

4. One of our favorite images is of snarling dogs that represent the voices in a writer's head. Many of us have messages in our head that we have internalized about writing: messages from teachers, parents, and textbooks that have shaped our view of writing. Every time Heather sits down to write, one of Heather's voices says, "Who are you kidding? You can't even string two sentences together to make sense." Record the voices and messages that you give yourself about writing. Identify messages that subvert your writing process. Develop some tactics to shut down these voices. Compose and repeat to yourself some positive messages that support your writing.
5. Try a little of your own image making. What is your writing process like? An Easter egg hunt in which you run frantically from tree to bush to porch, pushing all of the other children out of the way, looking for eggs and ideas? You fill up your basket and find a secluded corner to evaluate your discoveries. After pouring all of your candies on the floor, you sort them. You put the rich butter creams back into your basket where the ideas will grow and develop. You take the jelly beans and Peeps to your friends, hoping to trade for some more butter creams. This is a shitty first draft, but do you get the idea?

Internal Revision

DONALD MURRAY

Writer Donald Murray won the Pulitzer Prize in 1954 for editorials he wrote on National Defense for the Boston Herald. He taught writing at the University of New Hampshire and championed the process of teacher-to-student conferencing to teach writing. He authored books on the craft of writing and teaching writing, including Learning by Teaching; Expecting the Unexpected; and Crafting a Life in Essay, Story, Poem. He wrote a column for the Boston Globe on aging until his death in December 2006. Part of Murray's article, "Internal Revision," is reprinted here. It was originally published in Research on Composing—Points of Departure and reprinted in Learning by Teaching. Murray explores revision as a process of first making meaning and second making meaning clear to the reader.

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Writing is rewriting. Most writers accept rewriting as a condition of their craft; it comes with the territory. It is not, however, seen as a burden but as an opportunity by many writers.

Neil Simon points out, "Rewriting is when playwrighting really gets to be fun. . . . In baseball you only get three swings and you're out. In rewriting, you get almost as many swings as you want and you know, sooner or later, you'll hit the ball."

Rewriting is the difference between the dilettante and the artist, the amateur and the professional, the unpublished and the published. William Gass testifies, "I work not by writing but rewriting." Dylan Thomas states, "Almost any poem is fifty to a hundred revisions—and that's after it's well along." Archibald MacLeish talks of "the endless discipline of writing and rewriting and rereading." Novelist Theodore Weesner tells his students at the University of New Hampshire his course title is not "Fiction Writing" but "Fiction Rewriting."

And yet rewriting is one of the writing skills least researched, least examined, least understood, and—usually—least taught. The vast majority of students, even those who take writing courses, get away with first-draft copy. They are never introduced to the opportunities of serious revision.

A search of the literature reveals relatively few articles or books on the rewriting process. I have a commonplace book which has grown from one thin journal to 24 3-inch-thick notebooks with more than 8,000 entries divided into prewriting, writing, and rewriting. Yet even with my interest in the process of rewriting—some of my colleagues would say my obsession—only four of those notebooks are labeled rewriting.

I suspect the term rewriting has, even for many writers, an aura of failure about it. Rewriting is too often taught as punishment, not as an opportunity for discovery or even as an inevitable part of the writing process. Most texts, in fact, confuse rewriting with editing, proofreading, or manuscript preparation. Yet rewriting almost always is the most exciting, satisfying part of the writing process.

THE WRITING PROCESS

The most accurate definition of writing, I believe, is that it is the process of using language to discover meaning in experience and to communicate it. I believe this process can be described, understood and therefore learned. Prewriting, writing, and rewriting have been generally accepted as the three principal divisions of the writing process during the past decade. I would like to propose new terms for consideration,

terms which may emphasize the essential process of discovery through writing: *prevision*, *vision*, and *revision*.

Of course, writing will, at times, seem to skip over one part of the writing process and linger on another, and the stages of the process also overlap. The writing process is too experimental and exploratory to be contained in a rigid definition; writers move back and forth through all stages of the writing process as they search for meaning and then attempt to clarify it. It is also true that most writers do not define, describe, or possibly even understand the writing process. There's no reason for them to know what they are doing if they do it well, any more than we need to know grammatical terms if we speak and write clearly. I am convinced, however, that most writers most of the time pass through the following distinct stages.

Prevision. This term encompasses everything that precedes the first draft—receptive experience, such as awareness (conscious and unconscious), observation, remembering; and exploratory experience, such as research, reading, interviewing, and note-taking. Writers practice the prevision skills of selecting, connecting, and evaluating significant bits of information provided by receptive and exploratory experience. Prevision includes, in my opinion, the underestimated skills of title and lead writing, which help the student identify a subject, limit it, develop a point of view towards it, and begin to find the voice to explore the subject.

Vision. In the second stage of the writing process, the first draft—what I call a discovery draft—is completed. This stage takes the shortest time for the writer—in many cases it is written at one sitting—but it is the fulcrum of the writing process. Before this first draft, which Peter Drucker calls “the zero draft,” everything seems possible. By completing this vision of what may be said, the writer stakes out a territory to explore.

Revision. This is what the writer does after a draft is completed to understand and communicate what has begun to appear on the page. The writer reads to see what has been suggested, then confirms, alters, or develops it, usually through many drafts. Eventually a meaning is developed which can be communicated to a reader.

THE IMPORTANCE OF DISCOVERY

My main concern in this chapter is revision. But to be able to understand what I consider the most important task in the revision process, we have to appreciate the fact that writers much

of the time don't know what they are going to write or even possibly what they have written. Writers use language as a tool of exploration to see beyond what they know. Most texts and most of our research literature have not accepted this concept or dealt with its implications.

Elie Wiesel says, “I write in order to understand as much as to be understood.” The poet Tony Connor gives a recipe for writing a poem: “Invent a jungle and then explore it.” William Stafford states, “You don't know what's going to happen. Nobody does.” I have included at the end of this chapter forty-seven other quotations from my commonplace book which testify to the essential ignorance writers feel many times about what they are writing.

In teaching writing I often feel that the most significant step is made when a student enters into the writing process and experiences the discovery of meaning through writing. Yet this process of discovery has not been generally explored or understood for a number of reasons. First of all, it has not been experienced by nonwriters or admitted when it is experienced by writers in the less imaginative forms of writing. One professor of philosophy, after reading a text of mine, confessed he had been ashamed of the way he wrote, that he didn't know what to say or how to say it when he sat down to write. He had to write and write and write to find out what he had to say. He was embarrassed and didn't want his colleagues to know how dumb he was. When he read my book he found his activities were legitimate. I suspect such unjustified shame is more prevalent than we like to admit. Another professor told me recently that he makes assignments he could not complete by his own deadline. He explained, “My students are smarter than I am. I have to rewrite and rewrite many drafts.” Yet he neither “confesses” this to his students nor allows them the opportunity to perform the writing task essential for them to achieve publication.

Most professors who are aware of the process of rewriting to discover meaning are uncomfortable thinking about it, to say nothing of discussing it in class. Discovery seems the province of the “creative writer,” the writer who deals in poetry, fiction, or drama. Such activities are not quite respectable in the academic community, where we too often have a sex manual attitude: it's okay to read about it as long as you don't do it. But I am an academic schizophrenic, a “creative” writer and a “noncreative” writer. As the chairperson of a rather large department, I spend a good deal of my time writing memos to deans and vice provosts. (That's really creative writing.) I also moonlight occasionally as a

corporate ghostwriter. I publish texts, novels, poems, and “papers.” And in all of these roles I find the process of discovery through language taking place. I do not agree with the educational segregation of functional and imaginative writing, creative and noncreative writing. I know the process of discovery takes place when I write fiction and nonfiction, poetry and memos. To produce letters, reports, novels, essays, reviews, poems, and academic papers that say something, you have to allow language to lead you to meaning.

In drafting this paper I found myself writing, as I attempted to define the writing process, that the writer, after the first draft, is “not dealing with the vision but a fact.” The word vision surprised me. It appeared on the page without premeditation. In reading it over I cut the sentence but decided the word was a better term than *writing* to describe the second stage of the writing process and, working from that point, saw the virtue of using the term *revision* for rewriting and then tried on the term *prevision* for size and found it fit, although I can’t find it in my dictionary. I’m not sure that this is a discovery of enormous value, but it was fun; and I think this accident of language, this business of using words I didn’t know I was going to use, has helped me understand the writing process a little bit better.

I suspect most of us have experienced many similar discoveries, but we feel it a failure: if we had a bit more IQ, we would have known the right word. I find few English teachers are comfortable with the concept of uncalculated discovery. They simply do not believe the testimony of writers when they say they write what they don’t know, and this may indeed be an uncomfortable concept if you spend your classroom hours analyzing literature and telling your students exactly why the writer did what he or she did, as if literature resulted from the following of a detailed blueprint. Writing, fortunately for writers, is much more exciting than that. The writer does plan but keeps adapting those plans to what is discovered on the page.

The writer, however, who lives in the academic community—and today most of us do—is surrounded by people who seem to know precisely what happens in a piece of literature. The other night my colleague, the poet Charles Simic, said his favorite poems were the ones he didn’t understand, an unsettling confession in a department of English. It is hard to admit that you don’t know what you’re doing when you write. It seems a bit undignified, perhaps even cause for the removal of tenure. Surely my governor would think I ought to know what I’m doing when I sit

down to write—I’m a full professor, for goodness sake—and yet I don’t. And hope I never will.

Listening to a lecture the other day, I found myself doodling with language. (The better the lecture the more likely a piece of writing will start to happen on my notebook page.) From where I sat in the lecture hall, I could see an office door, and I watched a person in that office get up and shut the door against the lecture. It was an ordinary act, yet, for no reason I can recall, I found myself writing this on the page:

I had an office at a university, an inside office, without window or air. The classrooms up and down the corridor would fill up with words until they spilled over and reached the edge of my half-opened door; a confident, almost arrogant mumble I could no longer bother to try to understand. Was I to be like the makers of those words, was I already like the students in my own Freshman sections? Perhaps the only good thing about this position was that Mother was dumbly proud and Father puzzled and angry, “Is this where they put you, an educated man? The union would kill me.”

If I hadn’t killed a man, my life would have seemed trite. . . .

I have followed this short story for only a couple of pages in the past few days. I am ashamed to reveal the lines above—I don’t know if they will lead me to a story—but I’m having fun and think I should share this experience, for it is revealing of the writing process. I did not intend to write a short story. I am working on a novel, a book of poems, and articles such as this one. Short fiction is not on the menu. I did not intend to write an academic short story. I do not like the genre. I do not particularly like the character who is appearing on my page, but I am interested in being within his head. I have not yet killed a man, to my knowledge, and I have never been a teaching assistant, although I have known many.

I want to repeat that there was absolutely no intent in what I was doing. The fact that the character had killed a person came as a total surprise to me. It seems too melodramatic, and I don’t like this confessional voice, and I do not like the tense, and I have trouble dictating these words from my notebook to my wife, because they keep changing and leading me forward. I do not know if the killing was accidental or premeditated. I don’t know the victim. I don’t know the method. I don’t know if it was imaginary. I do know the phrase “killed a man” appeared on the page.

It may have come there because of what the father said; or, since in the next paragraph I discovered that the young man feels this one act gives him a certain distance from life, a sort of scenic overlook from which to view life, perhaps that idea came from the word "position" in the first paragraph. In my lower middle-class background, even a teaching assistant had a position, not a job. A little more of this kind of thing, however, and the story will never be written.

Writers must remain, to some degree, not only ignorant of what they are going to do but what they are doing. Mary Peterson just wrote me about her novel, "I need to write it before I can think about it, write it too fast for thought." Writers have to protect their ignorance, and it is not easy to remain ignorant, particularly in an English department. That may be one reason we have deemphasized the experience of discovery in writing.

Discovery, however, can be a frightening process. The terror of the empty page is real, because you simply do not know what you are going to say before you say it or if indeed you will have anything to say. I observe this process most dramatically at those times when I dictate early drafts of nonfiction to my wife, who types it on the typewriter. We have done this for years, and yet rather regularly she asks me to repeat what I have said or tell her what I am going to say so that she can punctuate. I don't think, after many books and many years, that she really believes me when I claim I can't remember what I've just said or that I don't know what I'm going to say next.

This process is even more frightening when you engage in the forms of writing that take you inside yourself. "There's not any more dangerous occupation in the world," says James Dickey of poetry. "The mortality rate is very, very high. Paul Valéry once said, 'one should never go into the self except armed to the teeth.' That's true. The kind of poets we're talking about—Berryman, Crane, Dylan Thomas—have created something against which they have no immunity and which they can not control."

Finally, many expert readers who teach English, and therefore writing, are ignorant of the process of discovery because it is not, and should not be, apparent in a finished work. After a building is finished, the flimsy scaffolding is taken away. Our profession's normal obsession with product rather than process leads us towards dangerous misconceptions about the writing process. I believe increasingly that the process of discovery, of using language to find out what you are going to say, is a key part of the writing process. In light of this I would like to reexamine the revision process.

THE TWO PRINCIPAL FORMS OF REVISION

The more I explore the revision process as a researcher and the more I experience it as a writer, the more convinced I am that there are two principal and quite separate editorial acts involved in revision.

Internal revision. Under this term, I include everything writers do to discover and develop what they have to say, beginning with the reading of a completed first draft. They read to discover where their content, form, language, and voice have led them. They use language, structure, and information to find out what they have to say or hope to say. The audience is one person: the writer.

External revision. This is what writers do to communicate what they have found they have written to another audience. It is editing and proofreading and much more. Writers now pay attention to the conventions of form and language, mechanics, and style. They eye their audience and may choose to appeal to it. They read as an outsider, and it is significant that such terms as polish are used by professionals: they dramatize the fact that the writer at this stage in the process may, appropriately, be concerned with exterior appearance.

Most writers spend more time, much more time, on internal revision than external revision. Yet most texts emphasize the least part of the process, the mechanical changes involved in the etiquette of writing, the superficial aspects of preparing a manuscript to be read, and pass over the process of internal revision. It's worth noting that it is unlikely intelligent choices in the editing process can be made unless writers thoroughly understand what they have said through internal revision.

Although I believe external revision has not been explored adequately or imaginatively, it has been explored. I shall concentrate on attempting to describe internal revision, suggesting opportunities for research, and indicating some implications for the teaching of writing.

The Process of Internal Revision

After the writer has completed the first draft, the writer moves toward the center of the writing process. E. M. Forster says, "The act of writing inspires me," and Valéry talks of "the inspiration of the writing desk." The writer may be closer to the scientist than to the critic at this point. Each piece of writing is an experiment.

Robert Penn Warren says, "All writing that is any good is experimental: that is, it's a way of seeing what is possible."

Some pieces of writing come easily, without a great deal of internal revision. The experience is rare for most writers, however, and it usually comes after a lifetime of discipline, or sometimes after a long night of work, as it did when Robert Frost wrote "Stopping by Woods on a Snowy Evening." The important thing to understand is that the work that reads the most easily is often the product of what appears to be drudgery. Theodore Roethke wisely points out that "you will come to know how, by working slowly, to be spontaneous."

I have a relatively short 7-part poem of which there are 185 or more versions written over the past 2 years. I am no Roethke, but I have found it important to share with my students in my seminar on the teaching of writing a bit of the work which will never appear in public. I think they are impressed with how badly I write, with how many false starts and illiterate accidents it took for me to move forward towards some understanding of the climate in a tenement in which I lived as an only child, surrounded by a paralyzed grandmother and two rather childlike parents. The important thing for my students to see is that each word changed, each line crossed out, each space left on the page is an attempt to understand, to remember what I did not know I remembered.

During the process of internal revision, writers are not concerned with correctness in any exterior sense. They read what they have written so that they can deal with the questions of subject, of adequate information, of structure, of form, of language. They move from a revision of the entire piece down to the page, the paragraph, the sentence, the line, the phrase, the word. And then, because each word may give off an explosion of meaning, they move out from the word to the phrase, the line, the sentence, the paragraph, the page, the piece. Writers move in close and then move to visualize the entire piece. Again and again and again. As Donald Hall says, "The attitude to cultivate from the start is that revision is a way of life."

Discovery and Internal Revision

The concept of internal revision is new to me. This essay has given me the impetus to explore this area of the writing process. The further I explore the more tentative my conclusions. This chapter is, indeed, as I believe it was meant to be, a call for

research, not a report of research. There are many things I do not understand as I experience and examine the process of internal revision. But in addition to my normal researches, I am part of a faculty which includes seven publishing writers, as well as many publishing scholars and critics. We share our work in process, and I have the advantage of seeing them discover what they have to say. I also see the work of graduate students in our writing program, many of whom are already publishing. And I watch the writing of students who are undergraduates at the university, in high school, in middle school, and in elementary school. And I think I can perceive four important aspects of discovery in the process of internal revision.

The first involves *content*. I think we forget that writers in all forms, even poetry, especially poetry, write with information. As English professors and linguistic researchers, we may concentrate on stylistic differences, forgetting that the writer engaged in the process of internal revision is looking through the word—or beyond the word or behind the word—for the information the word will symbolize. Sitting at a desk, pausing, staring out the window, the writer does not see some great thesaurus in the sky; the writer sees a character walking or hears a character speaking, sees a pattern of statistics which may lead toward a conclusion. Writers can't write nothing; they must have an abundance of information. During the process of internal revision, they gather new information or return to their inventory of information and draw on it. They discover what they have to say by relating pieces of specific information to other bits of information and use words to symbolize and connect that information.

This naturally leads to the discoveries related to *form and structure*. We all know Archibald MacLeish said that a poem should not mean but be, but what we do not always understand is that the being may be the meaning. Form is meaning, or a kind of meaning. The story that has a beginning, a middle, and an end implies that life has a beginning, a middle, and an end; exposition implies that things can be explained; argument implies the possibility of rational persuasion. As writers bring order to chaos, the order brings the writers toward meaning.

Third, *language* itself leads writer to meaning. During the process of internal revision (what some writers might call eternal revision), they reject words, choose new words, bring words together, switch their order around to discover what they are saying. "I work with language," says Bernard Malamud, "I love the flowers of afterthought."

Finally, I believe there is a fourth area, quite separate from content, form, or language, which is harder to define but may be as important as the other sources of discovery. That is what we call *voice*. I think voice, the way in which writers hear what they have to say, hear their point of view towards the subject, their authority, their distance from the subject, is an extremely significant form of internal revision.

We should realize that there may be fewer discoveries in form and voice as a writer repeats a subject or continues work in a genre which he or she has explored earlier and become proficient with. This lack of discovery—this excessive professionalism or slickness, the absence of discovery—is the greatest fear of mature, successful writers. They may know too much too early in the writing process.

Thinking and Writing Questions

1. Compare and contrast internal and external revision. Why does Murray make this distinction?
2. Examine Murray's introduction. Where the introductions in "Dyr Mom: Wy R You So Laveabl?" and "Time, Tools, and Talismans" are stories, the introduction to "Internal Revision" is typical of the introductions of academic pieces. Label the parts of Murray's introduction and explain what makes it an introduction for an academic essay.
3. Murray describes writing anxiety as a terror, "The terror of the empty page is real, because you simply do not know what you are going to say" (80). Anne Lamott describes writing anxiety as ravenous dogs, "the dogs in their pen who will surely hurtle and snarl their way out if you ever *stop* writing, because writing is, for some of us, the latch that keeps the door of the pen closed, keeps those crazy ravenous dogs contained" (72). Craig Vetter calls writing anxiety an agony, "writing is a blood sport, a walk in the garden of agony" (37). Talk to your peers about the writing anxieties that you face. To which parts of the act of writing is your anxiety attached? How can you support each other to work through your anxieties?
4. How have you understood revision? As punishment? Fixing your errors? A waste of time? Just more work? An exploration? An opportunity? Discuss with your peers your attitude toward revision. How did you develop this attitude? Has Murray convinced you to see revision as an opportunity for discovery?
5. What part does reading play in revision? Describe the types of reading writers do when they review their own work.

Simplicity

WILLIAM ZINSSER

Writer William Zinsser began his career with the New York Herald Tribune and has been a longtime contributor to leading magazines. His seventeen books include Writing to Learn, Mitchell & Ruff, Spring Training, American Places, Easy to Remember: The Great American Songwriters and Their Songs, and most recently Writing About Your Life. During the 1970s he taught writing at Yale, where he was master of Yale's Branford College. He now teaches at the New School, in New York, and at the Columbia University Graduate School of Journalism. Based on a course Zinsser taught at Yale, On Writing Well has just been published in its 7th edition. On Writing Well covers Zinsser's four principles of writing: clarity, simplicity, brevity, and humanity. "Simplicity," the chapter from On Writing Well reprinted here, covers the problem with clutter in writing and how to "strip every sentence to its cleanest components."

Clutter is the disease of American writing. We are a society strangling in unnecessary words, circular constructions, pompous frills and meaningless jargon.

Who can understand the clotted language of everyday American commerce: the memo, the corporation report, the business letter, the notice from the bank explaining its latest "simplified" statement? What member of an insurance or medical plan can decipher the brochure explaining his costs and benefits? What father or mother can put together a child's toy from the instructions on the box? Our national tendency is to inflate and thereby sound important. The airline pilot who announces that he is presently anticipating experiencing considerable precipitation wouldn't think of saying it may rain. The sentence is too simple—there must be something wrong with it.

But the secret of good writing is to strip every sentence to its cleanest components. Every word that serves no function, every long word that could be a short word, every adverb that carries the same meaning that's already in the verb, every passive construction that leaves the reader unsure of who is doing