

EXERCISE 2-6 Here is part of a sentence outline. Individually or with your peer-response group, revise it into a topic outline. Then, be ready to explain why you prefer using a topic outline or a sentence outline as a guide to writing. For help, consult 2n.

Thesis statement: Common noise pollution, although it causes many problems in our society, can be reduced.

- I. Noise pollution comes from many sources.
 - A. Noise pollution occurs in many large cities.
 1. Traffic rumbles and screeches.
 2. Construction work blasts.
 3. Airplanes roar overhead.
 - B. Noise pollution occurs in the workplace.
 1. Machines in factories boom.
 2. Machines used for outdoor construction thunder.
 - C. Noise pollution occurs during leisure-time activities.
 1. Stereo headphones blare directly into eardrums.
 2. Film soundtracks bombard the ears.
 3. Music in discos assaults the ears.
- II. Noise pollution causes many problems.
 - A. Excessive noise damages hearing.
 - B. Excessive noise alters moods.
 - C. Constant exposure to noise limits learning ability.

CHAPTER 3

Drafting and Revising

In the **WRITING PROCESS**, drafting and revising come after **PLANNING** and **SHAPING** (Chapter 2). **Drafting** means you get ideas onto paper or into a computer file in sentences and paragraphs. In everyday conversation, people use the word *writing* to talk about drafting, but writing is too broad a term here. The word *drafting* more accurately describes what you do when you write your first attempt—your first *draft*—to generate words. **Revising** means you look over your first draft, analyze and evaluate it for yourself, and then rewrite it by composing a number of subsequent versions, or drafts, to get closer to what you want to say. Revising involves adding, cutting, moving material, and after that, **EDITING** and **PROOFREADING**.

3a What can help me write a first draft?

A **first draft** is the initial version of a piece of writing. Before you begin a first draft, seek out places and times of the day that encourage you to write.

You might write best in a quiet corner of the library, or at 4:30 a.m. at the kitchen table before anyone else is awake, or outside alone with nature, or with a steady flow of people walking by. Most experienced writers, ourselves among them, find they concentrate best when they're alone and writing where they won't be interrupted. But individuals differ, and you may prefer background noise—a crowded cafeteria, with the low hum of conversation at the next table or in the next room, for example.

A caution: Don't mislead yourself. You can't produce a useful first draft while talking to friends and stopping only now and then to jot down a sentence. You won't draft smoothly while watching television or being constantly interrupted.

Some writers do all their planning, shaping, drafting, revising, and editing on the computer. Other writers create first drafts by hand and reserve the computer for revising and editing. Experiment to see which steps are easier for you to do by hand, and which by computer.

Finally, resist delaying tactics. While you certainly need a computer or a pad of paper and a pen or pencil, you don't need fifteen perfectly sharpened pencils neatly lined up on your desk.

Box 3-1 offers suggestions for ways to transition from PLANNING and SHAPING into drafting. Experiment to see what works best for you. And be ready to adjust what works according to each WRITING SITUATION.

BOX 3-1 SUMMARY

Ways to start drafting

- **Write a discovery draft.** Put aside all your notes from planning and shaping, and write a discovery draft. This means using FOCUSED FREEWRITING to get ideas on paper or onto your computer screen so that you can make connections that spring to mind as you write. Your discovery draft can serve as a first draft or as one more part of your notes when you write a more structured first draft.
- **Work from your notes.** Sort your notes from planning and shaping into groups of subtopics. When you start writing, you can systematically concentrate on each subtopic without having to search repeatedly through your pile of notes. Arrange the subtopics in what seems to be a sensible sequence, knowing you can always go back later and re-sequence the subtopics. Now write a first draft by working through your notes on each subtopic. Draft either the entire essay or chunks of a few paragraphs at one time.
- **Use a combination of approaches.** When you know the shape of your material, write according to that structure. When you feel “stuck” and don't know what to say next, switch to writing as you would for a discovery draft.

Now, dive in. Based on the planning and shaping you've done (Chapter 2), start writing. The direction of drafting is forward: Keep pressing ahead. If you wonder about the spelling of a word or a point in grammar, don't stop. Use a symbol or other signal to alert you to revisit later. Use whatever you like: boldface, underlining, a question mark before and after, an asterisk, or all capital letters. If the exact word you want escapes you while you're drafting, substitute an easy synonym and mark it to go back to later. If you question your sentence style or the order in which you present supporting details, boldface or underline it, or insert a symbol or the word *Style?* or *Order?* nearby so that you can return to it later. If you begin to run out of ideas, reread what you have written—not to start revising prematurely, but only to propel yourself to keep moving ahead with your first draft. Once you finish your draft, you search for the boldfaces, underlines, symbols, or words that you've used to alert you to reconsider something. If it's a word, you can use the "Edit>Find" function on your word processing program toolbar.

A first draft is a preliminary or rough draft. Its purpose is to get your ideas onto disk or into computer memory or on paper. Never are first drafts meant to be perfect.

3b How can I overcome writer's block?

If you're afraid or otherwise feel unable to start writing, perhaps you're being stopped by **writer's block**. You want to get started but somehow can't. Often, writer's block occurs because the writer harbors a fear of being wrong. To overcome that fear, or any other cause of your block, first admit it to yourself. Face it honestly so that you can understand whatever is holding you back. Writer's block can strike professional as well as student writers, and a variety of techniques to overcome it have become popular.

Box 3-2 on the next page lists reliable strategies writers have developed to overcome writer's block. If you feel blocked, experiment to discover which works best for you. Also, add your own ideas about how to get started. As you use the list in Box 3-2, suspend judgment of your writing. Let things flow. Don't find fault with what you're keyboarding or writing. Your goal is to get yourself under way. You can evaluate and improve your writing when you're revising it. According to research, premature revision stops many writers cold—and leads to writer's block. Your reward for waiting to revise until after you finish your first draft is the comfort of having a springboard for your revising in front of you.

3c How do I revise?

Revising is rewriting. When you see the word *revision*, break it down to *re-vision*, which means "to see again with fresh eyes": to revise, evaluate, change, and reevaluate your draft to figure out ways to improve it. To do this, you need to read your writing honestly, without losing confidence or becoming defensive.

BOX 3-2 SUMMARY



Ways to overcome writer's block

- **Avoid staring at a blank page.** Relax and move your hand across the keyboard or page. Write words, scribble, or draw while you think about your topic. The physical act of getting anything on paper can stir up ideas and lead you to begin drafting.
- **Visualize yourself writing.** Many professional writers say that they write more easily if they first picture themselves doing it. Before getting out of bed in the morning or while waiting for a bus or walking to classes, mentally construct a visual image of yourself in the place where you usually write, with the materials you need, busy at work.
- **Picture an image or a scene, or imagine a sound that relates to your topic.** Start writing by describing what you see or hear.
- **Write about your topic in a letter or e-mail to a friend.** This technique helps you relax and makes drafting nothing more than a chat on paper with someone you feel comfortable with.
- **Try writing your material as if you were someone else.** When they take on a role, many writers feel less inhibited about writing.
- **Start by writing the middle of your essay.** Skip the introduction and begin with a body paragraph, and write from the center of your essay out, instead of from beginning to end.
- **Use FREEWRITING or FOCUSED FREEWRITING.**
- **Change your method of writing.** If you usually use a computer, try writing by hand. When you write by hand, switch between pencil and pen or ink colors and treat yourself to good-quality paper so that you can enjoy the pleasure of writing on smooth, strong paper. Often that pleasure propels you to keep going.
- **Switch temporarily to writing about a topic that you care about passionately.** Write freely about that topic. Once writing starts to pour out of you, you can often use the momentum to switch back to the topic of your assignment.

After all, what's on the page is ink, not ego. As you work, look at whatever you change and evaluate the revision first on its own and then in the context of the surrounding material. Continue until you're satisfied that your essay is the best you can make it, in light of your specific WRITING SITUATION.

Whenever possible within your time frame, distance yourself from each draft. The best way is to leave a chunk of time between finishing a first draft and starting to revise. Doing so helps you develop an objective sense of your work.

BOX 3-3 SUMMARY

**Major activities during revision**

Add: Insert needed words, sentences, and paragraphs. If your additions require new content, return to the structured techniques shown in Chapter 2.

Cut: Get rid of whatever goes off the topic or repeats what has already been said.

Replace: As needed, substitute new words, sentences, and paragraphs for what you have cut.

Move: Change the sequence of paragraphs if the material isn't presented in logical order. Move sentences within paragraphs or to other paragraphs when your PARAGRAPH ARRANGEMENT does not allow the material to flow.

Also, as you're revising, don't start EDITING too soon. Editing comes after revising. Research shows that premature editing distracts writers from dealing with the larger issues that revision involves. See Box 3-3 above.

As a guide for revising, use the questions in the Revision Checklist (Box 3-5) or guidelines supplied by your instructor.

3c.1 The role of a thesis statement in revision

The THESIS STATEMENT of your essay has great organizing power because it controls and limits what your essay can cover. The thesis statement presents the TOPIC of your essay, your particular focus on that topic, and your PURPOSE for writing about that topic. Your first draft of a thesis statement is usually only an estimate of what you plan to cover in your essay. Therefore, as you revise, keep checking the accuracy of your thesis statement. Use the thesis statement's controlling power to bring it and your essay into line with each other. When your essay is finished, the thesis statement and what you say in your essay should match. If they don't, you need to revise either the thesis statement or the essay—or sometimes both.



Every writer's experience with revising a thesis statement varies from essay to essay. Carol Moreno, the student you met in Chapter 2 as she did her planning and shaping, wrote several versions of her thesis statement (shown in 2m) before she started to draft. After writing her first draft, she checked her last draft of her thesis statement, "With the right training, women can also 'pump iron' to build strength," and decided that it communicated what she wanted to say. But that wasn't the end of it: Moreno had to change parts of her essay to conform more closely to her thesis statement. You can read Moreno's three complete drafts, along with comments, at the end of this chapter (3f).

3c.2 The role of an essay title in revision

Your essay **title** can also show you what needs revising because it clarifies the overall point of the essay. An effective title sets you on your course and tells your readers what to expect. Some writers like to begin their first drafts with a title at the top of the page to focus their thinking. Then, as they revise drafts, they revise the title. If, however, no title springs to mind, don't be concerned. Often, a good title doesn't surface until after drafting, revising, and even editing. It can take that long to come up with one. Whatever you do, never tack on a title as an afterthought right before handing in your essay. A suitable title is essential for readers to think about as they begin focusing on your essay.

Titles can be direct or indirect. A **direct title** tells exactly what your essay is about. A direct title contains key words under which the essay could be cataloged in a library or an online database. A direct title shouldn't be too broad. For example, Moreno's first and second drafts of a title were "Pumping Iron" (3f.1 and 3f.2). By her final draft (3f.3), Moreno realized her early title was too broad, so she revised it to "Women Can Pump Iron, Too." Conversely, a direct title should not be too narrow. "Avoiding Injury When Pumping Iron" is too narrow a title for Moreno's essay, given what she discusses in it.

An **indirect title** only hints at the essay's topic. It tries to catch the reader's interest by presenting a puzzle that can be solved by reading the essay. When writing an indirect title, you don't want to be overly obscure or too cute. For example, a satisfactory indirect title for Moreno's final draft might be "On Goals." In contrast, the indirect title "Equal Play" wouldn't work because it's only remotely related to the point of the essay. Also, "Thanks, Granny!" would likely be seen as overly cute for ACADEMIC WRITING.

 **ALERT:** When you write the title at the top of the page or on a title page, never enclose it in quotation marks or underline it. Let your title stand on its own, without decoration, on your title page or at the top center of the first page of your essay. 

Whether direct or indirect, your essay title stands on its own. It's never the opening sentence of your essay. For example, Moreno's essay, titled "Women Can Pump Iron, Too," would suffer a major blow if the first sentence were "Women certainly can" or "I am the proof." Similarly, never does the first sentence of an essay refer to the essay's title. Rather, the first sentence starts the flow of the essay's content. Box 3-4 on page 34 offers you guidelines for writing effective essay titles.

3c.3 The role of unity and coherence in an essay

Chapter 4 in this handbook shows you many techniques for achieving unity and coherence in an essay, but here we need to preview the concepts because they're central concerns as you revise.

BOX 3-4 SUMMARY



Guidelines for writing essay titles

- Don't wait until the last minute to tack a title on your essay. Try writing a title before you begin drafting or while you're revising. Then double-check as you prepare your final draft to confirm that the title clearly relates to your essay's content.
- For a direct title, use key words that relate to your topic, but don't get overly specific and try to reveal your entire essay.
- For an indirect title, be sure that its meaning will become very clear when your readers have finished your essay. Be sure, also, that it isn't too cute.
- Don't use quotation marks with the title or underline it (unless your title includes another title).
- Don't consider your essay title as the first sentence of your essay.

An essay has **unity** (4d) when all of its parts relate to the **THESIS STATEMENT** and to each other. You want to use two criteria to judge this. First, does the thesis statement clearly tie in to all **TOPIC SENTENCES**? Second, does each paragraph—especially the body paragraphs—contain examples, reasons, facts, and details that relate directly to its topic sentence and, in turn, to the thesis statement? In a nutshell, as you revise make sure that nothing in the essay is off the topic.

An essay achieves **coherence** (4g) through closely built relationships among ideas and details that are built on word choice, use of **TRANSITIONAL EXPRESSIONS**, clear use of **PRONOUNS**, and effective **PARALLELISM**.

3c.4 Using a revision checklist

A revision checklist can focus your attention as you evaluate and revise your writing. Use such a checklist, either one provided by your instructor or one that you compile on your own, based on Box 3-5.

3d How do I edit?

Editing means checking the technical correctness of your writing. You carefully examine your writing for correct grammar, spelling, punctuation, capitalization, and use of numbers, italics, and abbreviations. Some people use the terms *editing* and *revising* interchangeably, but they're very different steps in the writing process. In contrast to revising, editing means looking at each word for its technical correctness. By editing, you fine-tune the surface features of your writing.

BOX 3-5 CHECKLIST**Revision**

Your goal is to answer yes to each question. If you answer no, you need to revise. The section numbers in parentheses tell you where to look in this handbook for help.

The Global View: Whole Essay and Paragraphs

1. Is your essay topic suitable and sufficiently narrow? (Chapter 2)
2. Does your thesis statement communicate your topic, focus, and purpose? (2m, Box 2-5)
3. Does your essay show that you are aware of your audience? (Box 1-4)
4. Is your essay arranged effectively? (4i)
5. Have you checked for material that strays off the topic? (4d)
6. Does your introduction prepare your reader for the rest of the essay? (4b)
7. Do your body paragraphs express main ideas in topic sentences as needed? (4c) Are your main ideas clearly related to your thesis statement? (4d)
8. Do your body paragraphs provide specific, concrete support for each main idea? (4c, 4f)
9. Do you use transitions and other techniques to connect ideas within and between paragraphs? (4j)
10. Does your conclusion give your essay a sense of completion? (4k)

The Local View: Sentences and Words

1. Are your sentences concise? (Chapter 16)
2. Do your sentences show clear relationships among ideas? (Chapter 17)
3. Do you use parallelism, variety, and emphasis correctly and to increase the impact of your writing? (Chapter 18)
4. Have you eliminated sentence fragments? (Chapter 12) Have you eliminated comma splices and fused sentences? (Chapter 13)
5. Have you eliminated confusing shifts? (Chapter 15)
6. Have you eliminated disjointed sentences? (Chapter 15)
7. Have you eliminated misplaced and dangling modifiers? (Chapter 14)
8. Have you used exact words? (20e, 20f)
9. Is your usage correct and your language appropriate? (Chapter 20)
10. Have you avoided sexist language? (20g)

Editing is crucial in writing. No matter how much attention you've paid to planning, shaping, drafting, and revising, you need to edit carefully. Slapdash editing distracts and annoys your reader; lowers that reader's opinion of you and what you say in your essay; and, if on a college assignment, usually earns a lower grade. Resist any impulse to hurry. Be systematic and patient. Checking grammar and punctuation takes your full concentration, along with time to look up and apply the rules in this handbook.

When do you know you've finished revising and are ready to edit? Ask yourself, "Is there anything else I can do to improve the content, organization, development, and sentence structure of this draft?" If the answer is no, you're ready to edit.

Many word processing programs include editing tools such as a spell-checker, style-checker, thesaurus, or readability analyzer. Bear in mind that each tool has shortcomings serious enough to create new errors. Yet, if you use the tools intelligently with their shortcomings in mind, they can be useful.

Whenever possible, edit on a paper copy of your writing. It's much easier to spot editing errors on a printed page than on a computer screen. Double-space your paper before printing it for revising or editing. The extra space gives you room to write in your changes clearly so that you can read them easily later.

An editing checklist helps you find errors. Using an editing checklist, either one provided by your instructor or one based on Box 3-6 that you tailor to your particular needs, can help you move through editing systematically.

BOX 3-6 CHECKLIST**Editing**

Your goal is to answer yes to each question below. If you answer no, you need to edit. The numbers in parentheses tell you which chapters in this handbook to go to for more information.

1. Is your grammar correct? (Chapters 7–15)
2. Is your spelling, including hyphenation, correct? (Chapter 21)
3. Have you used commas correctly? (Chapter 23)
4. Have you used all other punctuation correctly? (Chapters 22 and 24–28)
5. Have you used capital letters, italics, abbreviations, and numbers correctly? (Chapter 29)

3e How do I proofread?

To **proofread**, check your final draft for accuracy and neatness before handing it in. In contrast to editing, which is a check for technical correctness, proofreading is typographical. This is your last chance to catch typing (or handwriting) errors and to make sure what you hand in is a clean transcription of your final draft. No matter how hard you worked on earlier parts of the writing process, your final copy needs to be free of proofreading oversights. Like slap-dash editing, shoddy proofreading distracts and annoys your reader; and, if you're writing for college, usually earns a lower grade.

When proofreading, read your work carefully line by line, looking for typing errors, such as letters or words accidentally omitted, words typed twice in a row, wrong indents to start each paragraph, and similar typos or slips. Then print out a fresh copy. Reprinting just one page is often difficult because of reflowing text. Never expect your instructor to make allowances for handwritten corrections.

Unless your instructor gives different directions, at the top right of each page, type your last name and the page number. At the left margin, and below this information, on the first page, type your full name, your professor's name (initial for first name, only if needed), your course title, your class and section number, and the date (for an example, see 3f.3).

Some techniques for proofreading include (1) using a ruler under each line as you read it to prevent yourself from looking beyond that line; (2) reading backwards, sentence by sentence, to prevent yourself from being distracted by the content of the paper; and (3) proofreading your final draft aloud, to yourself or to a friend, so that you can hear errors that have slipped past your eyes.

As with revising and editing, whenever possible print and proofread a double-spaced paper copy of your writing. Again, it's much easier to spot errors on a printed page than on-screen. If you must proofread on-screen, highlight every two or three sentences, and read each slowly. Enlarging the type on-screen is another helpful trick to help you focus word by word.

3f A student essay in three drafts

The following sections observe Carol Moreno, a student, planning to write on the topic of weight lifting for women.

In Chapter 2, you'll find her writing assignment (2b), and how she mapped her ideas (2h), wrote her THESIS STATEMENT (2m), and outlined (2n). During these activities, Moreno chose an informative writing purpose (1b.2).

3f.1 The first draft of a student essay

Here's Moreno's first draft showing her own notes to herself about revisions to make in the second draft. The notes resulted from comments of her PEER-RESPONSE GROUP and from her personal rereading of her draft.

Pumping Iron

What do I mean here?

It all began when my grandmother broke her hip. I couldn't lift her alone when I was helping take care of her. I needed strength, and I'm planning to be a nurse. Then I found out I could satisfy a physical ed requirement in college with a weight lifting course for women. I thought only big, macho men lift weights. But if she is trained well, any woman can "pump iron" well, just like a man.

Hoping for strength and endurance
The first day of class we did not exercise. We talked about who we are and why we wanted to take the course.

We heard about how to avoid injury by learning the safe use of free weights and weight machines. Free weights are barbells. To be safe, no matter how little the weight, lifters must never raise a barbell by bending at the waist. Instead, they should squat, grasp the barbell, and then straighten up into a standing position.

To avoid a ^{serious} twist can lead to injury, so lifters must keep head erect, facing forward, back and neck aligned. Lifters use weight machines sitting down, which is a big advantage of the Nautilus and Universal.

I should say why she needed lifting

I need to clarify the connection

Tons of I's - is this only about me?

I have to check when I revise whether this thesis statement fits the rest of my essay

MOVE. This should be my third ¶. My second ¶ should give background

→

Carol Moreno's first draft, with notes

I was ^{happy} relieved that I won't develop overly masculine muscle mass. ^{move up to be #2 (background)} We learned that we can rely on women's biology. Our bodies produce only very small amounts of the hormones that enlarge muscles in men. ^{With normal training,} Normally, women's ^{muscles} grow longer rather than bulkier. Weight lifting is a form of anaerobic exercise. It does not make people breathe harder or their hearts beat faster. ^{SP} Aerobic exercise like ^{running, walking, and swimming,} swimming builds endurance, so I took up swimming. ^{SP}

After safety comes our needs for physical strength. A well-planned, progressive weight training program. ^{It} You begin ^{a person} with whatever weight you can lift comfortably and then ^{to the base weight as she gets stronger.} gradually add ^{the lifter does,} weight. What builds muscle strength is the number of "reps" ^{we do,} we do, not necessarily an increase in the amount of ^{resistance from adding} added weight. In my class, we ranged from 18 to 43, ^{pudgy couch-potato} scrawny to fat, and ^{lazy} to superstar, and we each developed a program that was OK for us. Some women ^{try} didn't listen to our instructor who urged us not to do more ^{our first workouts} reps or weight than our programs called for, even if it ^{the next morning} seemed too easy. This turned out to be good advice because those of us who didn't listen woke up feeling as though our bodies had been twisted by evil forces.

Annotations:
 - "I have to bring in more than myself to say who we are" (circled)
 - "I need to tie these together (check 4d)" (boxed)
 - "And too informal here?" (circled)
 - "My topic sentence needs work" (circled)
 - "I'm not trying here" (circled)
 - "Start sentence here? Not sure" (boxed)

In addition to fitting to After meeting her physical capabilities, a weight lifter needs to design her personal goals. Most students in my group wanted to improve their upper body strength.

I need specific examples of students Each student learned to use specific exercises to isolate certain muscle groups, for example we might work on our arms and ^{sp?}abdomen one day and our shoulders and chest the next day. ~~My goal is nursing, which I want to pursue. I want to help others, but I'm also very interested in the science I'll learn. I hear there is a lot of memorization, which I'm pretty good at. I also will have "clinical" assignments to give us hands on experience in hospitals. Because I had had such trouble lifting my grandmother, I added exercises to strengthen my legs and back. Another student added neck strengthening exercises. Someone else added finger and hand exercises.~~

I'm off the topic

I forget to talk about my swimming At the end of the course, we had to evaluate our progress. When I started, I could lift 10 pounds ^{over my head for 3 reps.} but by the end, I could lift 10 pounds ^{over my head} for 20 reps and 18 pounds for 3 reps. I am so proud of my accomplishments that I ^{still} work out three or four times a week. I am proof that any woman can become stronger and have more stamina.

I need a stronger ending

3f.2 The second draft of a student essay

For her second draft, Moreno revised by working systematically through the notes she had written on the draft. The notes came from her own thinking as well as from the comments of the PEER-RESPONSE GROUP with which she had shared her paper.

From the assignment (2b), Moreno knew that her instructor would consider this second draft an “essay in progress.” Her instructor’s responses would help her write a final draft. She expected two types of comments: questions to help her clarify and expand on some of her ideas, and references to some of this handbook’s section codes (number-letter combinations) to point out errors. Here is her second draft.

Carol Moreno’s second draft, with her instructor’s responses

This title is very broad. Try again? → Pumping Iron

When my grandmother fell and broke her hip last summer, I wanted to help take care of her. She was bedridden, but I couldn’t lift her and I was shocked. My grandmother doesn’t weigh much, but she was too much for me. I’m planning to be a nurse, so I need my strength. When I realized that I could satisfy one of my phys ed requirements by taking a weight-lifting course, I decided to try it. In spite of most people thinking that only men can “pump iron,” women can also do it successfully with the right training. Women who lift weights, I was happy to learn from my course, can easily avoid overly masculine muscle mass. Women can rely on their biology. Women’s bodies produce only very small amounts of the hormone that enlarge muscles in men. With normal weight training, women’s muscles grow longer rather than bulkier. Also, women benefit most when they combine anaerobic exercise (weight lifting) with aerobic exercise. Anaerobic exercise strengthens and builds muscles, but it does not make people breathe harder or their hearts beat faster. Aerobic exercise

I like this sentence—good balance.

Interesting reaction—can you be more descriptive?

Can you explain why to help your readers understand your concerns?

see 291

This thesis statement says you’ll discuss what most people think, but do you? (see 2m)

To do what?

Good for you! This information is instructive.

With what result?

Why use parentheses for key information?

only for a few seconds or??



like running, walking, and swimming builds endurance, not massive muscles. *(Why? How?)* Thanks to my instructor, I balanced my weight-lifting workouts by swimming laps twice a week. *(Is there a better word?)*

Hoping for strength and endurance can lead to injury. *(Can hope lead to injury?)*

unless lifters learn the safe use of free weights and weight machines. Free weights are barbells. *(I can't "see" these.)* To be safe, no matter how little the weight, lifters must never raise a barbell by bending at the waist. Instead, they should squat, and then straighten up into a standing position. *(This image seems incomplete. Help?!)* To avoid a twist can *(see 15f)* lead to a serious injury, lifters must do this: head erect and facing forward back and neck aligned. *(Read this aloud to hear that the action to do is missing.)* The big advantage of weight machines is that lifters must use them sitting down, so machines like the Nautilus and Universal pretty much force lifters to sit straight, which really does reduce the chance of injury. *(see 189)*

Once a weight lifter understands how to lift safely, she needs to meet her personal needs. No one needs to be strong to get started. A well-planned progressive weight training program. *(Do you want to use one word so much?)* It begins with whatever weight a person can lift comfortably and gradually adds to the base weight as she gets stronger. What builds strength is the number of "reps" the lifter does, not necessarily an increase in the amount of resistance from adding weight. *(See 12b)* *(meaning?)*

Our instructor helped the women in our class, who rang-

These adjectives are fun.

ed from 18 to 43, scrawny to pudgy, couch potato to superstar, to develop a program that suited us. Our

instructor urged us not to try more reps or weight than our programs called for, even if our first workouts seemed too

easy. This turned out to be good advice because those

of us who did not listen woke up the next morning

feeling as though our bodies had been twisted by evil

forces.

Fun again. Your voice (personality) comes through.

In addition to fitting a program to her physical

capabilities, a weight lifter needs to design her personal

Does one design a goal?

goals. Most students in my group wanted to improve their

upper body strength, so we focused on exercises to

strengthen our arms, shoulders, abdomens, and chests.

good details

Each student learned to use specific exercises to isolate

Why important?

certain muscle groups, for example we might work on

see 13b

our arms and abdomen one day and our shoulders and

see 23c

chest the next day. Because I had had such trouble lifting

Excellent examples Carol!

my grandmother, I added exercises to strengthen my

legs and back. Another student added neck strengthening

exercises. Someone else, planning to be a physical

Why did she choose this?

therapist, added finger and hand-strengthening

exercises.



At the end of the course, we had to evaluate our progress. When I started, I could lift 10 pounds over my head for 3 reps. By the end, I could lift 10 pounds over my head for 20 reps and 18 pounds for 3 reps. Also I could swim for 20 sustained minutes instead of the 10 at first. I am so proud of my accomplishments that I still work out three or four times a week. I am proof that any woman can benefit from "pumping iron." Not only will she become stronger and have more stamina, she will also feel very good.

How long was it?

see 23c

Can you communicate your enthusiasm to your reader more effectively?

Isn't this a bit flat?

3f.3 A student's final draft

For her final draft, Moreno worked systematically through her second draft with an eye on her instructor's responses. Also, she revised in places where her instructor hadn't commented. As another check, Moreno referred to the revision checklist (Box 3-5 on p. 35.).

Next, to edit her final draft, Moreno looked up the handbook codes (number-letter combinations) her instructor wrote on her second draft. She also consulted the editing checklist (Box 3-6 on page 36). Then, before she started to proofread, she took a break from writing so she could refresh her ability to see typing errors. Distance from her work, she knew, would also help her see it more objectively.

Moreno's final draft appears on the following pages with notes in the margins to point out elements that help the essay succeed. These notes are for you only; don't write any notes on your final drafts.

Carol Moreno's final draft

Carol Moreno	Moreno 1
Professor K. Norris	
Freshman Composition 101, Section LR	
4 December 2003	

→

(Proportions shown in this paper are adjusted to fit space limitations of this book. Follow actual dimensions discussed in this book and your instructor's directions.)

TITLE

Women Can Pump Iron, Too

INTRODUCTION:

Gets reader's attention with personal anecdote

When my grandmother fell and broke her hip last summer, I wanted to help take care of her. Because she was bedridden, she needed to be lifted at times, but I was shocked to discover that I could not lift her without my mother's or brother's help. My grandmother does not weigh much, but she was too much for me.

Question to add sentence variety

My pride was hurt, and even more important, I began to worry about my plans to be a nurse specializing in the care of elderly people. What if I were too weak to help my patients get around? When I realized that I could satisfy one of my Physical Education requirements by taking a weight-lifting course for women, I decided to try it. Many people picture only big, macho men wanting to lift weights, but times have changed. With the right training, women can also "pump iron" to build strength.

THESIS STATEMENT: Focus of essay

BODY

PARAGRAPH ONE: Gives background information

Women who lift weights, I was happy to learn from my course, can easily avoid developing overly masculine muscle mass. Women can rely on their biology to protect them. Women's bodies produce only very small amounts of the hormones that enlarge muscles in men. With normal weight training, women's muscles grow longer rather than bulkier. The result is smoother,

Refutes possible objection

Transition to signal additional point

firmer muscles, not massive bulges. Also, women benefit most when they combine weight lifting, which is a form of anaerobic exercise, with aerobic exercise. Anaerobic exercise strengthens and builds muscles, but it does not make people breathe harder or their hearts beat faster for sustained periods. In contrast, aerobic exercises like running, walking, and swimming build endurance, but not massive muscles, because they force a person to take in more oxygen, which increases lung capacity, improves circulatory health, and tones the entire body.

Specific details of two types of conditioning

Encouraged by my instructor, I balanced my weight-lifting workouts by swimming laps twice a week.

BODY

PARAGRAPH TWO: Describes safe use of equipment and lifting techniques

Striving for strength can end in injury unless weight lifters learn the safe use of free weights and weight machines. Free weights are barbells, the metal bars that round metal weights can be attached to at each end. To be safe, no matter how little the weight, lifters must never raise a barbell by bending at the waist, grabbing the barbell, and then



Moreno 2

Transition to
show contrast

straightening up. Instead, they should squat, grasp the barbell, and then use their leg muscles to straighten into a standing position. To avoid a twist that can lead to serious injury, lifters must use this posture: head erect and facing forward, back and neck aligned. The big advantage of weight machines, which use weighted handles and bars hooked to wires and pulleys, is that lifters must use them sitting down. Therefore, machines like the Nautilus and Universal actually force lifters to keep their bodies properly aligned, which drastically reduces the chance of injury.

BODY
PARAGRAPH
THREE:
Describes and
explains the
design and
purpose of
weight-training
programs

Once a weight lifter understands how to lift safely, she needs a weight-lifting regimen personalized to her specific physical needs. Because benefits come from "resistance," which is the stress that lifting any amount of weight puts on a muscle, no one has to be strong to get started. A well-planned, progressive weight-training program begins with whatever weight a person can lift comfortably and gradually adds to the base weight as she gets stronger. What builds muscle strength is the number of repetitions, or "reps," the lifter does, not necessarily an increase for resistance from adding weight. Our instructor helped the women in the class, who ranged from 18 to 43, scrawny to pudgy, and couch potato to superstar, to develop a program that was right for our individual weight, age, and overall level of conditioning. Everyone's program differed in how much weight to start out with and how many reps to do for each exercise. Our instructor urged us not to try more weight or reps than our programs called for, even if our first workouts seemed too easy. This turned out to be good advice because those of us who did not listen woke up the next day feeling as though evil forces had twisted our bodies.

Specific
details
for reader
to visualize
a class

BODY
PARAGRAPH
FOUR: Explains
the need for
developing a
program to fit
individual
needs

In addition to fitting a program to her physical capabilities, a weight lifter needs to design an individual routine to fit her personal goals. Most students in my group wanted to improve their upper body strength, so we focused on exercises to strengthen arms, shoulders, abdomens, and chests. Each student learned to use specific exercises to isolate certain muscle groups. Because muscles strengthen and grow when



Moreno 3

Specific
examples to
add interest

they're rested after a workout, our instructor taught us to work alternate muscle groups on different days. For example, a woman might work on her arms and abdomen one day and then her shoulders and chest the next day. Because I had had such trouble lifting my grandmother, I added exercises to strengthen my legs and back. Another student, who had hurt her neck in a car crash, added neck-strengthening exercises. Someone else, planning to be a physical therapist, added finger- and hand-strengthening exercises.

CONCLUSION:
Reports
writer's
personal
progress

At the end of our 10 weeks of weight training, we had to evaluate our progress. Was I impressed! I felt ready to lift the world. When I started, I could lift only 10 pounds over my head for 3 reps. By the end of the course, I could lift 10 pounds over my head for 20 reps, and I could lift 18 pounds for 3 reps. Also, I could swim laps for 20 sustained minutes instead of the 10 I had barely managed at first. I am so proud of my weight-training accomplishments that I still work out three or four times a week. I am proof that any woman can benefit from "pumping iron." Not only will she become stronger and have more stamina, but she will also feel energetic and confident. After all, there isn't a thing to lose—except maybe some flab.

CHAPTER 4

Writing Paragraphs

4a What is a paragraph?

A **paragraph** is a group of sentences that work together to develop a unit of thought. Paragraphing permits writers to divide material into manageable parts. When a group of paragraphs works together in logical sequence, the result is a complete essay or other whole piece of writing.