write a review not of the writings of a Shakespeare or a Taylor Caldwell or a Philip Roth but of yourself -- a self-evaluation of your writing.

Write on (a) your shortcomings, weaknesses, faults as a writer and (b) your assets, your strengths. Organize it as an essay, with a single major point and a clearly-defined beginning, middle and ending.

Consider this piece as an advisory to yourself. Be as detailed as you wish. Make the copy your best. Refer to the dictionary as needed and take a sneak preview of Chapters 5-7 if you have any problems with the technicalities. After citing shortcomings and assets in detail with examples, suggest what you must do to overcome your failures and capitalize on your best points.

Make sure to make your remedial proposals useful to yourself. If you wish, add an apologia.

Do expect that the most benefit will be derived from checking your failures rather than successes. Perhaps the latter can only buoy your spirits, but a consideration of the former can prove a valuable guideline for the future, a blueprint for action.

The Idea's the Thing Wherein . . .

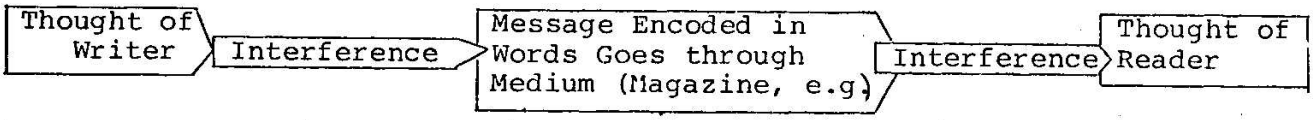
IMAGINATION: THE PRICELESS INGREDIENT

"Imagination," the lecturer Henry J. Taylor once pointed out to a group of businessmen, "lit every lamp in this country, produced every article we use, built every church, made every discovery, performed every act of kindness and progress, created more and better things for more people. It is the priceless ingredient for a better day."

We tend to regard imagination as just another desirable personal asset when in truth all action initiated by human beings started with thinking and dreaming -- with imagining. It's especially important to accept the primary role of thinking or imagining in writing. Thinking's obviously the sine qua non in writing, the point at which the writing process begins -- and ends.

As we know from studying the communications process, writing is using symbols -- words -- to express thoughts. The thought's the thing we're dealing with; words are the means we use to convey that thought from one person or group to another person or group. In mass communication, we travel from thought to thought through a means or medium, the alternative being telepathy.

It follows that the quality of our writing or speaking cannot exceed the level of our thinking, our imagining, our ideaing. It's also true, of course, that the level of thinking/imagining on the part of the recipient of our message must be taken into consideration.



Interference, sometimes labeled "noise" by communicologists, includes the nature of one's intelligence, experience, feelings, predispositions and so on, as well as more physical matters like poor printing, static, distortion.

To the degree that we can create thoughts, ideas and images, then, we succeed in transmitting not words per se but words as symbols of thinking and feeling. Imagery, incidentally, is close kin to imagination. It stems from the same root and is a matter for future consideration on its own. Rhetorically, it's a step beyond the basic ideaing we're concerned with here.

How do you get ideas ? That's the key question. Writers constantly seek ideas, worthy ideas, because they know that The Idea's the Thing. There may be nothing new under the sun: after all, some writing teachers say there are only 32 basic plots and some say only ten and somebody has reduced all plots to one. But writers nonetheless are always looking for a new twist or an unusual angle, working basically from the same old patterns and using basically the same old prose.

Strip television drama to its plot in precis form and you discover the same yarns being ground out over and over again, with only the setting changed. Ideas alone have made millions. The simple idea of taking the daily news and condensing it, presenting it in a different way, made Time, Inc., one of the wealthiest publishing ventures of all time. Who would have supposed people would pay to have their magazine articles condensed or even their books, yet the Wallaces came up with this simple idea and made Reader's Digest a veritable gold mine.

The writer diurnally seeks out that new idea because he knows that ideas are his stock in trade. Even in the process of writing, the writer's concerned with new ways of expressing thoughts. The writer's challenge, as Paul Wieland, the sports publicist, says, is to "use common words in an uncommon way."

In learning to write effectively, then, you must learn to think and imagine effectively. Richard Egan, a Washington writer, taught a writing class in which he set out to encourage students to think while they set words to paper. One exercise was to assign students to read mystery stories with the solution cut out. The class would then put to work their thinking and imaginative powers trying to deduce who the killer was and how and why he committed the crime.

Discover for yourself the value of this kind of mental gymnastics. Alex F. Osborn, in his Applied Imagination, and others have set out some suggestions on how you can develop your ideaing, your imagination, your creativity.

One is to exercise your mind as you would your body. In Harry Kemelman's mystery novel, Friday the Rabbi Slept Late, the principal character, Rabbi David Small, explains to Police Chief Hugh Lanigan the benefits of studying the Talmud, the sacred book of commentaries on the Mosaic Law. He says:

> As you begin to argue, new ideas keep presenting themselves. I remember an early passage I studied, which considered how damages should be assessed in the case of a fire resulting from a spark that flew out from under the blacksmith's hammer. We spent two whole weeks on that one passage, and when we finally reluctantly left it, it was with the feeling that we had barely begun . . . Our great scholars spent their lives studying the Talmud . . . because as a mental exercise it had a tremendous fascination for them. It encouraged them to dredge up from their minds all kinds of ideas . . .

Thus, the more you think about a story idea, the more ideas you get, with these ideas in turn generating more and likely better ideas. (This is akin to John D. Rockfeller's dictum that "money makes money and the money that money makes makes more money.") Always assume that somebody else will probably think of that first idea that comes to you; continue on in your mind to plateaus beyond this level until you exhaust your possibilities and emerge with a really novel thought not likely to have been expressed before.

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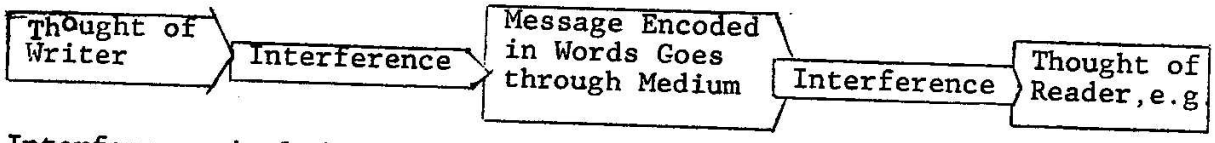

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> As you begin to argue, new ideas keep presenting themselves. I remember an early passage I studied, which considered how damages should be assessed in the case of a fire resulting from a spark that flew out from under the blacksmith's hammer. We spent two whole weeks on that one passage, and when we finally reluctantly left it, it was with the feeling that we had barely begun . . . Our great scholars spent their lives studying the Talmud . . . because as a mental exercise it had a tremendous fascination for them. It encouraged them to dredge up from their minds all kinds of ideas . . .

Thus, the more you think about a story idea, the more ideas you get, with these ideas in turn generating more and likely better ideas. (This is akin to John D. Rockefeller's dictum that "money makes money and the money that money makes makes more money.") Always assume that somebody else will probably think of that first idea that comes to you; continue on in your mind to the levels beyond this level until you exhaust your possibilities and emerge with a pristine thought.

Next, believe that while you can make the common uncommon, you can give yourself a bonus by starting with the uncommon. Your everyday experiences can help you ideate if you consciously look for the unusual -- taking a trip, riding to town, walking to class. Classroom action itself generates many story ideas -- especially if you choose to disagree with those proffered by a teacher. Travel can open the mind to new ideas. Twain, Stevenson, Lowell Thomas, Faulkner, Hemingway, Eugene O'Neill and hundreds of other writers from the historian-reporter Herodotus on and before attest to the value of travel for enlightening the writer and inciting his mind to new ideas. In his first novel, Watch It, Dr. Adrian, Boyd Litzinger uses many scenes based on his own observations while on sabbatical in England in the Summer of 1970. Hobbies and avocations help ideaing. Reading is a major source of ideas as well as information. Writing itself creates new ideas as you go about researching and writing thoughts on paper.

Another technique suggested by Osborn for nourishing your imagination is to use association -- or even dis-association. Put to work Aristotle's Three Laws: continuity or nearness -- a basketball can remind you of doing a story on the cost of athletic equipment to a pro team v. a college team; similarity -- an over-tended cat can remind you of a story about cats left legacies, or even about animals in general getting more attention in some homes than children; contrast -- a slum can suggest a feature on the mansions of millionaires in the community. Yes. association thinking makes an endless chain, a flow of consciousness.

Another possibility: take what you have at hand and consider what you can do with it. You can adapt it. You can modify it, substitute for it, add to it, subtract from it, multiply it, divide it. You can rearrange it, reverse it, or combine it with something else. Here are some "for instances":

Adaptation: Localize an item found on the wire or in a newspaper or magazine; e.g., suggest a metro plan for your community such as the one that works so well in Toronto.

Substitution: You want to interview the newly-elected mayor or the president of a local industry and he's unavailable. Contact the outgoing officer for his views; you may get an even better story.

Addition: Try hyperbolizing: who's the thinnest man in town, the richest, the most educated, the most-travelled ? Put two stories together to get a third.

Ideaing, imagining, creating -- these are basic necessities for the writer. Do not be misled by those who would distinguish fictional from non-fictional writer here. Even though some have come to associate creativity with fiction semantically, for the most part creativity is every writer's business.

Let's Do It Grain by Grain

SETTLE DOWN TO A WRITING PROCESS

An American visitor to China some years ago was discussing with a disciple of Confucius the matter of success and failure in life.

"After all," ventured the American at one stage in the conversation, "you cannot overcome every obstacle in life. You cannot move mountains."

The Chinese paused for a long moment, then asked, "Not even grain by grain?"

Sometimes only a method of working keeps a prospective successful writer from his destiny. The world may be full of people who would write if only they could begin, if only they knew how to proceed.

Writing should be regarded as a tough job. Walter "Red" Smith, America's No. 1 sports writer, says that he sweats a little blood every time he sits down to write. William Styron, who completed his Confessions of Nat Turner over a 20-year period, has told his young son that he would rather have him collect garbage than write. At least one person we know who has dug ditches and has written for a livelihood contends that ditch-digging is much easier.

For some people who have not written very much, uncertainty as to what to write about and how to go about it takes more out of them than the writing itself. You should go about writing in a workmanlike fashion, following a definite series of steps. Step by step, grain by grain: that's the way.

A typical model for a writing process of your own might very well follow a pattern like this:

1. Preparation. This involves ideaing, planning, collecting material.

What should you write about? Since ideas come easily to the active journalists encountering many situations daily, finding a subject may prove no problem. Except in those instances when you are assigned to write a definite story, choose a subject that you talk about or could talk about or would like to talk about. That is, choose a subject that interests you -- often one that is generated by curiousity, by a question you'd like answered.

Keep in mind always the people you will be writing for while you are thinking about your topic. Your subject must interest them, affect them, because of something familiar, something important in it for them. They must be rewarded. So choose to write about matters with which you claim familiarity, that interest you, that make you, in some way, emote, and so may affect others.

Your experiences, no matter how limited they may seem to you now, often contain some bits not peculiar to everyone. Your family, the people you know and have known, your school and college experiences, your job, your hobby, sports, the places you have lived or visited, even your opinions and ideas -- all offer grist for the mill called a typewriter.

Choose a subject in which you will not be merely hashing over stereotyped material or refurbishing something you have just read; prefer a subject which will permit you to make some contribution that hasn't been made before. You should possess some real curiosity about it, perhaps some reason for wanting to know more about it so that you feel you will be learning something worth your time and effort while producing a paper. What interests and benefits you may very well do the same for a reader. Even matters you are studying in college offer rich fields for harvesting; look over your class notes in history, science, modern society, psychology, theology, philosophy, literature for ideas that interest and reward.

Limit your subject. Eschew general topics like war and peace and stay away from material many others can handle more proficiently, like modern jazz or the Middle East conflict. Narrow your topic to a particular phase about which you (and preferably only you) can write with authority.

Think at the beginning about your purpose in writing this particular piece and about the precise direction of your piece. If you are not certain about the aim of your piece, try to define it in a declarative sentence that spells out your major point. Or compose a question that will be answered by your paper.

Spend much time on research. Some writers put three times as much time on gathering information as on all the other stages combined. You should accumulate much more material than you will use -- two or three times as much.

Aside from the usual research sources, like books, material comes from memory, from observation and experience, from interviews in person and over the telephone, from experiments, from study, from reasoning and speculating on what one has learned in these ways, from imagination -- from anything that will yield information needed for your paper.

A writer's distinctiveness may derive from the small bits of information he accumulates and reports; the interest and value of many papers rest on the kind and amount of first-hand detail they convey. Remember then to research in detail. You may use only a tenth of what you find. Choosing the best of the yield means you're putting to work the rules of quality control. You don't attain to quality by stretching your material; you do gain quality by selecting the best from what you have.

Ask yourself: do I, in all conscience, have enough material to come up with valid judgments for others to be guided by? Can I supplement my material by talking with an additional source -- or perhaps gain affirmation for my view? Have the important phases all been covered or have I tried to fool my reader in areas with which I am ill-acquainted? Do I offer the reader the material that substantiates best the conclusions I make?

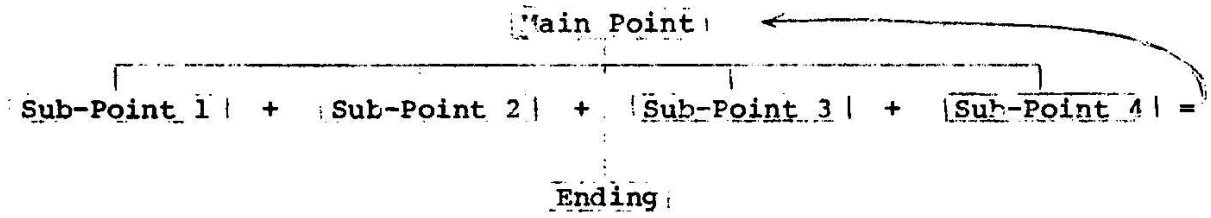
It will help you visualize your paper as it will finally stand if you compose a definite statement -- not a title, but a sentence -- of the subject as you see it after the material has been gathered and thought about.

This sort of evaluation becomes especially necessary in approaching well-known or commonplace subjects. Then the topic must be refined -- delimited to an aspect that is preferably novel or unique. With a general subject like "learning to drive a car," you have to consider something like this in your mind: "In these days when almost everyone knows something about automobiles, what can I write that can possibly prove of use or at least interest to readers?" The result of such an inquiry might lead to something more specific, like: "Learning the new traffic regulations," "Preparing for winter driving," "The Perils of the Super-Highway," or "Getting along with the new cars."

Now you're ready to plan your piece. Your plan can best be put into a written outline (either a mathematical display or a sentence outline) or a diagrammatic one with interconnecting boxes or blocks called a bin outline.

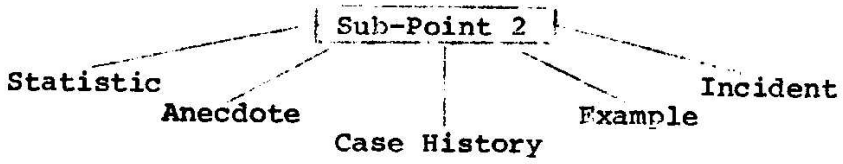
You acquire additional ideas for planning your paper as you gather material. You may make one or more tentative outlines while you are researching -- as you select and evaluate. The tentative outline may show gaps in the material, i.e., in the research, which you can fill while still in the research phase.

In the bin outline, you draw rectangular boxes on a sheet of paper and write in the boxes -- or bins -- related material. The labels you've placed over these bins constitute the headings of your plan or outline. Typically, a paper will have one major point and several sub-points unless it runs short. Here's one way:



The real process of composing consists of gathering ideas together, categorizing them logically, grouping them so that a reader can follow the writer easily and correctly -- like a road map or blueprint.

The small, special points of the material, including the specifics or interest factors like anecdotes and figures of speech, can next be arranged under the sub-points or/and even the main point to which they relate. A sub-point might look like this in a bin outline:



Since a paper cannot always be completely visualized in advance, the tentative outline may have to be changed more than once as the actual writing of the first draft progresses. But it is possible, in the cause of specificity and thus interest, to plan rhetorical devices like imagery and figures of speech.

2. Writing the First Draft. If the preliminary work has been carefully and energetically pursued, the writing should prove a pleasure. Thinking out your whole piece, beginning to end, takes time but it also saves time in the writing phase. Most papers need to be written out in a first draft, revised, then rewritten, perhaps many times.

After the material has been gathered and a plan set in an outline, you can direct your energies to expression. A long paper can be broken up into stages and each stage concentrated upon and written more or less as an independent unit. This removes the strain of trying to keep many ideas and many kinds of material in mind all at once.

Don't let that first sentence delay you. Make a tentative start, if you must, the best that suggests itself at the moment and change it later. You may have to put down just anything that comes to mind. After a few pages, you may find you are writing more easily and producing better copy. You can then return to the beginning.

As speedily as you should get the first draft on paper, so you should exercise extra care to put down your precise thoughts, even if they run a bit long in the telling. Your paper will possess more life to it and will represent your overall sense and grasp of your material if written rapidly than if you pause to perfect each sentence before going on to the next. It may be fatal to check spelling or other mechanics at this time; you may lose your trend of thought and your "feel" for the copy and the way it's moving.

Put it all down; it's always easier to take out unwanted material than it is to expand on topics that have been set on paper too sketchily. Attack the first draft as you would trying to paint a sunset. You must get those impressions recorded speedily, lest you lose them as they disappear from mind.

3. Editing and Rewriting. In revising, the writer takes the perspective of a critic and tries to regard his work objectively to see how it will read and to hear how it will sound. Leave the piece overnight or even a day or two before revising. Then read it aloud, testing your material as you go, looking to your plan, the style, the mechanics.

Check the material to make certain that all that you need to gain your purpose is included. Sometimes, the writer becomes so familiar with his material he assumes the reader shares some of his knowledge and interest. Reorder, add, subtract as necessary.

Try to take the reader's view. Think to yourself: would I like to read this paper? Could I profit from reading it? How?

4. Rereading and Polishing. Rereading your paper through will test its overall plan; it will also make you realize that no paper can be flawless. You will surely find errors you never thought you'd encounter.

Some questions: Does the beginning really draw in the reader? Is the subject matter clearly indicated at the beginning? Has the body been wholly developed, e.g., does the material prove the point made in the beginning? Does the ending suggest the purpose of the piece has been served? The beginning and ending of any paper need special attention in revision -- which means you should double check these areas!

The paper should be examined finally for the small matters that can so readily mar what is fundamentally a worthy job. Can any deadwood be removed? Grammar, spelling, and other mechanics -- check with a finetooth comb just in case something slipped through. Does the piece sound right? Rephrase for effect.

Be drastic with yourself. Excise ruthlessly anything that dulls your copy -- however long you've worked on it. The reader can tune you out if even a word bothers him.

5. Preparing the Final Draft. Follow prescribed form for the type of manuscript you've produced. Scripts for broadcast bear little relationship in appearance to those for a feature story or a research piece. Remember that the art lies in the essentials -- not in the exterior forms; it may take you years to master the art of writing per se, yet only hours to look up and become facile in the accepted layout for, say, a thesis or dissertation. Acquaint yourself with the standardized forms in the fields of writing you choose; this will add a necessary professional touch to your work. Editors as well as readers are impressed by appearances. Form is mechanical; an Archibald MacLeish finds no difficulty in switching from prose to poetry, from a magazine article to a television documentary.

The writing process we've been talking about, remember, must be adjusted to the individual and his method of working. He will always do well, in any event, to take a last objective look at his piece as a reader seeing his writing for the first time might. The manuscript must internally and externally present an acceptable impression to all parties concerned -- meaning the Editor, the Reader and Himself.

# # #

Library - 2

These are the main classes of the Dewey Decimal System.

000 General Works
010 Bibliography
020 Library economy
030 General encyclopedias
040 General collected essays
050 General periodicals
060 General societies and museums
070 Journalism and newspapers
080 Sepcial libraries; polygraphy
090 Book rarities

100 Philosophy
110 Metaphysics
120 Special metaphysical topics
130 Mind and body
140 Philosphical systems
150 Psychology
160 Logic; dialectics
170 Ethics
180 Ancient philosophers
190 Modern philosophers

200 Religion
210 Natural theology
220 Bible
230 Doctrinal; dogmatics; theology
240 Moral; devotional; practical
250 Church; institutions; work
260 General historyoftthe Church
270 Christian churches and sects
280 Nonchristian religions
290

300 Social Sciences
310 Statistics
320 Political Sciences
330 Economics; political economy
340 Law
350 Administration
360 Associations and institutions
370 Education
380 Commerce; communications
390 Customs, costumes; folklore

400 Philology
410 Comparative
420 English
430 German
440 French
450 Italian
460 Spanish
470 Latin
480 Greek
490 Other languages

500 Natural Sciences
510 Mathematics
520 Astronomy
530 Physics
540 Chemistry
550 Geology
560 Paleontology
570 Biology; ethnology
580 Botany
590 Zoology

600 Useful Arts
610 Medicine
620 Engineering
630 Agriculture
640 Domestic economy
650 Communication; business
660 Chemical technology
670 Manufacturies
680 Mechanical trades
690 Building

700 Fine Arts
710 Landscape gardening
720 Architecture
730 Sculpture
740 Drawing; decoration; design
750 Painting
760 Engraving
770 Photography
780 Music
790 Amusements

800 Literature
810 American
820 English
830 German
840 French
850 Italian
860 Spanish
870 Latin
880 Greek
890 Other languages

900 History
910 Geography; travel
920 Biography
930 Ancient history
940 Modern Europe
950 Modern Asia
960 Modern Africa
970 Modern North America
980 Modern South America
990 Modern Oceania, Polar regions

Library - 2b

Because Friedsam Memorial Library has undertaken a reclassification of its holdings, titles will be for a while filed according to both the old Dewey Decimal System and under the new Library of Congress System. The Library has issued this advisory:

1. All the cards are integrated into the Author/Title and Subject catalogs.

2. All Reference books are on the main level. Those classed in the L.C. system start on the northwest wall of the Main Reference Room and are shelved alphabetically A-Z in the new and old building. Many frequently used indexes are located on index units both in the old and new sections. Those Reference materials still classified in Dewey are shelved in numeric sequence on the main floor of the new building. They will be reclassed as time permits and integrated into the L.C. sections.

3. Circulating titles classified in L.C. are on the top level new addition.

4. Circulating collection classified in Dewey:

Top level new addition	000 100 200 700-795
Top level old section	400 800 920-929 B (Biography) Fiction Government Documents
Main level	Circulation Reference Services Periodicals Pamphlet File Technical Services
Lower level new section	380-399 500-599 600-699 796-799 900-999 Curriculum Center
Lower level old section	300-379 Franciscan Institute

Library - 2c

These are the main classes of the Library of Congress System:

A +General Works

B +Philosophy/Religion

C +Aux. Sciences History

D +History (general)

E +History (America)

F +History (local)

G +Geography/Anthropology

H +Social Sciences

J +Political Sciences

K +Law

L +Education

M +Music

N +Fine Arts

P +Language/Literature

Q +Science

R +Medicine

S +Agriculture

T +Technology

U +Military Science

V +Naval Science

Z +Bibliography/Library Science

2. Reference Works. Even small libraries usually have the general and specialized reference books the writer needs. If not, what is available may lead him to what he needs. A bibliography, for example, may suggest a volume to the writer which can be obtained by the librarian on exchange from another library. The librarian, or, if there is one, the reference librarian, may suggest sources overlooked. It is well to remember that such persons often welcome the opportunity to be helpful. Many college trained librarians seldom get the chance to display their talents. In addition, you can write to persons whose names are obtainable in reference works. National associations formed on a professional trade or industrial, commercial or vocational basis are ready to answer questions or or supply background material.

Reference works are so plentiful it would be a waste of space to enumerate them all here. General references, such as the Encyclopedia Britannica, are too well known to the college student to list. But the following run-down may be helpful in providing a ready key to some of the standard works available. Incidentally, you will find a few reference works in the stacks rather than in the reference room or section.

Take a tour of the library. Learn what is in each of these:

Facts and Figures

World Almanac
Information Please Almanac
Columbia Encyclopedia
National Catholic Almanac
Facts on File
Brittanica Yearbook
Who Knows and What
Lincoln Library of Essential Information
Statistical Abstract of the U.S.
Statesman's Yearbook
The American Yearbook
Americana Annual
Buffalo Evening News Almanac

Quotations

The Oxford Dictionary of Quotations
The Home Book of Quotations
International Encyclopedia of Prose and Poetical Quotations
Golden Treasury of World Wit and Wisdom
The Home Book of Proverbs, Maxims and Familiar Sayings
Bartlett's Facmiliar Quotations

Words and Usage

Roget's Thesaurus
Verb - Finder
Webster's Dictionary of Synonyms
Chambers Technical Dictionary
Treasury of Familiar Words
Dictionary of Curious Information
Perrin's Guide to the English Language
Craigies Dictionary of Modern American Usage
Fowler's Modern English Usage
Shankle's American Mottoes and Slogans
Marchs Thesaurus
Heart Throbs
Brewer's Dictionary of Prose and Fable

Biography

Who's Who in Britain
Dictionary of National Biography (British)
Who's Who in America
Dictionary of American Biography
Who's Who ir American Colleges and Universities
Webster's Biographical Dictionary
National Cyclopedia of American Biography
Current Biography
Who's Who in specific professions or regions; Who's Who in Music; Who's Who in the East.

Education

Monroe's Cyclopedia of Education
Guide to Colleges, Universities and Professional Schools in the United States
Monroe's Encyclopedia of Education Research
The Law and Public Education
Directory of Seconday Schools in the United States
Education Index
Leaders in Education
Patterson's American Educational Directory
School Laws in the Fifty States
Who's Who in Education
Universities of the World Outside The United States
The College Blue Book

Business

Economic Almanac
Encyclopedia of Business and Finance
Dunn and Bradstreet
Yearbook of American Labor
Moody's Manual of Investments
Poele's Index
Commerce Yearbook

Fine Arts

Bryan's Dictionary of Painters and Engravers
Cyclopedia of Painters and Paintings
Harper's Encyclopedia of Art
Art Through the Ages
Art Index
History of Architecture on the Comparative Method

Music

Cyclopedia of Music and Musicians (International)
Who's Who in Music
Oxford History of Music
Grove's Dictionary of Music and Musicians

Mythology and Ancient Beliefs

Ackerman's Popular Fallacies Expalined and Corrected
Smith's Dictionary of Greek and Roman Antiquities
Bulfinch's Mythology
Harper's Dictionary of Classical Literature and Antiquities
American Folklore

Government

The Statesman's Yearbook
Official Congressional Directory
Statistical Abstract of American Government
Political Handbook of the World
U.S. Government Manual
Bulletin of the Public Affairs Information Service

History

Langer's Encyclopedia of World History
Dictionary of Events
Documents of American History
Cambridge Ancient History
Cambridge Modern History
Putnam's Handbook of Universal History
New Learned History for Ready Reference
Cambridge Medieval History
Dictionary of American History

Literature

Cambridge History of English Literature
Cambridhe History of American Literature
Oxford Companion to American Literature
Literature and American Life
Oxford Companion to American Literature
Gambridge Bibliography of English Literature

Law

Black's Law Dictionary
Cyclopedia of Law and Procedure
Law for the Layman
Compilations of federal and state laws

Military

Jane's Fighting Ships
Farrow's Military Encyclopedia
Jane's Fighting Planes

Religion

Encyclopedia of Religion and Ethics
Hastings' Dictionary of the Bible
New Schaff - Herzog Encyclopedia of Religious Knowledge
The National Catholic Almanac
Official Catholic Directory
The Question Box
Religious Bodies
Catholic Encyclopedia
Jewish Encyclopedia
Cruden's Concordance to the Bible
The Teachings of the Catholic Church

Agriculture

Agricultural Index
Cyclopedia of American Agriculture
Yearbook of Agriculture
Bailey's Cyclopedia of Agriculture

Social and Political Sciences

Dictionary of American Politics
Cyclopedia of Political Science, Political Economy and United States History
Encyclopedia of Social Sciences
The Making of Society
The Negro Handbook
Hutchinson's Technical and Scientific Encyclopedia

Science and Engineering

Van Nostrand's Scientific Encyclopedia
Biological Abstracts
Engineering Index
Airman's Almanac
American Men of Science
Chemical Abstracts
Handbook of Chemistry and Physics
Industrial Arts Index
Mechanical Engineer's Handbook
Chamber's Technical Dictionary

Special Days and Anniversaries

American Book of Days
Putnam's Handbook of Universal History
Dictionary of Events
Book of Days

Atlases, Gazeteers, Guidebooks

Rand McNally Commercial Atlas
Lippincott's New Gazeteer
Shepherd's Historical Atlas
American Guide Series (WPA)
Times Survey Atlas of the World
Goode's School Atlas
Baedeker Guidebooks

3. Indexes to Magazines, Newspapers and Book Reviews. Unless your subject is very limited or you need only general information on it, you will want to consult periodical and newspaper indexes. They are the keys to valuable information, both current and historical, which would be practically unobtainable if you had to search through the individual volumes of magazines or the reams of newspaper files.

The most important guide for general current use is Reader's Guide to Periodical Literature. It covers the period from 1900 to the present, listing articles for more than 100 magazines. Reader's Guide is published twice a month and cumulated approximately every two years. The paper-bound, semi-monthly issues must be consulted for current articles, and the fat, cloth-bound volumes covering two-year periods are used for less recent information. Each dated, cumulated volume includes all the volumes listed in the issues during a particular two years. The arrangement is alphabetical according to author and subject.

Entries in Reader's Guide use an abbreviation system which you must be able to read. Here is an example.

PRESS FREEDOM
Tyranny Can't Live with a Free Press. A. G. Paz.
The Quill 39: 7 - 8 N '73.

Entries in Reader's Guide are often repeated under various subject headings. In addition, they are also classified by author.

Paz, Alberto Gainza
Tyranny Can't Live With a Free Press. The Quill
39: 7 - 8 N '73.

The first entry gives (1) the title of the article; (2) the author's name; (3) the name of the magazine; (4) the volume number, before the colon; (5) the inclusive paging, after the colon; (6) the date of the magazine. The second entry gives, under the author's name, (1) the title of the article; (2) the name of the magazine; (3) the volume number, before the colon; (4) the inclusive paging, after the colon; (5) the date of the magazine. Abbreviations are explained in a list at the beginning of each issue of Reader's Guide. Some that also appear frequently are "il" for illustration; "diags" for diagrams, and "por" for portrait.

Here are two suggestions for using the Reader's Guide. If you are looking for the most recent data on your topic, begin with the latest paper-bound number and then work your way back systematically into the cumulated volumes. If you are looking for material associated with a certain date or limited to a brief period, go first to the volume associated with the index of the known date or period, expanding your search, if necessary, to other volumes. For example, articles on Lindbergh's Flight across the Atlantic would most probably be found in Volume 7, which covers 1925 - 1928.

On a piece of paper, note the articles in which you are interested, making certain to mark the title, name of magazine, volume, pages and date. To determine if the library has the magazine you want, turn to the front of the index. Those magazines checked are in the library. If the date of your article is a year or more in the past, the chances are you will find the magazine you want in a bound volume on the shelves of the reading room or periodical room, as it is sometimes called. These bound books are arranged alphabetically and by volume number. If the date of your article is recent, ask the librarian to get it for you.

Besides the Reader's Guide, a number of periodical and other indexes are very useful to the journalist. These include:

Art Index. Indexes periodicals and museum bulletins, beginning in 1929.

Book Review Digest. A condensation of critical opinions, pro and con, this digest gives brief quotations of reviews found in about 50 general magazines, entering them under the name of the author of the book. Using this guide makes it simple to locate the review itself. It is published monthly and cumulated annually.

Catholic Periodical Index. Articles in Catholic magazines are indexed in those volumes, starting from 1930.

Education Index. Articles, books, reports and pamphlets dealing with education are covered, starting from 1929.

Essay and General Literature Index. This is a subject and author index to published volumes of essays, beginning in 1900.

Industrial Arts Index. This is a subject index to material in engineering, technical and business periodicals, books and pamphlets, starting from 1913.

International Index to Periodicals. The period covered is 1907 to date, the same as the Reader's Guide to Periodical Literature. This work indexes more than 250 magazines which are generally more technical and scholarly than those in the Reader's Guide. Many are in foreign languages. Articles are listed under subject and author. It not only cumulates annually, but also every three or four years to form large volumes. Included are historical, literary, political and scientific subjects.

Poole's Index to Periodical Literature. This is a predecessor tp Reader's Guide and includes articles from American magazines from 1802 to 1906.

The New York Times Index. This index appears monthly and goes back to 1914. It cumulates annually. Through this index it is possible to find many speeches and important documents. It is very valuable to find up-to-date information not obtainable in books or annuals. This work also serves as an index to other newspapers on matters of general importance because it gives the dates of events which would presumably be covered in all papers of size of the same date.

II. Gathering and Evaluating Material

Everyone should have a consistent method of taking and keeping notes from which he writes a news story, a magazine article, a book, or even a term paper in college. For casual work, notebooks and odd sheets may do, but for important jobs and for training in research methods, the most flexible materials are standard filing cards. Properly done, they can provide a lasting record which you may draw upon for many years and many articles. The 4x6 size is more convenient than the 3x5 size. A separate bibliography card or group of acrds should be prepared for each reference.

The three essential parts of the contents of a note card are:

1. A label for the card, showing what it treats.
2. The exact source, title and page number from which the notes were taken. This includes the author's name. If you are using a bibliography or footnoting, you will also want to makr note of the publication date and place. If you wish, put down the library call number for future reference. You never know when you may want to refer back to get more information and there is nothing more dismaying than having to go through all your work again to trace a source.
3. The material, the facts, the opinions you want recorded.

A handy form of hanging indentation, in which the second and succeeding lines are indented, is shown in the specimen below, which works well for typical material than can be taken in blocks.

Label	Source
Press and Government	Mott, American Journ.
Notes and Pages	761 Pres. Roosevelt created Office of Censorship Dec. 19, 1941. Byron Price director. Details of authority given.
	765 Office of War Information established June 13, 1942. Elmer Davis director. Designed "to facilitate the development of an informed and intelligent understanding of the war effort."

Suggestions for Taking Notes. A recommended work procedure is to read the article or chapter through thoroughly to determine what it contains for your purposes. Then go over it again, taking down the necessary notes. With the first few references, you will need to take down many notes, but after you have accumulated considerable material, perhaps a long reference will give you only a few additional facts. Always take more notes than you think you will need. Don't be cryptic or use language or shorthand only you can decipher. Write notes as if someone else had to transcribe them or refer to them.

Here are a few admonitions in taking notes:

(1) Distinguish between the writer's facts and his opinions.
(2) Distinguish carefully between direct quotation and summary of your writer's materials.

As Porter G. Perrin points out, accurate notes are one of the chief tools of scholarship, and early and careful practice in taking them is excellent training that may be useful in all college courses and in a great many jobs after graduation.

Evaluating Material. In evaluating sources, the point is to find the best books -- the most recent authoritative material on the subject. After you have worked awhile on a subject you are in a position to evaluate much of the material yourself. You can also evaluate your source through reviews in learned journals and through inquiry. Remember that the whole purpose of serious research comes down to attaining the truth. That's the whole cup of tea.

Sources are usually classified as original (or primary) and secondary. An original source is a first record of certain facts, or it is the closest that a writer can come to his subject. A secondary source is something written by someone else using the original sources. For instance, the manuscript of Thomas Merton's Seven Story Mountain in Friedsam Library is an original source; secondary sources are what a reviewer or critic writes about the man and his work.

In history, original soruces are records of all sorts of authentic reproductions of them; secondary sources are accounts based on those letters, diaries, documents, coins, buildings and other primary sources.

In education, graduate research relies chiefly upon original sources; undergraduate papers are drawn principally from secondary sources. But the journalism student and the professional journalist should always try to use at least some original sources. In choosing facts, he must find the closest and most reliable material he can, and the farther he goes from original sources the more likely is he to jeopardize the accuracy of his presentation.

Much of what has been said applies to all research. The journalist must put more weight on the personal interview and on the sending of letters for information than the usual undergraduate researcher does. He uses secondary sources only because he has to. In newspaper work, information thus obtained is usually for background purposes only, for there is seldom anything newsworthy in the printed book or article. Magazine work presents a different situation; here the skillful use of facts obtained from both original and secondary sources makes the story. In all forms of journalism, ability to do a thorough job of researching must take priority. This marks the difference between the amateur and the professional, between the second-rater and the top operator. You cannot be too academic in researching for publication.

III. Footnoting

In pursuing this aim, the journalist must go often to formal academic papers for needed information. He should know, therefore, the forms used, particularly in footnotes. The student must make use of the particular style prescribed by the instructor, such as the use of the University of Chicago Stylebook, Turabian and others.

The aim of footnotes is to record the name of the author, title of the work, facts of publication and the exact page from which each quotation and each essential fact is taken. When a book is mentioned for the first time in a footnote, the entry reads like this:

[1] Howard B. Taylor, Copy Reading and News Editing, Prentice Hall, Inc., New York: 1974, p. 77.

When a magazine article is mentioned for the first time, the entry reads like this:

[2] Bella Abzug, "Legal Aspects of Male Chauvanism," The American Bar Association Journal, Volume 29, Number 3, September 24, 1974, p. 68.

For later references to the same source, shorter forms are used. The following abbreviations are commonly used in footnotes:

Ibid. This is an abbreviation of the Latin word ibidem, meaning "in the same place." It is used when a citation refers to the reference which immediately precedes it. Ibid. is always followed by a page notation.

Sometimes the previous reference may be a general identification of the source with no page noted, but this is rare. The following form would be correct after the Abzug reference on page 10.

[3] Ibid., p. 63.

Loc. cit. This is an abbreviation of the Latin words Loco Citato, meaning "in a place cited." It is used instead of Ibid. when reference is made to the same page or pages as those given in the preceding reference. No page, therefore, is given.

[4] Loc. cit.

Op. cit. The term is an abbreviation of the Latin words opere citato, meaning "in the work cited," or in the volume previously quoted. It is used instead of Ibid. when one or more references to other authors intervene. The last name of the author should always be given. They approved form is:

[5] Abzug, op. cit., p. 64.

This list of references would be correctly noted.

[6] Howard B. Taylor, Copy Reading and News Editing, Prentice Hall, Inc., New York: 1974, p. 77.

[7] Ibid., p. 78.

[8] Bella Abzug, "Legal Aspects of Male Chauvanism," The American Bar Association Journal, Volume 29, Number 3, September 24, 1974, p. 62.

[9] Abzug, op. cit., p. 63.

[10] Loc. cit.

Other abbreviations used are:

c. ("about" in reference to a given date; c. 1953.)
ed. (edited by)
ff. (and following pages, as in p. 27 ff.)
MS. (manuscript; MSS would be manuscripts)
pp. (pages)
tr. (translated by)
cf. (compare)
et al. (and others, as in citing the author of a book with several others: Bella Abzug et al.)
q.v. quod vide (used to suggest consulting a work, as q.v. Bella Abzug, p. 64.)
supra (above, referring to something already discussed in the article or book)
et seq. (and what follows, as Bella Abzug, p. 64 et. seq.)

To Write Well, You Must Think Well

FOLLOW A LOGICAL PATTERN

In How to Read a Book, Dr. Mortimer Adler points out how the average college student often has difficulty in getting the gist of an argument. Asked to talk about the basic idea of a lecture or address, he will reply in terms of the personality of the speaker or of irrelevant details or asides that appealed to him. Too frequently, he fails to provide a simple, straightforward digest of the principal points of a speech.

The journalism student with training in reporting seldom qualifies as the chief offender in this regard. He has the capacity for gaining x-ray impressions of the substance of the arguments he hears. This seems important because practically every speech, most editorials and many magazine articles are based on argumentation. Any writing -- and this includes all or almost all forms -- that makes a point and tries to prove it involves argumentation.

All complicated arguments may be said to be ultimately dependent on deductive argument, i.e., on reasoning from the general to the particular. Purely inductive argumentation, i.e., on reasoning from particular facts to general truths, is restricted to a limited field of research. A biologist tests 100 hamsters under controlled conditions to determine changes in the alkalinity of the blood when one factor, like temperature, is altered.

At the back of deductive argument about a specific situation, like whether we should go to war or not, is a general question which the speaker or writer assumes to be universally true and therefore seldom bothers to demonstrate or explain. If you say, "We should go to war because we have been unjustly attacked," the general question assumed is the principle, "Whenever a nation is unjustly attacked, it should go to war."

You also know that the essential parts of a deductive argument can always be resolved syllogistically according to this scheme:

Major Premise -- General Question
Minor Premise -- The point at issue, the proof of the proposition
Conclusion -- The proposition

You can schematize the relationship of the three this way:

Major Premise -- Whenever A is true, X is true
Minor Premise -- A is true
Conclusion -- Therefore, X is true

The following outline of the example given above should be helpful to those who find it difficult to see the form of the syllogism:

Major Premise: "When any nation has an ideology directly opposed to that of a second nation, the second nation should go to war with the first."
Minor Premise: "The U.S.S.R. has an ideology directly opposed to ours."
Conclusion: "Therefore, we should go to war against the U.S.S.R."

The object of such a skeletal analysis would be to enable us to determine its truth or fallacy. Specious or sophistical error can be detected and isolated this way. In the above instance, e.g., the major premise is obviously at fault.

Remember that this type of analysis applies only to deductive argument. Inductive argument depends upon the number and authenticity of the particular examples demonstrated, not upon a general principle.

These basic tenets of logic established, let us look to some problems encountered when we apply them to writing -- with one caveat. Logic is not the sole road to truth, nor is it wholly accepted in all philosophical quarters. Intuition, feeling, and other imponderables can also help us in determining what is true.

Logic does constitute a mainline to facts, which are part and parcel of the writer's stock in trade.

All of us, to begin with, commit logical error at times. The student who answers a class question with "I know it, prof, but I just can't express it," exemplifies poor logic at work. What you know, you can almost always explain. Chances are that if you can't, you don't know it, but have only vague notions about it. Ask your fellow students to tell you the exact meanings of three familiar automobile terms. Ask them what the transmission transmits, what the differential differentiates, and what the distributor distributes. Every motorist has heard the terms but few except mechanics can explain them. The student who thinks he knows the answers but really doesn't ends up saying, in effect, "Well, you know what I mean."

The writer's responsibility calls for clarifying, not confusing, for expressing, not impressing, except for special cause. Hazy thinking means hazy writing. If the reader obtains from your writing an impression different from the one you intend he should receive, you're not doing the job of informing; you're not communicating; you're not writing effectively.

Communication is established when the reader gets the exact idea the writer wishes to convey. The key to proper communication lies in the exact word, that is, the logically correct word. The inexact conveys illogical meanings for some of your audience at least. A Sunday magazine feature began: "An awful lot of coeds are going dateless every night." The reader can snap back that no doubt they deserve to be lonely if they are "an awful lot." A magazine let this one slip by: "On Saturday, he completed his world trip, which he began in New York and ended in San Francisco." It;s possible, loosely speaking, but that 3,000-mile gap between the two cities, an eighth of the earth's girth, raises a large problem. When United Mine Workers leader John L. Lewis refused to talk to reporters, one newsman wrote: "With his typical dictatorial characteristics, he kept silent." The statement wrinkles the reader's eyebrow a bit because the American conception of dictators stems from visions of Hitler and Stalin, of Peron and Castro, none of whom is renowned for his reticence.

Another slip that creates problems is contained in a statement such as: "For those who know President Carter, he is a kindly gent with an affable manner." What is he, then, for those who don't know him -- a diabolical scoundrel?

For the fun of it, keep your eyes open for troublesome statements on signs. An Illinois barber painted this on the front of his shop: "During alterations, patrons will be shaved in the back." One library posted this sign: "Only silent conversation permitted." Someone changed it to: "Don't talk. Whisper."

Consider these barriers to logical writing and clear communication:

1. Redundancies. This sentence may possibly get by -- but think about it: "She was struck and killed by the Metroliner as she walked down the tracks." She most likely had to be on the tracks to be struck unless the train derailed and chased her. Also, the reader can surmise she was struck unless the train sneaked up on her and scared her to death. (For that matter, she may not have really walked down the tracks. She may have run, hurried, dallied, trudged or engaged in any of a number of distinctive actions of motion.) Here's another familiar one: "When he landed at Heathrow, he called his girlfriend at St. Bonaventure by long-distance telephone." Yes, "trans-Atlantic" would be more precise though not needed; the point is that it's impossible to make a local call between London and Allegany. A college paper, reporting the scene at the funeral of a student, said: "The Mass was so well-attended that the church was filled to overflowing, and people were standing outside." This seems akin to Groucho Marx's famous TV-quiz question: "Who's buried in Grant's Tomb?"

2. Misplaced Modifiers. Misrelated or misplaced modifiers, including dangling participles, can distort the meaning and even make the writer sound foolish. They may give the reader a chance to talk back with mental wisecracks that jeopardize sequentially-smooth reading and affect interest and confidence. One sports writer wrote this: "Ed Johnson returned to college this year after being wounded in the Cyprus riots to fill in the halfback position." It is doubtful Mr. Johnson was wounded so he could come back to college to play on the football team. An even clearer example of the misplaced modifier is contained in a notice posted by a Wisconsin police chief: "See the Bulletin Board for the list of Officers to shoot for target practice." The New Yorker weekly carries many such examples of faulty communication. Some words like "only" are misplaced frequently: compare, e.g., "The reporter only learned about his Mafia connections moments before interviewing him," with, "The reporter learned about his Mafia connections only moments . . ."

3. Comparisons. Sometimes a writer does not realize that an implied comparison lies hidden beneath a statement. A sports page, for example, carried this sentence: "He complied the unbelievable average of .683." Now a feverish basketball fan who memorizes names and averages discerns at once the stature of this player. But others may not know offhand whether a worthy average is .575 or .650, and so the effect is lost. Suppose the writer had written: "He complied an average of .683. Coaches believe a player is shooting above average when he exceeds .450." Now both the expert and the novice can gauge the value of the player because they have been given two figures to complete the comparison. Here's another example: "The Allegany Alligators won 102 games in 1974." How much better would it be to say: "The Allegany Alligators won 102 games, 20 more victories than any other team in the Alle-Catt Industrial League ever scored in a season." Sports writers are certainly not the only offenders. The fact that Franklin Roosevelt was elected President of the United States four times was noted by a magazine writer in a French publication, but it meant little or nothing to his French readers, who should have been told that, unlike the practice of frequent re-election in France, no other American President has ever been elected more than twice.

4. Breaks in Parallel Construction. A writer may try to get variety into his work by breaking up a parallel construction. The price he pays is seldom worth the effort, for the break disrupts the rhythm and may distort the meaning. A best-selling novelist once wrote of his three principal characters: "John dreamed of a bungalow by the sea; Barbara pictured a penthouse; but a cabin in the woods was the ambition of Tom." The break from John dreamed and Barbara pictured to cabin was causes the sentence to jerk.

Many of us tend to think that in an argument, one person must be right, the other wrong, or in an election one person ought to be elected, the other ought not to be. The excluded middle fallacy is used often by propagandists and rabble-rousers and sometimes by advertisers and publicists. Here the writer tries to con the reader into believing he must prefer his creed or product or service because the other is less desirable. Hitler scarcely gave the Germans a choice when he forced them to oppose the Jews or his storm troopers. An advertiser who offers the consumer a choice between his product and one he describes as obviously inferior resorts to the same excluded middle fallacy.

8. Specious Arguments. Arguments that appear logical at first sight but obviously are not fall into several categories. By misusing the Socratic method, for instance, a writer who finds himself on the short end of an argument may resort to asking unfair questions, such as "What does Mr. Jones mean by liberalism ?" This puts the opponent on the defensive with a proposition tough to resolve; who can explain liberalism in today's world speedily and clearly ? The Ciceronian technique Barrows Dunham exploits in his Man Against Myth. He writes: "I will pass over what the Nazis did to Uncle Vasya, whose only crime was rescuing a wounded Russian soldier. I will pass over what the Nazis did to . . . children whose tongues they cut out, whose bodies they used for target practice. I will even pass over that horrible pile of infants' shoes at the Maidanek death camp. I will turn to those who . . . " Cicero cut down many an opponent in the Roman Senate by "passing over" their faults while pronouncing them all.

Propaganda uses many of these specious arguments. Repetition of lies to such an extent that the reader is forced at least to wonder, to be confused perhaps, even to place credence in them is an example. You can observe specious arguments everyday on television. In a movie of the 1950s, a Hungarian father is asked by his daughter why he hates the Greeks. "Because Hungarians have hated Greeks for 500 years," he answers in a huff. "Do you think they would hate the Greeks for 500 years for nothing ?"

Remember thateffective writing is the extension of effective thought. No one ever became a masterful writer who was not a masterful thinker, a champion of word meaning and logic in expression. As for the fallacies set forth here, note that they represent only a sampling. When you have time, look up some others -- arguing in a circle, argumentum ad hominem, bandwagon, begging the question, card-stacking, equivocation, false analogy, name-calling, non-sequitur, post hoc ergo propter hoc, red herring, stereotyping, straw man and dichotomy. Perrin's and other works can provide quick answers here.

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The fallacies set forth here represent only a sampling. When you have time, look up some others -- arguing in a circle; argumentum ad hominem; bandwagon; begging the question (assuming the truth of a proposition that actually needs to be proved, e.g., "The unfair tactics of personnel men against women must be changed"); card-stacking; equivocation; false analogy; name-calling; non sequitur; post hoc ergo propter hoc (because a Rathskeller patron drinks a pitcher of beer and then falls over does not necessarily mean the beer was the cause); red herring (introducing a diverting issue: "Before we permit a rock festival in Allegany, think of the damage done by the long-hairs back in the 1960s"); stereotyping; straw man (attacking an opposition that does not exist, e.g., by caricaturing an opposing point of view), and dichotomy. Perrin's and other works can provide quick answers here.

Let us return now to practical and positive considerations about argumentation, for, after all, effective persuasion's what concerns us here, the arena in which we put to work our logic.

According to the EDNA mnemonic, the forms of discourse consist of Exposition, Description, Narration and Argumentation. But not all literary scholars agree with this breakdown. Some see argumentation as a form of Exposition. And some would say that in every form of discourse you strive to make a point and so you argue; therefore, all writing -- especially expository writing -- may be labeled argumentation.

Let us consider argumentation here as a form of discourse that seeks to convince the reader -- preferably in a logical manner -- of the rightness of certain ideas and perhaps the wrongness of others -- that sells a point of view, that persuades someone to take a desire action, including even a determination not to act.

These six clues may help in your efforts to persuade others in your writing:

1. Come in at the reader's level of interest. Study his attitude towards the matter at hand. Decide what you can agree with and acknowledge this as you begin your presentation. As a rule, avoid coming in strong and damning recklessly the vice you oppose. Get as many people on your side at the beginning as you possibly can. Mellowness, not harshness, with some exceptions, usually works best at the start.

2. Counter the opposition's strongest arguments and dismiss them summarily, quickly, logically, avoiding detail if you can.

3. Let your reader see what you are doing to prove your point. Lay it out for him. Will Rogers noted that people's minds, in the end, are changed through their own observation, not through other people's "arguments." Try to be as ingenuous as you can. The reader should get the idea you're honest, sincere, and knowledgeable -- yes, logical. You do this by placing hard facts down at the start.

4. Be as specific as you can. Use details, statistics, examples, cases. Spell it out, chapter and verse. Call on the most respected sources, those known to be impartial or on the opposing side. Never lie.

5. Eschew any idea of prejudice. Don't use fuzzy or general language or waste time on foregone conclusions. Prove that you have no vested interest, that you are as objective as a judge. Remember, opinions can be changed much more readily than ingrained attitudes.

6. Build up to your strongest argument. Use the rolling thunder effect, so that you become more convincing as you go and leave your reader with your most potent point. The last idea out the door often wins the day.

Remember, to accomplish its purpose, argumentation must convince your reader of the rightness of certain facts, points of view or interpretations -- and of the wrongness of others. Conviction's your aim. If you can, pretest your arguments on one who opposes your viewpoint.

Also remember that effective writing is the extension of effective thought. No one ever became a masterful writer who was not a masterful thinker, a champion of word meaning and logic in expression.

Tie Everything Together Under a Major Point

THE MISUNDERSTOOD BEGINNING, MIDDLE AND ENDING

Most students taking an advanced writing course, it seems, assume an attitude of toleration when the matter of beginning, middle and ending is brought up. Yet few rules as basic to effective writing, as important, as useful, as logical are violated more repeatedly by the novice than this one. The student yawns when you tell him that every piece of effective prose has a beginning, a middle and an ending; it's so abecedarian he's long since forgotten it.

Perhaps the violation stems from his thinking in terms of space only rather than in terms of the relation of beginning, middle and ending to the development of a major idea or point in a composition. Each of the three contributes to the main point in its own way and helps give necessary unity and wholeness to a composition.

A world of difference lies between a blunt beginning (one out of the blue) and ending (one that leaves you stranded) and a proper start and finish. To understand this you must know about the function and pattern of opening and closing sections. They do not merely exist in space, at the front and rear of your composition. They have a function that is integrated with the body of your piece and with each other. Beginning, middle and ending all tie together in a closely-related whole. Remember that and put it to work.

Consider the Beginning. It prepares or conditions the reader for the main body of the writing. Here the stage is set, here the reader intrigued. Here he is acclimated to the general feeling, perspective and approach of your composition. Here's where you lure the reader in -- and on.

You can have a direct beginning or a delayed beginning with a kind of false front. In a direct beginning, you introduce the subject, you identify or define it, you indicate what's coming in the middle, and you set out the thesis, the direction in which you plan to go. In a delayed beginning, you resort to an attention-getting device like an anecdote, or a generalization that serves as a background for your specific thesis, or a description, or a suspenseful or dramatic incident, or a paradoxical or ironic observation. You use, in short, a kind of prologue for a paragraph or two before getting to the real beginning in the second or third paragraph.

Regard the opening sentence as one of the most important in any composition. Take special care with it; some writers have been known to rewrite their beginnings as much as thirty times. Watch your language: strive for easy readability with a broad interest or emotional base. Funnel your reader into your piece. The critical point occurs where your beginning meets your middle, where you may have to switch from attracting the reader to your composition to getting down to the business end of your writing task.

The Misunderstood Beginning, Middle and Ending

Developing the body of your piece is routine compared with the beginning and ending. You merely lay out your arguments in order--logical, chronological, spatial, associational, from general to specific, specific to general, contrast, in decreasing importance or increasing importance, and so on.

Follow the procedures described in other chapters in this notebook under rationality of style, logic, and writing process. In the middle or body, you might lay out the description of a process, solve a problem, complete a narrative. The order of the body should be apparent to the reader. Provide necessary connecting links. Keep that major point in mind and relate to it.

The ending is important in any piece of length. When the reader reaches the actual ending, he should have no doubt that he has by the nature of the language, nor does he need an "end" sign to tell him so. The pattern and the rhythm of the language are most often enough. The ending should bring home the significance of the piece, affirming the main point, putting it all together. It should sharpen that single main idea that is usually set forth in the beginning. The writer must avoid afterthoughts in an ending, or apologies for what was not covered. The ending should satisfy the reader's yen for completion. Beginning, middle and anding should be interrelated cohesively, melded together to provide a common major impression.

Rationality in Style

CONTROL YOUR COPY -- AND SAY WHAT YOU THINK !

Should you outline your material before writing the first draft?

Most certainly, if your piece runs any length. You should outline on paper preferably, not just in your head.

Why outline?

The outline provides a rational display of material - making certain we put to use that unity, that coherence, that emphasis and that interest that contribute to effective writing. It keeps us in line. By deciding in advance how to reach our purpose and aim, we assure ourselves that we will say what we mean to say . . . and as effectively as possible. St. Augustine, Mark Van Doren wrote, 'once paid his education the compliment of saying that as a result of it he could read anything that was written, understand anything he heard said, and say anything he thought.' (Underscoring ours.)

That's the idea of control in writing. It's not unrelated to a pitcher's control in baseball. Much as a pitcher strives to deliver the ball to the catcher just the way he wants it, so the writer works to convey to the reader his thoughts precisely as he wants the reader to get them. As the pitcher masters the ball, so the writer masters words.

Control fits into Pitkin's second level of writing -- the logical, and it may well extend beyond. Pitkin's four thinking/writing stages run like this, bottom to top

Mechanical Level - This involves the ink and paper, the typewriter, dictionary and other tools. It includes straight simple copy, just getting a message across, like a note to the milkman or the label on a can of beans. Some people in high school and college never go beyond this level.

Logical Level - This calls for writing on a rational plane, associating and relating parts of a composition, ordering thought, material - using emphasis and deemphasis bringing value judgment to bear on your material - arguing towards a single point . . . These can prove Elysian fields for the college mind.

Psychological Level -

Here you strive to reach your reader through the more sophisticated techniques of language and content such as those needed to get across an emotion, to persuade, to interest. It may take a college-level mind to learn these.

Artistic Level: Intuition comes into play now. Experience helps but genius and feeling mean more. Rules and principles don't prevail here, and the true art of writing depends on you and your free spirit. You cannot really be taught the art of writing any more than one can take courses in becoming Salvatore Dali or Ernest Hemingway.

What does rationality mean here? It involves how meaning and structure supplement one another -- how form follows matter, how a rational correspondence should exist between the thing said and the method used in saying it. The consequence amounts to this: you must express yourself as clearly and logically as possible. To do this, you obviously must know your material -- be master of it, and you must know how to say what you know in a correct way.

How do you attain to clear, understandable copy? Rudolf Flesch suggests in his The Art of Clear Writing, that you use short sentences (averaging 17 words or so), short words (3 syllables or fewer) and more personal references than usual (human interest, writing in terms of people rather than of things).

The beginning stage in gaining control requires that you know what you want to say. You must grasp the fundamental idea or the major point first and you must understand the tools to get that idea across. You must hold command over idea and means. The idea itself must dominate -- not be subject to the tools. Knowing the most important idea in a sentence, e.g., you must let that idea control the sentence by appearing in a dominant structure. You use a major structure, like a sentence or an independent clause (or a whole composition for that matter), for a major idea. You use a minor structure, like a phrase, for a minor idea.

In the sentences below, the same facts are used, but the emphasis falls on a different fact (or idea) in each case

1. I had come to St. Bonaventure in the fall of 1978, long after the outbreaks of the late 1960s and early 1970s over drugs and intervisitation had run their course and (when) the students had retreated to beer-drinking and an entrenched position of doing their thing without the bother of starting revolutions.

   (The emphasis on the main clause of coming to Bonaventure suggests the writer wishes to stress his coming to the campus and secondarily something else.)

2. When I arrived at St. Bonaventure in the fall of 1978, the outbreaks . . . had long since run their course and the students had retreated . . .

   (Here the emphasis of the main clause is given to outbreaks and students. Of the two, students lies in the end position and comes off more strongly. The writer may choose to reverse this and put outbreaks at the end.)

3. The outbreaks of the late 1960s and early 1970s had long since run their course and the students had retreated . . . when I came to St. Bonaventure . . .

   (This structure puts even more emphasis on the outbreaks and the students, too. The end (beginning end) position helps.)

Many other variations of structure, as well as of position, must occur to you. Keep in mind that the weight of a sentence falls at the beginning and the end. Note here how the important idea was placed in a main or independent clause and the minor or subordinate idea was put into a dependent or subordinate clause.

Structure, then, helps convey your thought in the precise way you want it to be received. If you use parallel structure, ideas of equal thought value will take structures of equal value and ideas of unequal thought value will take structures of unequal value. In the first sentence below, freshmen and sophomores receive approximately equal value; not so in the second sentence.

1. I talked with freshmen and with sophomores.

2. I talked with freshmen and with sophomores, who seemed to appreciate more the reasons for their existence on campus.

As suggested, the position of an idea in a sentence or a whole composition determines its importance. A sentence resembles a fulcrum with weight at the beginning and end which may or may not be balanced. Avoid letting a sentence run downhill, e.g., by adding an aside at the end position.

You can emphasize by transposing words or phrases from the normal sentence (S-V-O= Subject-Verb-Object) order (note climactic buildup):

   Last of all the friars came the University President, Father Mathias.

Or even in a more sophisticated way:

   Everywhere on campus I observed men without women, loners all.

In studying rationality of style, we also want to observe the logical flow of ideas.

You may wish to make a skeletal analysis of a piece of literature or your own writing to test it on this score. In narration, the flow may prove easily detectable as it moves along a time or chronological line. In description, you may resort to a spatial order for setting down details (describing the classroom, e.g.). In exposition, the flow of ideas may go from the general to the specific or the specific to the general.

Outlining helps. Continuity between paragraphs can be gained with transitional sentences, like those that flow backwards and forwards -- backwards to the previous paragraph, forward to the new. Do try to avoid those artificial word transitions like however, therefore, nevertheless, finally. If you must use any of these, bury them inside the sentence.

A more subtle way would be to repeat a word or expression from the sentence immediately preceding the present one. In Bulfinch's The Age of Fable, we find this passage that illustrates the point:

> The story of the Iliad ends with the death of Hector, and it is from the Odyssey and other poems that we learn the fate of the other heroes. After the death of Hector, Troy did not immediately fall, but receiving aid from new allies still continued its resistance. One of these allies was Memnon, the Aethiopian prince, whose story we have already told. Another was Penthesilea, queen of the Amazons. . . Penthesilea slew many of the bravest warriors, but was at last slain by Achilles. But when the hero bent over his fallen foe, and contemplated her beauty, youth and valor, he bitterly regretted his victory. Thersites, an insolent brawler and demagogue, ridiculed his grief and was in consequence slain by the hero.

In a whole composition, continuity can also come through other repetitive devices. If you cite four points at the start, pick them up one by one again as you go along. Sum up after the second one by an expression (say, in part 3) such as, "Having determined that kindness won't work (the point made in the first part) and that force won't work (the point made in the second part), we could try rehabilitation (point 3)." This method contributes both to clarity and coherence.

Prof. George G. Williams sums up the whole matter of rationality of style this way: The writer has a wide choice in choosing the most important idea. The choice never forces itself on the writer; the writer must always force his own choice on the sentence. This calls for strength of intellect to make a decision, render judgment, and to execute properly every idea that comes to him. "If he fails to discriminate," says Williams, "he has failed in the very first step toward acquiring a rational style."

You've Got to Make 'Em Sick First

INTEREST: GIVING YOUR STORY LIFE

Did you ever hear Somerset Maugham's story called "Appointment in Samarra"?

A merchant in Bagdad sent his servant to market one day to buy provisions for his household. In a little while, the servant came back, white and trembling, and said:

"Master, just now, when I was in the marketplace, I was jostled by a woman in the crowd. She looked at me and made a threatening gesture. When I turned, I saw it was Death that jostled me. Now lend me your horse and I will ride away from this city and avoid my fate. I will go to Samarra and there Death will not find me."

The merchant lent his servant the horse and the man dug his spurs into the animal's flanks and as fast as the horse could gallop he went. Then the merchant went down to the marketplace and he saw Death standing in the crowd and he went to her and said:

"Why did you make a threatening gesture to my servant when you saw him this morning ?"

"That," replied Death, "was not a threatening gesture. It was only a start of surprise. You see, I was astonished to see him in Bagdad, for I had an appointment with him tonight -- in Samarra."

Anecdotes such as this can add vitality to your writing. They can make the reading interesting; they can drive home facts. Learn to spice your writing with compositional elements like anecdotes and your writing takes on a zestful, professional tone.

How do you interest people ?

You interest people by upsetting them, not necessarily in an unfavorable way by any means. To catch someone's attention, Walter Pitkin says in The Art of Useful Writing, you must upset his nervous system in a certain way. You hit at the senses. You stimulate the eye or the ear or the nose or the skin or the tongue. A sound you can't identify, a strange odor: these upset and gain attention.

Once you have gained attention, you must keep your reader with you by persuading him: 1. This means me, and 2. I'd better do something about it. Do you remember the story of the old patent medicine manufacturer, once a peddlar of magic nostrums in the West, who attributed his success to one guiding principle ? Above his desk, he displayed it to visitors. It read:

Yes, you must somehow, favorably or not, make the reader concerned by upsetting him. One way is to seek out the basic drives or motivations, those pertaining to food and hunger, to sex, to mastery and frustrated desire, to love, to hate, to acquisition. One teacher popularized these drives under three Ps -- Pleasure, Power and Possession, saying all of man's actions can be grouped under these.

We have to reach for these deep motivations as writers. What we see may be only the tip of the iceberg -- and it may be deceiving. A student seeking a college degree may suggest that he wants an education for reasons such as self-improvement and aesthetic fulfillment, when in truth he wants to be superior, to make more money, to have others think more of him. The writer must discern the real motives if he is to appeal to his reader by providing him what he wants, really wants, not merely what he says he wants. The two very often differ.

And interest varies with the times. The writer must keep up with the trends. Once, people would buy anything that had to do with the Civil War or with animals or with medicine. At that time, someone suggested a sure best seller; it would be called Lincoln's Doctor's Dog. Today, space travel and sci-fi seem popular.

Before listing the devices you might use to gain and maintain interest in your writing, let us consider one important fact: interest is related directly to specificity, to concreteness. A reference to house cannot be as interesting as one to a little cottage in the country. A tree is never a tree; it is an oak, a maple, a sycamore, a rowan, an elm. And so with verbs: one never walks; he ambles, strusts, staggers, slinks, races, lingers, dances, hops, skips, or moves along in any of a hundred other specific ways.

Let's adopt that word in listing interest devices you can use. Let's call them specifics. Here are just a few specifics:

1. Anecdotes and Incidents. Perhaps the delectation of little stories lies deep within our unconscious, in those ante-diluvial narratives scratched in pictograms on the caves of our prehistoric ancestors, or even in those tales told us at bedtime as we were tucked in by our parents. Whatever, everybody likes a story.

Stories aren't easy to tell. Getting anecdotes and incidents into your writing takes not only experience but sharp eyes and sharp ears as well -- and time to elicit them in interviews. An interview with the head waiter of one of Manhattan's most fashionable eating places was proceeding in a routine way until a casual question was asked by the reporter about the food in his establishment. The answer made the story. "Oh," he replied. "I wouldn't know. I work here, but I don't eat here."

2. Figures of Speech. Would you believe this definition of "figure of speech" in Webster's 3rd International Dictionary?

> . . . an expression that substitutes a variation in a point of view by which one thing or notion is referred to as if it were different in some way (as in identity, degree, shape) from what it actually is or seems to be but so related that the expression successfully implies an intended meaning or effect either slightly or greatly different from what it literally said . . .

It's this brand of obfuscuration that leads us to figures of speech!

Correct as the above definition may be, perhaps it's best to define figures of speech by example if we would clarify the meaning. The Greeks are said to have used 2,000 or so figures of speech. You should know about a dozen but of these a few popular ones can go a long way towards improving your expression, perhaps dramatically. For instance:

Similes and Metaphors. The simile and the metaphor are probably the most popular of all figures of speech. A simile says something is like something else; it uses like or as, e.g., Chris Bacey is like a tower of strength. A metaphor says something is something else, e.g., Chris Bacey is a tower of strength. The most common figures make comparisons. An analogy is an extended comparison, showing or implying several points of similarity between things that are unlike -- e.g., between a large organization and an elephant.

Sometimes a writer will run together two figures of speech that are inconsistent or incompatible. Note these examples of mixed metaphors:

> Life to him was an Alpha Romeo in which he sailed a straight course to the goal posts of opportunity.
>
> They opened their hearts to the proposal of the Council and were reprimanded with a slap in the face for their trouble.

Personification. Personification attributes human emotions or powers or characteristics to an inanimate object or force of nature. Personification puts life into your copy. The advertiser, for instance, may say: "These suits are a genuine bargain (or steal, if he wishes to use a figure). Your pocketbook will be happy." Here's a better example:

> The route to his cabin followed a trail that, coiling 'round the granite shoulders of the mountain, plunges down a deep ravine and zigzags briefly over a rocky hill.

Hyperbole and Understatement. Hyperbole is excessive exaggeration intended not to deceive but to emphasize a statement or situation, to intensify its impression. Examples:

> I'm all ears.
> A million thanks. . .
> I'm starved.
> His mood changes with every tick of the clock.
> She's become as big as a blimp.
> This room is so small you have to go outside to change your mind.

Sometimes, understatement is a form of irony. The opposite of exaggeration, it may mean stating an idea in negative terms or in language less strong than might be expected. Examples:

O.J. Simpson isn't a poor pass receiver.
Father Tom was known as "The Sage of the Alleghenies."
According to experts, he did it all wrong, but he blundered himself into becoming a millionaire.
His acquaintance with the English language is purely platonic.
Mr. Lanzillo is not unfond of most of the girls he meets.

Epigrams. An epigram is a short, pithy statement, usually with a touch of wit. Often, it's detachable, quotable, the stock in trade of the paragrapher -- the writer of one- or two-sentence remarks. Kim Hubbard's Abe Martin would say, for example: "It's no disgrace to be poor, but it might as well be," or "Bees are not as busy as we think they are; they just can't buzz any slower." John Eastman's principle that "If you have brass, you don't need any gold" is epigrammatic. Here are a few gems from Bob Casey's Such Interesting People:

The staff had the permanence of a crowd in a railroad station. No one ever knew who actually worked there except perhaps a clerk in the payroll department and no one ever heard his testimony.

You don't have to if you don't want. It's purely mandatory.

The editors were like parts of a Seidlitz powder -- harmless until mixed.

A special type of epigram is paradox, which makes a statement that, as it stands, contradicts fact, or common sense, or itself -- and yet suggests a truth, or at least a half-truth. It possesses a deeper meaning than is first apparent. For example:

Peter is a student who works hard to avoid working.

All generalizations are false, including this one.

In mass communications, if nowhere else, the more things change, the more they are the same.

Onomatopoeia. Some words imitate, or suggest in their pronunciation, "sounds of nature." You can often sharpen your copy by using an imitative word like "barked," "snarled," "clattered," "whined."

Note how Stephen Crane uses onomatopoeia to effect in The Red Badge of Courage: "The regiment snorted and blew . . . The song of bullets was in the air and shells snarled among the tree-tops . . . Near where they stood, shells were flip-flapping and hooting . . . Occasional bullets buzzed in the air and spanged into tree trunks . . . "

3. Hypothetical Cases. These have high interest value, as do real-life cases -- narratives about people overcoming obstacles to gain goals. You revert to hypothetical cases when the effect you are seeking would be better served quickly and in short space by combining the features of a number of cases that illustrate your point, each to some degree but not as impressively as a combined case might. In attempting to tell a reader about poverty in the slums, you might do best to combine the features of many cases into one. The reader can grasp one dramatic case quickly -- getting the point right off rather than wading through many cases to reach the same conclusion.

4. Statistical Matter. Statistics usually frighten the arts person. The writer, in particular, regards them as dull matter that might jeopardize the readibility of the copy. Yet proper handling of statistics represents a secret weapon for the writer, not only in gaining interest, but in injecting substance into his writing.

The first principle to bear in mind is that you must translate the figures at hand into terms the reader can comprehend -- that is, they must possess meaningfulness for the reader. Sometimes all you need to do is reduce large figures to small ones, to individual bite-size portions.

Few taxpayers, for instance, can grasp the significance of a tax increase of $1,125,000,000. But considerably more can understand when you write that this sum means about $5 for every man, woman and child in the United States.

It's recommended, too, that you localize your statistics when possible. At first glance, it may seem interesting to impress your reader with the large number of railroad cars in the U.S. by explaining that if one locomotive or set of locomotives was pulling all of them in one long train, that train would extend around the world three times. But you would touch closer to the reader's interest if you translated this into the fact that such a train would extend from Clean or Allegany to New York more than 200 times.

Walter Pitkin says that more treasure lies buried beneath statistics than on the bottoms of all the seven seas. You will never want for a livelihood, he says, so long as you have a typewriter and paper and copies of the World Almanac and the Statistical Abstract of the United States.

To pass from blank, dull figures, says Pitkin, to interesting expression, regard each figure in a statistical table as representing one simple declarative sentece. Consider, for instance, this table compiled by the Office of Education of the U.S. Department of Health, Education and Welfare:

Projected School Enrollments in U.S., 1980-1985

Year	Total Public & Non-Public			Public			Private		
	K-12	K-8	9-12	K-12	K-8	9-12	K-12	K-8	9-12
1980	46,094	31,491	14,603	41,094	27,891	13,203	5,000	3,600	1,400
1981	45,387	31,311	14,076	40,387	27,711	12,676	5,000	3,600	1,400
1982	44,809	31,243	13,566	39,809	27,643	12,166	5,000	3,600	1,400
1983	44,528	31,229	13,299	39,528	27,629	11,899	5,000	3,600	1,400
1984	44,546	31,252	13,294	39,546	27,652	11,894	5,000	3,600	1,400
1985	44,794	31,431	13,363	39,794	27,831	11,963	5,000	3,600	1,400

You can probably think of dozens of declarative sentences you might derive from this small table and from extrapolations of it. For instance:

> Public schools will lose enrollment while private schools will hold steady, with virtually no change whatever.
>
> High school enrollment will decline generally from 14,603,000 to 13,363,000 -- a drop of 1,240,000 or about 8½%, while elementary school enrollment will fall from 31,491,000 to 31,431,000 -- a drop of only 60,000 or less than 1%.
>
> Public high school enrollment will decline from 13,203,000 to 11,963,000 -- a drop of 1,240,000 or more than 9⅓%.

With such sentences, you build story ideas.

An article can be built on the hypothesis that colleges subsequently will find enrollments slipping for the next five years but may recover thereafter once the more populous elementary group gets through high school.

Another story: College recruiters might do well to look to the private schools for enrollment. Does this also mean, in the face of the obvious Catholic school decline, an increase in non-Catholic private school enrollment taking up the slack to maintain the enrollments indicated?

An analysis of the situation would also make a story. Why are enrollments slipping? Is there something other than the obvious here?

5. Rhetorical Devices. In its classical sense, rhetoric refers to the art of persuasion, but the term has been broadened to mean the art of speaking and writing effectively, i.e., skill in the use of language and words and speech. We think of Franklin D. Roosevelt and Winston Churchill as having mastered the deft or well-turned phrase, or of John F. Kennedy's speeches pleasing the French because of their appreciation of language presented with wit and euphony and beauty. To be sure, the quotation books, notably Bartlett's and Oxford, provide thousands of examples of effective rhetoric.

Put Euphony Into Your Writing

PROSE RHYTHM: DO IT BY EAR

Galton Fechner, known as the "Father of Psychophysics," suggested about 1860 that a distinctive relationship exists between physical things and man's psychic feelings -- his emotions, his sentiments, with one playing upon the other.

Fechner was occupied at one time, as were others before him, with studying why rectangles were more pleasing than squares; perhaps one suggests inaction, monotony and repetition, the other change and diversity and action. Pythagoras is said to have established the simple ratios of width to length as the most pleasing -- 1:2, 2:3, 3:4 and even 7:9.

Many artistic applications useful for laying out pages and advertisements come to mind. Curving rhythmic lines are considered more beautiful than unorganized masses of lines. And so, too, with written expression. A rhythmic flow of words pleases us more than staccato or abrupt language.

Psychologically, man is a rhythmic being. We notice this, for instance, when flying long distances and encountering "jet lag," which is said to throw off our biological clock. Man exists in a sea of rhythm: respiration, heartbeats, digestion, to cite just some of our physiological processes.

The writer attempts to get in step with such natural rhythms in his writing, if he seeks a pleasant, euphoric reaction -- or to counter these if he seeks a discordant note.

The writer can slow the rhythm of his piece, or he can quicken it. Like the musician or the painter, the writer must first observe and study the beauty he wishes to transmit, or feel it and reflect in his work the inner beauty he experiences.

In practice, he may use a series of statements in a particular way to gain a desired effect. Or he may vary sentence length to slow or speed up the movement, not to mention using passive or active voice. In some instances, he may range into prose verse or poetic prose or at least "think poetry" as he writes prose.

This obviously leads to a consideration of style. We must concern ourselves with the degree of prose rhythm we wish to use in our writing. Most writers attain to some rhythm in their writing; to be sure, it may prove unavoidable if one would write the kind of copy that "feels right" to him.

Style has always been a subject of much concern and some confusion in the study of language and it remains important for the serious student of literature and expression. The term has grown complex, even degenerating into the niceties of how to use footnotes and set the width of the left margin on a term paper. We'll settle here for the-style=the-person concept.

We want to talk in particular about the rhythm of language. As every person has his or her own rhythm, physically and otherwise, so every writer has his or hers and every piece of writing its own. Like the experienced telegrapher who can identity the "fist" of a sender by ear alone, a reader may be able to detect the hand behind a bit of prose by its beat or rhythm.

Literary people sometimes distinguish among four main styles:

1. Ciceronian. Ciceronian style emphasizes rhetoric for its own sake. The rhetoric is elaborately patterned. One linguist found that Cicero, perhaps half-unconsciously, ended each sentence with a trochaic cadence (-u,-u-, or -u-u), which is preceded by a cretic (-u-) or molossus (---). This simple formula accounts for at least 60% of all final rhythms in his speeches. An oratorical address to the reader and the smooth euphonious nature of the prose are some other characteristics of the Ciceronian style.

2. Baroque. Baroque exploits the richness of the Ciceronian and the Senecan (see below) styles. It combines rough transitions and expanded use of diction -- and the short sentence -- of the Senecan style with the smoothness, the metaphor and the long sentence of the Ciceronian.

3. Senecan. This is definitely anti-Ciceronian and ergo anti-rhetorical. Its transitions are rough, sudden, epigrammatic in an attempt to match shifting and quick changes of thought.This style prefers the short sentence, the one-liners, the concentration of thoughts in small packages.

4. Scientific. This is simple exposition. Style becomes inobtrusive, unimportant. It's a natural, naked way of writing. No metaphors can be found in its straight, sometimes encyclopedic copy.

Whenever you consider style and its attributes, particularly matters like balance and rhythm, you must remember always you're dealing with sound, which can be intangible and difficult to evaluate in any scientific way. You're involved to some degree with intuition.

You might say you test for style by sound, by reading copy, yours or someone else's, aloud. Your ear does the judging.

Getting rhythm into your writing helps your style. It enhances the pleasure of reading. Sometimes, it endows your copy with a subtle magic that entices the reader, often without his realizing what's going on -- like the Sirens of Greek mythology and poetry who enticed seamen by the sweetness of their song so that they forgot everything. (Ulysses escaped the blandishments of these half-woman, half-bird monsters by filling his companions' ears with wax and lashing himself to the mast of his ship.)

Poetic prose is beautiful prose. The opposite is often cacaphony and jerky sounds that place words and sentences in competition with one another and make understanding difficult. Appropriate rhythm often helps clarify meaning and direct emphasis in the right place, as those who study Chinese dialects know so well.

Rhythm provides your language with more opportunity for variety -- another means of playing with language and bending it to your particular purposes to serve particular audiences in particular times and places, or even to give lasting, universal appeal to your copy.

Let's assume you seek euphony in your writing -- pleasing sounds. How do you attain to it?

The first rule has already been noted: always read aloud what you have written. As the poet says, if it rolls off the tongue, it will fall lightly on the ear.

If you are seeking an opposite effect -- the harshness of the Senecan style, for example, then you may look for that, too, in reading copy aloud. But unless you have reason for this style (e.g., in describing a catastrophe, in relating heated action), prefer the melodic, smooth-flowing way as a rule.

Another suggestion calls for harmonizing sound and rhythm with content. A light, airy sound, a tripping, dancing sound will not do for a piece on trucks lumbering down the highway. Consider this sentence:

"I won't give you another try," she hissed.

She could hardly have "hissed" that sentence. Better:

"I certainly won't give you a second chance," she hissed.

Now note the S sound, the hiss possibility.

Another suggestion about improving your prose rhythm: Learn to write alliteratively and onomatopoetically. When you do, pay attention to the sounds that please or attract. Liquid l's and r's are more attractive than guttural g's and k's, Williams says. Mellow m's and n's are more pleasing than sharp t's and hissing s's.

To be sure, the sounds alone do not create the rhythmic effects. It's the repetition or combination of sounds that's important. A sentence can sound languid or it can sound excited partly because of the sound of its words and partly because of the combinations.

When you write lyrically, your words sometimes tend to fall into alliterative patterns. Sounds are repeated, not just the first letters of the words. Consider these passages:

A moist young moon hung over the mist of a neighboring meadow.

That's alliterative. And so is this sentence from Thoreau's Walden:

". . . like the lake, my serenity is rippled but not ruffled."

You can vary alliteration by using assonance -- the repetition of similar vowels followed by different consonants in stressed syllables, and consonance -- the repetition of sounds whose final consonants are similar though the vowels that precede them are different. To write:

She walked in a shadowy cleft between columns of acacia trees

is to use:

alliteration: cleft and column, she and shadowy and

assonance: she, between, trees; a, acacia and

consonance: walked, cleft, column; in, between; cleft, between, trees

One note: do not overdo alliteration. Never permit four or more alliterative sounds to occur in close proximity: The meandering river was a muddy monochrome.

Another suggestion for getting poetry into your prose is to cultivate an onomatopoetic diction. Use this figure when you can. Say "a gusty breeze buffets" rather than disturbs the pond's surface.

Prose rhythm is a matter of intuition, of wanting to use the technique, of practice. Use it for tone. Use it to suggest feeling.

Short rhythms -- clipped words, choppy sentences, many periods, few conjunctions -- these suggest movement, nervousness, urgency, action.

Long rhythms -- long words, drawn-out sentences, more commas and semicolons, more conjunctions -- these suggest repose, calmness, leisure.

Yet most rhythms will be of medium length. And as you move towards the climax of a composition, you may call for increasing intensity -- and a change in the rhythm length.

Another clue to getting poetry into your prose: recognize that polysyllabic words are more rhythmic than monosyllabic ones. Note the iambic metrical foot (u -) in re-store; trochaic (- u) in time-ly; dactylic (- u u) in in-fi-nite; anapestic (u u -) in un-a-ware.

A sentence of polysyllabic words may prove more rhythmic than a sentence of monosyllabic words, but it doesn't always work out that way. Reading speed constitutes a factor and, in fact, a mixture of polysyllabic and monosyllabic words is likely to be more rhythmic.

Letters, as Janice Holt Giles notes, can give you sound effects that heighten the meaning of your sentences simply by the way they sound. The sound of the letter "s," for instance, can be used to denote evil, hatred, disgust, loathing, in such words as snake, sin, serpent, disease or hiss. Or we can use it to denote tenderness and gentleness, as in sweet, soft, shadow, lissome, still, sorrow and sadness.

"F" is a quiet, muted sound that barely breathes. "Full falls the fading light upon the glen" provides an example of horrible alliteration but also a worthy illustration of the muted, quiet effect of the "F" sound. Hard "c" and "g" have a brittle crackling sound, as does "k." Listen to crack, cataract, cough, cut, gravel, gust and gullet. "t," "d" and "p" are explosive sounds and may be effectively used to express disgust, anger or bitterness, as in "Bitter is the brown of death, black and dark and dull."

Consider that some words carry short sounds, some long. K's, p's and t's must be sounded quickly (it's a matter of physiology; you can't prolong them). Letters like l's, m's and n's can be prolonged indefinitely. According to the context of your piece and the tone you desire, you may choose keep over hold, park over mall, trap over snare (or even the polysyllabic maintain, common, entangled).

You must be wary of dissecting art. But let's try anyway with an analysis of sound in poetic prose. Each vowel has its own characteristics:

A - (as in fate) carries a feeling of lazy deliberation, of stateliness, of weight
E - (long) has a keen rather than a powerful sound
I - (long) connotes brightness, delight, happiness
O - (long) suggests sonorousness, solemnity, power, mournfulness
U - (long) evokes tuneful and crooning sounds that are soothing, smooth, curative. The OO applies here also.

Some consonants, likewise, convey characteristic tones or feelings:

b,t and p - abruptness
g,h and j - these are "savage" letters
l - liquid, light; pale like twilight, soft like the glow of a pearl
m and n - lulling, soothing
r - calm, clear
s - swift, agile

Now you may also consider letters as beautiful or ugly:

Beautiful sounds:	l,m,n,r,v,s,d
Ugly sounds:	k,b,p,h,g,j,z
Negative sounds:	t,f,w,v

Poe, a master at creating moods with words, considered v as the most beautiful letter -- as he illustrated in "The Raven." Some linguists say that Italian is the most beautiful language, especially as spoken by a woman. Try Andrea Dora or Stella Dora on the tongue. Or cellar door.

Anyone, as Janice Giles points out, knows how to put words together to make sense, but the writer must learn to use words to add to his meaning by their very sounds. If he wants a quiet mood, he must make a stream murmur or sing, not bubble or chuckle; the breeze must sigh or sough, not blow; the sky must be pale and luminous, not bright and clear. If he wants to describe a thunderstorm, he must rattle around a bunch of r's and some d's as in "The ragged edge of clouds rimmed 'round the hills and thunder threatened rattlingly." I use these exaggerated alliterations to show you the effect. If he wants to build a mood of tenderness and love, he will throw in lots of l's and v's and soft sh's with long, open vowels -- "Lashes curled lovingly over soft, deep, violet eyes."

That is the melody of writing. But beyond the melody must lie a deeper rhythm. Rhythm is the very pulse of writing, its balance. The simplest rhythm is in the cadence of sentences. They must sing and flow, or chop and crackle, meander gently or sizzle with such heat and anger. An effective writer can handle all of them equally well, and knows almost instinctively when to change his pace. An effective writer also writes sentences that will scan almost as easily as poetry, not of course rhyming, but with a stress and balance that handle well.

In addition to capturing the attention of the reader, the first page of the book is usually where an author must set his pace and style, form his rhythms. Generally the simplest, the shortest words, put together with simple stress are the best for emphasis. I began "The Plum Thicket" with "Last summer I went back to Stanwick." It stood alone, paragraphed, by itself. I could have said "I returned to Stanwick last summer" which would have been less emphatic. The sentence was meant to stand out, stark and emphatic.

Janice Holt Giles began "The Kentuckians," which is a historical novel, with the sentence: "I have a wish that those who come after me should know the truth about our troubles with the Transylvania Company and the truth about those first hard years, in the settling of this country." Immediately the reader knows, from the length and wording of this sentence, that it is going to be a folksy kind of story, told by a man who had a part in the trouble and struggle. The reader knows, furthermore, that he is an earnest, brave and candid man. He wants the truth to be known. The memoir style, rhythm and pace are set and the reader can follow along easily as the man remembers and tells his history.

That is rhythm in style. There is also rhythm in structure of a book. All the chapters must lead toward the final climax, but that must be a long, flowing rhythm, like the shoreward swells of deep water. There are, however, waves within that long, swelling rhythm, which crest and then recede. They are sometimes divisible into chapters; sometimes they are longer and more intense, building up over several chapters. They are the ebb and flow of the scenes and the dramatic action that make up the plot, but they must never be so strong as to dwarf the final, surging climax. They should lead toward it, sometimes almost touch it, and then slowly subside to start building again.

The names of characters have a special rhythm of their own, either because of their euphony or because of their fitness to the characters. Girls' names, as a rule, should be more musical than boys' and the more musical have at least four syllables or five. With a one syllable last name, the first name should have several.

Book titles, aside from telling something about the book, should, if they are to have sales value, be euphonious and rhythmic also. As a rule, Janice Holt Giles prefers a short, descriptive title -- one the customer can easily remember. Good titles certainly help make good sales and it is well to give considerable thought to them.

A good way to watch the rhythms in a book is to read the sentences aloud. This will frequently tell you if they are badly balanced or do not handle well. And a thesaurus is invaluable in helping you choose words. Many writers seem to have a natural ear for rhythm, but since English is naturally a stressed language it seems as though anyone can learn, with discipline, to write lucid, well-balanced sentences and paragraphs. Take a little talent, add discipline and hard work, and you can come up with a much better quality of writing.

Sounds come in patterns. The essence of pattern is repetition. You repeat at intervals to get a beat. Yet within that beat you must have variety to give relief from sameness, monotony. Like pattern, the essence of rhythm is repeat, the repeated parts consisting of two elements. Example:

> The wave comes in and it goes out; comes in, goes out; comes in, goes out.

The sounds in rhythm rise and fall, rise and fall, rise and fall. A sentence with rhythm rises to a crest of sound, pauses, then falls, to be followed by another such rise and fall and rise and fall . . .

Many complexities are involved in analyzing prose rhythm. We could get involved, for instance, in balance in rhythm but not without an extensive essay. Suffice it to say, you may strive to balance phrase with phrase, clause with clause.

Use rhythm consciously. Overdo it until you gain proficiency in it. You can create a rhythmic pattern by beginning a paragraph with a short sentence and making each subsequent sentence longer. Or reverse this, or alternate short and long sentences throughout. Many possibilities exist.

The Art of Imagery

APPEAL TO THE SENSES -- THROUGH PICTURE-WRITING

The dictionary refers to Imagery as figurative language. But Imagery involves much more than using metaphors and similes. It means getting inside the mind of the reader so that he can conceive images -- see mentally what is being written about. Related to metaphor, yes, but it also borders on empathy. And imagination lies at the root of it. Imagery and imagination go hand in hand.

Imagery seems especially characteristic of poetry, in which, as Perrin notes, the content or activity of the mind is rendered concretely. It's thought manifested in things. You will have continual and frequent use for Imagery in prose. Your writing will be richer and stronger if you take pains to provide the reader with images that provide clarity and interest and feeling to your expression.

Think of imagery or images in terms of art, as Williams would have you do. Each image in your writing represents a totality, a nexus or connected group or series of ideas. You conceive an image as a whole, with many aspects coming at you at once to create an impact. The conceiving may be intuitive; just as in any form of art, you grasp the picture and emote.

Art is intuition: it need not be moral or teach a lesson or be true or even realistic. The real source of the image is feeling. The image is a symbol of feeling. Art is feeling made image. When you think of a dear friend, you get a mental image -- and a feeling: warm, happy, comfortable.

Imagery goes beyond scientific description. It requires the writer and the reader to transcend into the realm of emotions, senses, feeling. And the only way to create images is to appeal to the senses.

Figures of speech, to be sure, can help. It seems a human characteristic to find pleasure in similarities. We like to see imitations and miniatures; as children we're attracted to toys and dolls, replicas of phenomena in the real world. Figures of speech do clarify by comparison -- but they also provide pleasure and interest by giving us a picture -- an image. A drop of water normally stirs no reaction in our breast, but it may if you think of it as harboring countless minutiae of life of a hundred varieties, as a kind of balloon-home. Or reverse the idea: think of a balloon clinging to the ceiling like a heavy drop of water about to plump to the floor.

Consider these few paragraphs from an article in New Yorker as an example of how you can improve copy by generous use of figures of speech.

> I'd known nothing till then but the smoother surfaces of England, and Vigo struck me like an apparition. It seemed to rise from the sea like some rust-corroded wreck, as old and bleached as the rocks around it. . . Everything looked barnacled, rotting and deathly quiet, as though awaiting the return of the Flood . . . People lay sleeping in doorways, or sprawled on the ground, like bodies washed up by the tide.
>
> But it was the summer of 1935, I was in Spain, and the new life beginning . . . Soon the chill of dawn left me and I began to feel better. The drowned men rose from the pavements and stretched their arms, lit cigarettes, and shook the night from their clothes. Bootblacks appeared, banging their brushes together, and strange vivid girls went down the streets, with hair like coils of dripping tar and large mouths red and savage. . .
>
> I spent the rest of the day climbing a steep terraced valley, then camped for the night on a craggy hilltop. The Galician night came quickly: the hills turned purple, and the valleys flooded with heavy shadows . . . I saw the small white ship, my last link with England, die away in the darkness.

Besides figures, words themselves can be imaginative. The reason concrete words are preferable to abstract ones lies in the fact that they are imaginative. Note this comparison:

Simple expression: It's autumn in Western New York.

Imaginative expression: The oak and the maple, the sycamore and the rowan are shedding their leaves but not before providing us with a rich tapestry in the surrounding foothills of saffron and emerald, russet and gold.

You should strive to use polysymbolic words to enrich your expression -- words that hit at more than one sense. Remember that the emotional impact is not merely doubled with two sense reactions but may be tripled -- that is, the impact of more than one sense-reaction is progressive rather than arithmetical. It's better to use the adjective leaden rather than gray in referring to a sky because it evokes reactions of sight and weight, not merely sight. Cut affects one sense, chop involves sight, sound and motion; sob is preferable to cry because it calls into play sight, sound and motion also.

You should also strive to enrich your language with imaginative details. Maupassant was told by his mentor Flaubert to observe a horse until he found out how that one horse differed from 50 other cab horses in Paris, and then to express in words the distinctive details. Sometimes this gets us down to the essence -- that which makes a thing what it is. Remember that the subject matter of the artist is the particular, not the general -- the individual, not the class.

This suggests that if you would write imagistic copy, you must observe carefully and in depth. Think of imagistic copy as the kind that impresses, that leaves the reader with a picture he doesn't soon forget.

What kinds of details? Familiar ones. Unfamiliar ones. Even incongruous ones. They're among the most memorable. Incongruity between an object and its use, for instance, makes the incident highly visual. This is how memory experts operate, by using mnemonics that bear on the fantastic. **Example:**

He scratched his skin with a ruler.

Or: He opened the book and out popped three vials of Hennessey Brandy. In court, the judge calls for deleting something from the record. Often that's impossible if the picture is drawn by an attorney in a highly visual way. How do you forget the image of a green horse in a hurry -- or a white rhinoceros?

A knowledge of imagery, incidentally, possesses a valuable added asset for the writer. Harry Lovayne and Jerry Lucas (the former Phi Beta Kappa basketball star), in their The Memory Book, suggest that picturing even an abstract idea, e.g., can improve your mnemonic capability -- help you remember it.

The basic technique amounts to using a simple system of association and constructing images. Sometimes the more inane the association of the image with the idea or thing or person, the better. Gerald Ford fording a stream dammed by a car of the same name; President Carter swimming in a pool of ink (Carter's, of course) or pushing a vegetable cart sound as far-fetched as Senator Dole's picking pineapples or Vice President Mondale with a monkey's tail wrapped around his neck or romping in a French meadow. But the pictures stick in the mind. And if you have trouble recalling who went with whom, make it a Ford pick-up truck loaded with pineapples and conjure up an organ grinder with a cart and monkey or a buccolic French scene with cart drawn by two men.

Wild? Yes. But if you want to remember, or have your reader remember, images can help through association. Keep that in mind when you want to impress your reader. If you want him to get an idea impressively, use pictures in your writing.

You can write more imagistically, too, by arranging details in order so the reader can more clearly see what is being described. One recommended way of describing for effect is to start with a type image, then go into the particular parts. It's like using a genus then a species. Some type images: L-shaped, a horseshoe bend in the river, a head like an orange set in a vase.

Some compare imagery to the metaphor. Certainly, the metaphor must be considered a major technique of imagery, as we noted when talking of figures of speech. Metaphors really are intended to startle. We say a man is a tower of strength; that's pretty direct language. You could say "Here comes a friend who is a veritable beanpole he's so skinny" -- or "Here comes Mr. Beanpole!" But do avoid the trite if you would shock. Look to the fresh expression always.

Remember that the imaginative writer's purpose is to paint a picture, to convey an idea or convey or arouse a feeling. Imagery goes beyond description in that it is interpretative. It goes deep into the feelings beneath the surface. It all depends on the writer's purpose, his idea or his feeling.

It Means Many Things to Many People

THE NEW JOURNALISM -- THE LITERARY KIND

Just about the time when educators and journalists had thought they had grasped some concept of The New Journalism with the aid of Tom Wolfe's book by the same name (1973), two scholars, Dennis and Rivers, came along with their book, The New Journalism in America (1974) and suggested not one but seven types of The New Journalism. Periodic literature, notably that appearing in Quill and Journalism History, before and after these books, developed the uncertainties into a scholarly donnybrook.

The term itself fails to illuminate the meaning because historically "New Journalism" goes back to Joseph Pulitzer in the 1880s and certainly in a philosophical way to Benjamin Day's founding of the New York Sun in 1833. Dr. Jay Jensen of the University of Illinois maintains that what's new about The New Journalism, first of all, is that it gets away from the journalist's historical insistence on objective writing. He says:

> We have been used to the tradition of objectivity, of unbiased factual reporting, with the emphasis primarily upon gathering information, the finding and exploiting of sources, and less on the writing. We have not been much concerned about using a variety of techniques of writing. We have basically produced a conventional kind of journalistic style which every student learns when he goes to journalism school.

Dr. Jensen obviously overlooks the fact that some journalism schools do concentrate on writing and do suggest a variety of techniques. But he does approach the concept of what The New Journalism is all about with benefit. The techniques, he points out, themselves are not new. Using the idea of a composite character -- a hypothetical case more or less, such as Gail Sheehy did in his story in New York magazine on prostitution, goes back 2,000 years to the Greek Theophrastus. In short, The New Journalism didn't invent the techniques it uses.

What are the techniques? James E. Murphy, in his study, "The New Journalism: A Critical Perspective," in Journalism Monographs (No. 34, May, 1974) offered an overview:

> As a literary genre, New Journalism has certain technical characteristics. It is an artistic, creative, reporting form with three basic traits: dramatic literary techniques; intensive reporting, and reporting of generally acknowledged subjectivity.
>
> In addition, it involves a more or less well-defined group of writers who employed the techniques. Each is stylistically unique, but all sharing common formal elements. Wolfe, Talese, Capote and Mailer appear the most prominently but other names are frequently mentioned: Breslin, Dick Shaap, Terry Southern, Larry King . . .

The work of these New Journalists appears in few newspapers. Mostly, you will find them in New York and Esquire and other magazines and sometimes in "alternative papers" like Village Voice and Rolling Stone. Much of the new non-fiction appears in book form, according to Murphy.

The techniques the New Journalists use actually include all those of prose literature: plot, character, setting, dialogue and dialect, imagery and figures of speech, modd and rhythm, foreshadowing and suspense and the rest.

Wolfe himself identifies four techniques of realism. Let's concentrate on these because we want here to consider this kind of New Journalism -- the literary kind -- in detail.

Technique No. 1: Scene-by-Scene Construction.

You tell your story, Wolfe says, by moving from scene to scene and resorting as little as possible to sheer historical narrative. The New Journalist gains fulfillment when he actually witnesses the scenes in other people's lives as they take place.

Technique No. 2: Recording Dialogue in Full.

Realistic dialogue involves the reader more completely, Wolfe says, than any other single device. It also establishes and defines character more quickly and effectively than any other single device. Dickens often covered physical description in two or three sentences; the rest he accomplished with dialogue.

Technique No. 3: Third-person Point of View.

This calls for presenting every scene to the reader through the eyes of a particular character, giving the reader the feeling of being inside the character's mind and experiencing the emotional reality of the scene as the subject experiences it. How do you bring this off? By interviewing the character about his thoughts and emotions along with everything else, Wolfe says.

Technique No. 4: Faithful Recording of Status-Life.

The recording of details that symbolize a person's life is more than mere embroidery in prose, Wolfe notes. It lies close to the center of the power of realism. Balzac piled up details so relentlessly in his writing and at the same time so meticulously that he triggers the reader's memory of his own status, his own ambitions, insecurities, delights, disasters.

> Wolfe would have you record everyday gestures, habits, manners, customs, styles of clothing, furniture, decoration, styles of eating, traveling, keeping house, modes of behaving towards children, servants, superiors, inferiors, peers, plus the various looks, glances, poses, styles of walking and other symbolic details that might exist within a scene. Symbolic of what? Generally, symbolic of people's status life.

So much for The New Journalism of Tom Wolfe. The student should make certain to read his book to understand The New Journalism beyond the brief rundown given here.

At the same time, the student must at least consider the other forms listed by Dennis and Rivers, even though our concern here lies with the writing technique of Wolfe's New Journalism. Here's how Dennis and Rivers chart their seven types:

A SCHEMATIC VIEW OF THE NEW JOURNALISM: PRACTICES & MEDIA

Form	Media	Content	Practitioners
The New Fiction	Magazines, Books, Newspapers	Social Trends, Celebrity Pieces, the "little people," public events	Tom Wolfe, Jimmy Breslin, Gay Talese, Norman Mailer, Truman Capote
Alternative Journalism	Alternative Papers and Magazines	Exposes of Establishment Organizations	Editors, Writers for S.F. Guardian et al.
Journalism Reviews	Newspapers and Magazines	Analyses, exposes of prof. journalism	Columbia J.R., MORE, Chicago J.R., et al.
Advocacy Journalism	News columns, point-of-view papers, CATV	Social change, politics, public issues	Gloria Steinem, von Hoffman, adv. papers
Counterculture Journalism	Counterculture mags, newspapers	Rad. pols., psychodelic art, drugs, etc.	Berkeley Barb; Free Press writers in N.Y. , L.A.
Alternative Broadcasting	Television (esp. CATV) and radio	New approaches, esp. counter-culture	Raindance Corp., TVTV, Johnny Videotape
Precision Journalism	Newspapers, mags and books	Survey Research of public concerns, etc.	Philip Meyer, Scammon & Wattenberg, et al.

The student would also do well, if he means to master the New Journalism, to devote some study to established fictional techniques.

To begin with, fiction should not necessarily be equated with the contrived or the untrue. As Prof. George G. Williams says, "historical fiction may be quite true, perhaps more fully true than history itself."

Fiction is essentially narrative -- change taking place in time.

Its chief concern is not what happens but what happens to somebody. Fiction is narrative that centers around a personality or character.

Finally, it's descriptive. The reader must see the action. Fiction creates images. It's imaginative.

Consider some of the elements of fiction.:

1. Feeling. Practically everything in fiction relates to feeling. It's the one indispensable substance.

   The New Journalism looks for the theme -- or undercurrent, the overall feeling. Sum it up in your mind. What's the story here -- the message? What are these facts saying to me -- adding up to, inside me? What makes me emote?

   Get the details that make the reader feel as you do. Try to find the feeling in your main character. Try to find the conflict that heightens this, for example, in the case of a poor boy making it to the top, overcoming obstacles, misunderstanding at home and in the world. Adversity intensifies the feeling.

   Or you may get a feeling about not the character but the background -- the slums, e.g. Work this into a theme and relate your character to that background. The main character may be out of harmony with it -- be destroyed by it, adjust to it, change it -- or he may begin in harmony with it and end out of harmony with it.

2. Subject. Four rules:

   a. Write about a world with which you're familiar. So many want to write about cowboys and Indians when they haven't been west of Allegany. You must sit down and consider what you know about in determining setting and characters and plot. True, Stephen Crane never fought in the Civil War or any other war at the time he wrote Red Badge of Courage; O. Henry never lived in Nashville though he wrote "A Municipal Report" set in Nashville. But it's easier to get feeling into your writing when you start with your world and find out more about it.

   b. Choose a subject that has stirred a feeling in you -- made you resentful, mad, horrified or amused, delighted, hateful -- a real deep emotion.

c. Prefer the unusual to the customary and commonplace. This gives you an extra.

d. A subject should always be at least two subjects. A deeper, symbolic significance is especially important in writing nowadays. The theme or premise makes an intelligent pattern out of life, draws a meaning out of a chaotic, confused world.

3. Characters. Normally keep your story to one character or one group -- a jury, a family, a squad of soldiers, even an animal.

4. Background. Choose the interesting. Damon Runyon concentrated on Lindy's, Stevenson on the South Seas, Hemingway on Spain and Cuba.

5. Obstructed Narrative. You must have obstructed narrative in fiction or The New Journalism. Boy-girl fall in love and become engaged and married -- no -- not without difficulty, delay, obstruction, doubt. The writer makes it interesting by putting all sorts of obstacles in the way of the narrative. (Note the melodramatic technique under Chapter 13 -- Interest.)

6. Quest. Whenever anyone starts in quest of something a story is begun. Negative elements create CONFLICT.

7. Suspense. Suspense consists of three parts:

   a. a hint or suggestion that something important may happen;

   b. a long wait for it to happen;

   c. the happening itself.

   Creating uncertainty and making the issue at stake seem important are factors.

8. Plot. A writer creates a plot when he sets a character on a quest. If you have Change, obstructed narrative, quest, conflict, you have PLOT.

   The plot, of course, is the plan or scheme of any piece of fiction. Some say there are only three or four, some say ten or a dozen, but few, if any, admit to more than thirty or so.

   Classifications include man against man, against nature or fate, against self; character degeneration and regeneration; biter bit (in which the villain falls victim to his own trap); objective gained or objective lost, and others.

9. Point of View. Most fiction is written from the emotional or physical or mental point of view of one character and each scene belongs psychologically to one character. Point of view is that you make your reader feel or experience through a person who is most emotionally involved. An omniscient view is one in which the writer knows all -- thoughts as well as actions. An observer viewpoint is like that of a narrator who relates but takes no part in the story, as in the movie "The Naked City."

   Viewpoints are classified also by persons:

   1st person: "I Remember Mama," "The Waltons"
   2nd person: is rare
   3rd person: the most popular, is usually done through the main character -- the one with the problem to solve or the goal to reach. But it can be a minor character as in reportorial view.

10. Symbolism. Try for a symbol in your writing, thus endowing your piece with intellectual depth. We live by symbols: a watch ticking off the last minutes of a famous person; a toy fire engine the old man was denied as a youth.

11. Climax. Most fiction climaxes in intensity just before or at the end. A rolling thunder effect may be used, building your copy up to a final emotional clash. The New Journalism depends much on climax as a rule.

Appendix

Keeping a Record of Assignments

Take copious notes in your stenographic notebook as fully as you can, eschewing cryptic scratchings and "memory clues." Use complete sentences; write in such a way that another person can read what you put down. The serious note-taker transcribes his notes after class into a loose-leaf book, typing them neatly for easy study and for use in the years beyond college.

Divide your steno notebook into a Front and a Back. In the Front, set down the date of the class and proceed to take notes beyond those handed out in mimeographed form. In the Back, record the Date an assignment's due; the assignment itself in detail (many fail because of omissions here); (after the assignment's returned) the instructor's critique and your own comments. Follow this prescribed form:

Date Due	Assignment and Comments	Grade
	(Write here the Assignment as given in class by the Instructor. Make certain to mark down every detail.) --- (Instructor's critique goes here. Transcribe it verbatim or note all points in 1-2-3 fashion.) --- (Write your own comments here.)	

Some Rules of the Road on Usage

TECHNICAL VIOLATIONS

To allay the ever-present possibility of making the same errors time and again in copy, most of them of a mechanical or "technical" nature, writers would do well to study the following caveats and suggestions to the point of memorizing them before continuing in the process of improving their writing. Call the practice preventive medicine.

In conjunction with this mild effort, check your grammar notes and refer, as required, to usage books such as Fowler, Evans and Perrin. Try to understand in each case the reason behind the rule. Some are admittedly arbitrary but should be accepted in any case for the purpose of following a uniform system. In most cases, traditional usage is preferred on the contention that it's most widely acceptable. To say, a la Churchill, that "It is me" represents more common usage makes sense, but if you write "It is I" you are likely not to be wrong in any reader's view.

1 The and habit and the and-but habit should be avoided. Correct this by using a period before the and or but, deleting the and or but, and starting a new sentence.

2. Anyone, anybody and similar singular words take a singular verb.

3 Breaking words at the ends of lines is not permitted. Do not break sentences from page to page and try not to break paragraphs. End every page on a sentence and preferably on a paragraph.

4 Claim is a transitive verb; it requires an object. Do not claim that such and such a thing is so. You claim baggage.

5 A dash is two hyphens on your typewriter (--).

6 Dangling participles occur when the subject of the participial phrase (usually, an -ing participle) is not clearly connected to it. The subject MUST follow immediately after the end of the phrase. In this faulty sentence, note that her is not the subject of talking: "After talking with him, her troubles were dissipated." Better: "After talking with him, SHE . . ."

7 The idiom is different from, NOT different than.

8 Good and great should be avoided. They are overused and not specific.

9 However, nevertheless, of course, finally, therefore, moreover and similar words should be avoided. With rare exception, they should not appear at the start of a sentence. Usually, such artificial transitional devices, however acceptable as a rule, should not be used in professional writing simply because they are not needed in modern expression.

10 Its should not be confused with it's. The apostrophe most often represents an omission; it's means it is, the apostrophe standing in place of the second i.

11 Locate means to establish or assign in a place, to place. Prefer situate in the sense of "he was situated in downtown Pittsburgh."

12 Lots of or a lot of carries a slangy tone with it -- and is not specific. Prefer "he plays the tuba two hours a day" to "he plays a lot." Even many or much is better.

13 Misplaced modifiers distort meaning. Note the difference between "President Carter only wanted to appease Rosalyn" and "President Carter wanted to appease Rosalyn only."

14 Do not misspell -- ever ! Take no chances when you write for publication. Use the dictionary when in doubt. Note the frequently misspelled words like accommodation and all right (two words, not one).

15 More than is preferred to over when writing about numbers. Reserve over for use in its spatial sense.

16 Quotations generally take separate paragraphs.

17 Use quotations OUTSIDE other punctuation marks as a rule. Single quotes go inside double quotes and are used in headlines.

18 Attribute all quotations, as a rule. Never leave a quote standing alone except where the attribution is crystal clear.

19 Quotation marks should not be used at the end of a paragraph when the same speaker continues his quotation. Close quotes at the end of quotations.

20 Read copy. This constitutes one of the most important practices of the professional writer.

21 Do not invert the said element without sound reason. Avoid "said James Kirkpatrick" unless you want to add a tagline such as "the president of Dresser Clark."

22 Do not lead off a sentence with the said element, as a rule. Incorporate it in the middle of the quote or at the end; it should be as inconspicuous as possible. Do not use "state" for "said" unless you are referring to a formal statement.

23 Remember the comparison of a sentence's structure with a fulcrum: put the weight of a sentence at the beginning and at the end.

24 Avoid the split infinitive where the verbal and the "to" are separated, as by an adverb. "Hitler decided to speedily alter the course of world affairs" is not the best usage.

25 There is and there are and similar beginnings waste words and are indefinite. Prefer "a meeting of SDX will be held" to "there will be a meeting of SDX."

26 Outlaw verbs-to-be from your writing. Use strong action verbs that inject force and life into your copy.

27 Do not use "that" for who or whom. Do not avoid learning when to use who or whom in a sentence or clause (it takes its case from the clause in which it appears). Reserve that for things, who or whom for people.

Less Frequent Violations

A Collective nouns take singular verbs as a rule: "The team has arrived," "The couple is being interrogated."

B Et cetera (etc.) all too often is used to disguise lack of facts. Your job as writer is to inform, not cover your lack of specific knowledge. Never use etc. after a "such as" or "including" opener.

C Do not interchange farther and further. Farther suggests distance: "The gang's headquarters was farther down the street."

D Distinguish between fewer and less. Fewer tells how many; it applies to number among things counted when you can see separate items (fewer people, e.g.). Less tells how much; it refers to amount or quantity among things measured (less time, less sugar (but fewer eggs)). It's less of one thing, fewer of two or more things.

E Indent excerpts when they run ten lines or more and use single space. When you indent, don't use outside quotes. If you must use quotes within, use single quotes.

F Names used in the first instance in your piece should have the middle initial and tagline. Identification should relate to the material. NEVER take a chance with the spelling of a person's name.

G Needless to say should be outlawed from your writing. If it is needless to say you don't need to say it. Think twice about using similar expressions like "obviously." If something is obvious, why waste the space saying it?

H Don't start a sentence with arabic numbers: 1977 should be a critical year. Observe your style book regarding spelling out of numbers below ten (10). Usually, in statistics, all numbers are arabic -- except at the start of a sentence.

I Paginate. Follow either the add-more system or merely place 1 at the bottom of the first page and successive numbers at the top of successive pages.

J Paragraphs run long. Break up those long paragraphs, if only to provide space to enhance readability. Three or four sentences are usually enough in news and feature script.

K Presently should not be used when you mean at present or, better, now. Presently has a sense of soon, anon. Most often, as long as the verb is in the present tense, you don't need either present or now.

L Use complete sentences. Avoid no-sentence sentences until you're an established writer.

M Avoid use of SO at the start of a sentence. Keep the language pure, free from such popularisms like, It is me, and using like for as.

N Underscore publications (including books, magazines, newspapers). Quote articles' titles and headlines. Do not underscore space. Do underscore foreign words.

O Don't waste words. the mayor of Olean (Olean's mayor); the girl who serves food at The Castle (The Castle waitress).

Words Often Misspelled

Overcoming the Spelling Bugaboo

Social insistence, rather than any fundamental linguistic requirement, makes accurate spelling a requirement of effective use of the language. As a college student and eventually as a college graduate, you are expected to spell well. As a writer, your responsibility becomes even weightier. The merciless reader, like the half-educated high school sophomore with his new-found knowledge of the language who rushes home to correct his parents' English, will quickly condemn you as a writer the first time you err in spelling.

Spelling, anymore than writing skill, comes "naturally" or "easily" to no one. Yet in spite of its admitted difficulty, correct spelling can be acquired. The secret? A little hard work and study for a short time. And the fatal mistake? To give up, to enjoy poor spelling as a hypochondriac enjoys poor health.

Try improving your spelling first by making sure of the words you use frequently. Slips with words like psychology, professor, alumnae, Mediterranean, parallel and others that occur frequently in your reading may be attributed to carelessness, hasty copying or failure to proofread the final copy. When in doubt, check. Never take the risk of guessing.

Secondly, consider the spoken and written forms of the word at the same time. Pronounce a new word distinctly, visualizing its syllables; say it then without looking at it; finally, write it down. Make a conscious effort to see the word and even the letters of the word. Paying careful attention to the sound and to the sight of the word will in time fix it in your memory.

Thirdly, make it convenient to look up the spelling of words. Have a dictionary handy. Word lists will help with common words. Again, don't rely on the guesses of those who really don't know. Incidentally, while writing, don't stop to look up a word. Attend to that in revision; otherwise, you may lose the trend of your thought and the movement and rhythm of your sentence.

You can make most effective use of the following list of words often misspelled by checking immediately those you are not sure of. Study them. Remove the checks as you conquer the words -- till none remains. Add others at the end that have troubled you. Go over the list often.

Spelling
Page Two

absence
absorption
absurd
accelerator
acceptance
accessible
accidentally
acclaim
accommodate
accompanying
accumulate
accustom
ache
acknowledgment
acquaintance
acquit
across
adverse (bad, like weather)
advertisement
advice (noun)
advise (verb)
adviser
aerosol
affect (as verb, to alter)
affidavit
aggressor
aid (to help)
aide (assistant)
aisle
allege
allotted
all right (but already)
allusion
a lot (no such word "alot")
allot (apportion)
altar (of a church)
alter (to change)
altogether (adverb, wholly)
all together (adjective, in
alumna (feminine) a group)
alumnae (feminine plural)
alumnus (male)
alumni (male plural)
amateur
ambiguous
analogous
analysis
analyze
anesthetic
antecedent

apology, apologize
apparatus
appropriate
arctic
argument
arraignment
article
ascent (rise)
asinine
assassin
assent (agreement)
athlete
attached
attacked
attendance
attendant
audience
aural (hearing; cf.
autopsy oral, speaking)
auxiliary
averse (opposed)
awful
awkward
baccalaureate
bachelor
balloon
barbarous
barring
baritone
battalion
beggar
believe
benefited
bibliography
biscuit
borne (carried)
breath (noun)
breathe (verb)
bridal (of a wedding)
bridle (of a horse)
brilliant
Britain
Britannica
Briton
buoyant
bureau
bureaucracy
buses
business
cafeteria

candidate
canvas (sail)
canvass (go about)
capital (city)
capitol (building)
captain
carburetor
carriage
casualties
ceiling
cemetery
changeable
chaperon (noun)
chaperone (verb)
chauffeur
choose
chose (past)
cider
clothes
coarse (rough)
cocoa (chocolate)
coconut
coercion
colander
collar
collegiate
collision
colonel
colossal
column
commission
committee
comparative
competitor
complement (complete)
compliment (praise)
concede
conceivable
conferred
confident (adjective)
confidant (noun)
connoisseur
conscience
conscientious
consistent
contemptible
controlled
cooperate
corps (military unit)
corpse (deceased)

corrugated
council (assembly)
councilor
counsel (to advise, or
counselor legal adviser)
courteous
courtesy
covenant
cozy
criteria (plural)
criterion (singular)
criticize
critique
crucial
curriculum
curtain
cylindrical
dairy
damned
datum (singular)
data (plural)
dealt
debater
deceased
deceitful
deceive
decent
defendant
defense
defensible
deferred
deficiency
definite
delineate
dependent
descent (fall)
descendant
desert (land)
desiccate
despair
desperate
dessert (food)
develop
device (noun)
devise (verb)
dexterous
diagrammatic
diaphragm
diarrhea
diary

die, dies
dying
dictionary
dietitian (preferred)
dilapidated
dilemma
dining room
dinning (noise)
diphtheria
dirigible
disappearance
disappoint
disastrous
discipline
discretion
disease
disgusted
dissatisfied
dissent
dissension
dissipate
distinction
distributor
disturbance
divide
divine
doctor
dominant
donor
drudgery
dry, drier, driest
dual (two)
duel (fight)
dye, dyed, dyeing
echo, echoes
ecstasy, ecstatic
effect (noun, "result";
eighth verb, "bring
eligible about")
eligibility
eliminate
embarrass
emigrate (leave: you
emphasis emigrate <u>from</u>)
emphatically
eminent
employee
encyclopedia
environment
equip, equipped

erroneous
especially
esthetic (or aesthetic)
et cetera (two words)
exaggerate
exceed, excessive
except (omit)
excerpt
exhaust
exhilarate
existence
expeditionary
expense
extension
extracurricular
extravagant
extrovert
exuberance
facile
facility
fallacy
familiar
farther (distance)
fascinate
feasible
February
ferreted
fiance (male)
fiancee (female)
fiery
Filipino
financier
flaunt (to display
flier cstentatiously)
flourescent
flout (to mock)
foggy (misty)
fogey (person)
follow up (verb)
followup (noun)
foregoing
forehead
foreign
foremost
foresee
forfeit
formally (in a formal
formerly (once) way)
forth
forty

Spelling
Page Four

fourth
fracas
frantically
fraternities
fulfill
furniture
further (abstract degree, gauge (preferred) extent)
gaiety
galoshes
garrulous
gasoline
gaudy
gazette
gelatin
genealogy
gist
glamour
glamorous
goddess
gonorrhea
gorilla (ape)
government
governor
grammar
grievance
guardian
guerrilla (irregular warfare)
guidance
handicap
handicapping
handicapped
handkerchief
handsome
hangar (for airplanes; hanger for clothes)
harass
hazard
height
heinous
hemorrhage
heroes
hesitancy
hindrance
hierarchy
hoarse
hoping
hors d'oeuvre (s)
humane
hundredths
hurriedly
hygienic
hypnosis
hypnotic
hypnotize
hypocrisy
hypocrite
hysterical
illegitimate
illiterate
illogical
imaginary
imitative
immigration
imminent
implement
impromptu
inadequate
inadmissible
inaugurate
incessantly
incidentally
incredible
incredulous
indefinite
independence
indictment
indigestible
indispensable
inevitable
infer
infinite
influence
ingenious
ingenuous
initiation
innuendo
innuendoes
inoculate
inseparable
insistence
intelligible
intern
intercede
interracial
intolerance
inventor
irrelevant
irreligious
irresistible
irreverent
isthmus
its (possessive)
it's (contraction)
jalopy
judgment
judicial
judiciary
kaleidoscope
kerosine
khaki
kidnap
kidnapped
kimono, kimonos
kindergarten
knowledge
knuckles
laboratory (in science, e.g.)
ladle
laurel
laxative
lead (present pronounced leed; led (past) metal pronounced led)
legacy
legionnaire
legitimate
leisurely
liable
liaison
libel
librarian
lightning
likable
liqueur
livelihood
lose (not loose)
lying
mackerel
magnificent
maintain
maintenance
maneuver
Manila
mantel (shelf)
mantle (cloak)
manufacturer
marriage
marshal
Massachusetts
master's degree (use apostrophe)
mathematics

Spelling
Page Five

mattress
meanness
medieval
mediocre
Mediterranean
mesmerize
metal
mettle
mileage
millionaire
miniature
mischievous
missile
misspelled
mollify
momentous
mortgage
murmur
muscle
naive
naptha
narcotic
nausea
Negroes
neither
neuter
newsstand
nickel
niece
Nietzche
ninety-ninth
ninetieth
nitroglycerin
noticeable
notoriety
nymphomaniac
obbligato
obedience
obscenity
obstacle
occasion
occur, occurred
occurrence
official
oily
omit, omitted
omission
optimistic
outrageous
overrun

ostracize
opulence
optician
optometrist
ophthalmologist
pajama
pantomime
parallel
paralleled
paralysis
paralyze
paraphernalia
parliament
paroled
particularly
parttime
passed (went)
past (tense)
pastime
pavilion
peaceable
pedal (ride a bike)
peddle (sell)
pedestal
peddler
perceive
peremptory
perjury
permanent
permissible
perseverance
persistent
personally
personnel
perspiration
Philippines
physically
physician
pianos
pickle
picnicked
pigeon
pique
plague
plain (simple)
plane (flat)
planetarium
planned
plaintiff
playwright

pleasant
pneumatic
pneumonia
politician
Portuguese
possession
potatoes
practically
practicability
practice
prairie
precede
preceding
preference
preferred
prejudice
preliminary
premier (head of state)
premiere (first public performance)
prerogative
presence
pretension
pretentious
prevalence
primitive
principal (main or chief, as in
principle (rule) school or play)
privilege
proceed
procedure
prodigy
professor
proffer
prohibition
prominent
promissory
pronounce
pronunciation
propaganda
propeller
prophecy (noun)
prophesy (verb)
prophesied
prosecution
protagonist
protein
prurient
psychoanalysis
psychology
publicly

Spelling
Page Six

purchase
pursuit
pursuing
pumpkin
physiology
punctual
percolator
pyramid
pageant
parable
peroxide
palette (board)
pallid
perforate
Pompeii
precipitation
proficiency
pierce
pusillanimous
psoriasis
pseudonym
plaque
quadrant
quantity
quarantine
quarry
quasi
queasy
quell
querulous
questionaire
quiet (calm)
quinine
quite (wholly)
quixotic
quiz, quizzes
quotient
rarely
really
realize
realtor
recede
receipt
recipe
receive
recipient
recommend
recur
relevant
religious

reminisce
renaissance
rendezvous
repellent
repetitious
repertoire
reservoir
resistance
respondent
restaurant
restaurateur
rhetoric
rhyme (preferred)
rheumatic
rhinoceros
rhododendron
rhubarb
rhythm
retinue
ridiculous
retrievable
repetition
righteous
raucous
reverie
reversible
rebuttal
sacrilegious
salable
sandwich
sassafras
satiric
saucy
saxophone
scandalous
scenario
schedule
screech
secede
secretary
secrete
seize
sensible
sentinel
separate
sergeant
sapphire
sheer (pure)
shear (cut)
shepherd

sheriff
siege
shriek
sickle
sieve
silhouette
similar
skein
site (place)
sizable
skis, skiing
slimy (viscous)
soccer
soliloguy
sophomore
souvenir
sovereign
spaghetti
sphere
spicy
spiraled
sponsor
staccato
stake
stationary (fixed)
stationery (paper)
statute
steak
stomach ache
strait jacket
strength
strychnine
subpoena
subtle
succeed
sulfur (preferred)
supercilious
syllable
superintendent
supersede
surprise
surround
susceptible
symbol
symmetry
symphony
synagogue
synonymous
syphilis
syrup

Spelling
Page Seven

taboo (preferred)
tariff
technique
temperamental
theater (preferred)
their (possessive)
there (place)
they're (contraction)
thorough
though
thousandths
through (not thru)
till (not til)
to (preposition)
too (also)
track (race)
tract (treatise)
traffic, trafficking
tragedy
tranquillity
transferal
transferred
transient
treacherous
treasurer
tries
tremendously
truant
truly
twelfth
typical
tyranny
ukelele
unconscious
unnecessary
unprecedented
until
usable
utensil
vacuum
vacancy
vegetable
vengeance
vertical
vigilante
vilify
villain
vise (the tool)
vitamin
volume
voyageur
voyeur
waive (give up)
weather (atmospheric conditions)
Wednesday
weight, weighty
weird
wherever
whether (conjunction)
wholly
whose (possessive)
who's (who is)
wield
wiener
won't
woolen
wooly (preferred)
write, writing, written
wrought
Xerox
xylophone
yacht
yogurt
Yom Kippur
your (possessive)
you're (you are)
zany
zeal
zodiac
zoology

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