

Klauser. New York: Harper & Row Publishers, 1987. 143 pages. \$9.95 (softcover).

Writing on Both Sides of the Brain can best be described as a do-it-yourself writing workshop. Based on Henriette Klauser's Writing Resource Workshops, the book is replete with exercises, practical advice, examples, and—most of all—the voice of someone who understands the writing process and the problems writers face. This is not a textbook, but it would serve as an excellent resource for anyone who teaches or participates in writing classes. Furthermore, anyone required to write on the job will find useful guidance here.

Klauser addresses writers who have, at one time or another, been anxious about the physical act of putting words on paper. According to her, the main reason for this problem is that most writers—professionals and amateurs alike—attempt to write and edit simultaneously. Therefore, she aims to teach them to balance these two conflicting processes so that they may manage anxiety and engage in whole-brain writing.

Klauser uses analogy to make the concept of opposing brain functions easy to understand. In the first chapter, she sets up a conflict which she carries throughout the book: Caliban vs. Ariel. Caliban, the monster in *The Tempest*, is compared to the left side of the brain, which makes writers edit prematurely and should, therefore, be controlled. Ariel, the symbol of flight and freedom in the same work, is compared to the right side of the brain, which supplies ideas. The goal of all writers should be to gain control over Caliban (The Critic) so that they can write freely without self-judgment holding them back. Then, when the appropriate time arrives, writers can invite Caliban to do the needed editing.

Writing on Both Sides of the Brain contains nine highly readable chapters, the first seven devoted to writing. In these chapters Klauser motivates writers to get words on paper. She does this by discussing and giving examples of some common breakthrough techniques such as rapidwriting, branching, and rumination. After each discussion, she presents exercises and suggests that writers record their reactions to them in a "Progress Log."

The last two chapters deal with revision. Klauser evidently expects readers to be knowledgeable about grammar or at least to know where to find help, because she excludes grammar rules from her book. However, she does discuss passive voice, wordiness, and parallel structure. Interesting additions are "Tricks of the Trade": The Echo (full-circle ending) and End with an Accent, which explains the importance of the last line in a manuscript. Among other things, discussions of visualization, organization, and faulty reasoning are also included.

Two appendixes add good information in the right place. The first one, Whole-Brained Spelling, discusses visualization as one way of improving spelling patterns. The second, Writing on Both Sides of the Brain with a Word Processor, explains how to apply the techniques in this book to a word processor.

Many of the techniques addressed in *Writing on Both Sides of the Brain* commonly appear in books on writing; however, Klauser's approach does not. Throughout this work, she provides anecdotes about her writing workshops, along with success stories about people who have participated in them. There

are humorous illustrations intended to inform and motivate readers, and there are accounts of Klauser's own writing processes. Put simply, Klauser, with her constant voice of encouragement, makes readers feel like workshop participants.

Of course, the book is not without fault. There are places where the transitions between discussions are unclear. And should anything be added, Klauser could perhaps suggest a schedule for the exercises. Then again, readers can probably design the schedule that works best for them.

What I suggest is that readers complete the book in one sitting—they will want to. Then decide how it should be used. Whatever the approach, *Writing on Both Sides of the Brain* will be—I promise—one of those books writers grab when beginning a writing project.

Jessica L. Stanley
Student, East Carolina University
Greenville, NC

TECHNICAL WRITING—PROCESS AND PRODUCT.
Charles R. Stratton. New York: Holt, Rinehart & Winston, 1984.

Textbook-scope publications on technical writing used to be a hard-to-find trickle, but nowadays they have become a veritable stream. One of the latest is *Technical Writing—Process and Product*, by Charles R. Stratton, from the University of Idaho. It seems that, besides baking potatoes, other good things also come from that state.

While the book is designed for students—easy to read, understand, and remember—as the author says in his preface, it has also an orientation toward on-the-job training. Emphasis is put more on the "process" of writing and revising and less on the final product, reflecting the author's belief that it is more important to know HOW to write rather than what to write or what the final writing should look like. An interesting novel point about the pursuit of excellence is made by the author, contending that not everything must be excellent; e.g., a memo, request, etc. This reviewer considers the point rather self-evident and entirely moot. Obviously, certain endeavors, being trivial, are not worthy of the effort to attain excellence, while others, of major scope and consequence, cannot be compromised. After all, does not the pursuit of excellence enhance craftsmanship and make for human progress?

The wealth of information in this book is organized under four main parts with their relevant chapters.

Part I—Preliminaries—has chapters on writing for business, industry, and the government; on adequacy vs. excellence; and on communication-context analysis. It discusses the difference between writing in academe and outside and the analysis of the communication context in terms of the audience, purpose, and type of information to be presented. The main idea here is to know how to convey information more effectively.

Part II—Basic Writing Techniques—is designed to impart adequacy covering all stages of producing writing—data gathering through handling drafts, manuscripts, and revisions,

Poetry forum begins meeting tomorrow

By Jessica Stanley
Staff Writer

ECU's Poetry Forum will hold its first meeting of the year on Wednesday, September 15, at 8 p.m., in Mendenhall Student Center.

The Forum, sponsored by the English department and funded by the SGA, is directed by Dr. Peter Makuck, professor of English and editor of *Tar River Poetry*. According to Makuck, the Forum offers an informal workshop atmosphere in

which writers may receive critical feedback and "direction" from members of the group.

The structure of the Forum is similar to but less demanding than a poetry writing class. Participants are encouraged to bring copies of their work to distribute to members of the group (members range from novices to published poets), and discussions focus on refining work-in-progress.

In addition to its bi-monthly meetings, the Forum also offers its

members free public readings and workshops conducted by poets of national stature. Welsh poet and short-story writer Leslie Norris, the first guest of the semester, is scheduled to give a reading on November 4 at 8 p.m.

The Forum, nearing its 25th year at ECU, was founded by Vernon Ward. Ward also served as editor of *Tar River Poetry*, which was, at that time, a publication of the Poetry Forum. Makuck was hired in 1976 to replace the retiring

Ward as director of the Forum and editor of *Tar River Poetry*. *Tar River Poetry* has, since then, become a national publication, separate from the Poetry Forum, but still closely associated with it.

Throughout the academic year (with the exception of the first meeting on September 15), the Forum will be meeting on the first and third Thursdays of each month at 8 p.m. in Mendenhall Student Center. For more information, contact Dr. Makuck at 757-6580.

Poet swings through campus

By Jessica Stanley
Staff Writer

On Thursday, Nov. 4, award-winning poet and short story writer Leslie Norris will be coming to campus to read from his works and to conduct a writing workshop.

Norris is the author of *Walking the White Fields: Poems 1967-80*, *Selected Poems*, *Norris's Ark* (a collection of children's verse) and *Sliding* (a collection of stories). *Sliding* has earned Norris the triannually awarded international Katherine Mansfield Award in Fiction and the David Higham Memorial Prize.

A frequent contributor to *The Atlantic* and *The New Yorker*, Norris has taught at a number of universities in England and America and was a Theodore Roethke Lecturer

at the University of Washington. As a teacher and a writer, Norris has lived in England, Wales and Washington. He currently lives in Utah and is a Professor of English at Brigham Young University.

Norris's visit is sponsored by The Poetry Forum, directed by Professor Peter Makuck of ECU's English Department.

The reading will be held on Nov. 4 at 4:00 p.m. in room 1032 of the General Classroom Building. The writing workshop will be held on November 5 at 9:30 a.m. in room 2011 of the General Classroom Building.

Further information about the upcoming visit of The Poetry Forum can be obtained by contacting Professor Makuck at 757-6580.



Leslie Norris

Publishing

GETTING INTO PRINT. W. W. Powell, *Publishers Weekly*, vol 228, no. 3, 19 Jul 85, pp 25-27.

Senior editors work under their own direction, claiming that they know their fields best and that supervision is impractical. However, editors work within informal boundaries imposed by internalized organizational values. Reinforcement and reassurance lead to recurrent behavioral patterns by editors. Editors become accustomed to books signed by their companies and continue the acceptance pattern established by the company. Thus, management lets them work without much direct supervision.—J. Stanley.

HOW TO REVIEW GUIDES FOR CONSUMER PRODUCTS. Staff, *Simply Stated*, no. 60, Oct 85, p 2.

The Consumer Electronics Group of the Electronics Industries Association makes recommendations for its consumer publications: use the same format and size for all booklets; address the reader as "you" in a clearly written, informal style; italicize all words in the text that are defined in the glossary; use large type and lots of white space; write different booklets on some technical topics to accommodate different levels of readers; and test booklets for readability.—B. E. Fearing.

PHOTOCOMPOSITION: ITS TECHNOLOGY ADVANCES. M. A. Kellner, *The Office*, vol 102, no. 4, Oct 85, pp 118-120.

As a part of electronic publishing in the office, photocomposition can produce printed material of a quality comparable to that produced by a commercial typesetter. However, the cost is much less; you can change a page at will; and any corrections or changes can be made instantly, with no charge for author's alterations. Explains how desktop computers, daisywheel, dot matrix, and even laser printers are combining to make typesetting far more reasonable than before.—Computer Literature Index.

PUBLISHING INFORMATION FOR TECHNICAL DOCUMENTATION BROUGHT IN HOUSE. D. McKew, *Graphic Arts Monthly*, vol 58, no. 2, Feb 86, pp S-16 to S-16.

Cummings Engineering Company, which publishes as many as 200 parts information manuals, service manuals, and systems handbooks annually, has gone to a computer-integrated publications system that reduces production flow from 29 to 12 steps. The system has also reduced turnaround time by 30% (to only 50%) and has improved quality and creativity.—J. E. Mortland.

WYSIWYG DESKTOP PUBLISHING. K. Sorensen, *Infoworld*, vol 8, no. 8, 24 Feb 86, pp 38-40.

Pronounced "wizzy-wig," WYSIWYG (an acronym for "what you see is what you get") designates the on-screen representation of the printed page, complete with chosen typefaces merged with graphics. Either a PC ("desktop publishing") or a mainframe ("electronic publishing") manages the software, processor, monitor, and printer involved. As IBM enters the Macintosh-dominated PC market and as prices drop within the mainframe market, users expect improved WYSIWYG screens and printer outputs.—M. A. Quist.

Teaching

THE ACADEMIC-BUSINESS PARTNERSHIP IN COMMUNICATION COURSES. S. J. Rogal, *Teaching English in the Two-Year College*, vol 13, no. 1, Feb 86, pp 46-50.

Argues that sophomore communication courses should require students to work with "resource persons" from local business or industry in forming "reasonable rhetorical situations." Preventing instructors from over-specifying assignments, this partnership will generate substantive letters, memos, reports, and oral presentations, for each student will learn to define and solve problems through questioning a professional in the student's future vocation.—R. C. Raymond.

COMPOSING WITH COMPUTERS. F. A. Hubbard, *National Forum*, vol 65, no. 4, Fall 85, pp 25-28.

Discusses the use of word-processing programs and microprocessors in learning how to write. Besides the available programs that check for surface-level errors, word processors offer writers a faster

way to provide multiple drafts. They also allow students to compose without being hampered by the boundaries set by the stages of the writing process.—I. Thompson.

CRITICAL THINKING THROUGH WRITING: USING PERSONIFICATION TO TEACH PHARMACODYNAMICS. J. M. Lantz and G. D. Meyers, *Journal of Nursing Education*, vol 25, no. 2, Feb 86, pp 64-66.

Nurse educators can incorporate writing activities into the nursing curriculum to help future nurses master knowledge and develop critical thinking skills necessary for professional expertise. A specific assignment, requiring students to explain the unique characteristics of a drug and its family by writing a personification of the drug, illustrates the teaching of pharmacodynamics and interpretive, synthetic, and analytical thinking skills.—G. D. Meyers.

GHOSTS FROM THE PAST: THE TEACHING OF GOALS. J. S. Patterson, *Teaching English in the Two-Year College*, vol 13, no. 2, May 86, pp 135-137.

Because employers expect applicants to state professional objectives on their resumes, the instructor requires his technical writing students to write confidential letters to themselves stating the goals they expect to reach over the next decade. Mailed by the instructor ten years later, the letters help students measure progress and form professional contacts.—R. C. Raymond.

GUIDELINES FOR TECHNICAL INTERVIEWS. A. Philbin, *The Writing Instructor*, vol 5, no. 1, Fall 85, pp 31-33.

Because technical writers spend a great deal of time questioning co-workers on work-related matters, Philbin teaches interviewing skills in her technical writing classroom. Her students practice creating direct and indirect questions in accordance with these guidelines: etiquette, confidentiality, organization, standardization, and simplicity. Philbin stresses the importance of the technical communicator's professional conduct, not simply format.—W. M. Karls.

JUST DO IT. P. A. Nielson, *Feedback*, vol 27, no. 4, Spring 86, pp 6-9.

To learn script writing students must write scripts, and they must write a great deal. For most students the structure of a script is already in their heads, and the technique of bringing it out boils down to: "Just do it!" The "Just do it" approach can be facilitated by using a three-element structure for each assignment: (1) developing and writing a concept statement, (2) creating and fleshing out a treatment, and (3) writing the script.—K. Rushing.

ON THE VALUE OF COMPUTER-AIDED INSTRUCTION: THOUGHTS AFTER TEACHING SALES WRITING IN A COMPUTER CLASSROOM. J. Hagge, *The Bulletin of the Association for Business Communication*, vol 49, no. 1, Mar 86, pp 12-17.

Examines some of the pros and cons of using computer-aided instruction (CAI) in the classroom. Incorporating the findings of a student questionnaire administered in a Computerized Sales Writing Class, the article raises some practical (cost and time) and ethical (academic freedom) issues that instructors need to consider before using CAI in the classroom.—H. Smith.

THE SEX TEST. S. Hess, *Columbia Journalism Review*, vol 24, no. 6; Mar-Apr 86, p 45.

Describes a "little trick" the author played on his graduate seminar at Harvard. Hess presented his students four articles from four different newspapers and then asked whether the author was a male or a female. Most of the students guessed incorrectly. Some of their incorrect assumptions were that men in their writing are more sensational and women in their writing are more sensitive. Article ends with a do-it-yourself test.—B. S. Martin.

TECHNICAL COMMUNICATION IN THE TWO-YEAR COLLEGE. N. A. Pickett and F. Angelo, *Teaching English in the Two-Year College*, vol 13, no. 2, May 86, pp 126-134.

Shows that technical communication courses serve growing numbers of students pursuing technical degrees or preparing to transfer to four-year institutions. This survey will help two-year schools decide on objectives, instructors, and texts for their technical communication courses; it will also provide a database for further research on the purpose and value of such courses.—R. C. Raymond.

GRADUATE STUDENT AND ALUMNI NEWS

As part of their spring assistantships, **Laura Wright** (GTA, Multicultural Literature) and **Lori Power** (GTA, Literature) are working as editorial assistants for the *Victorians Institute Journal* with Don Lawler.

Michael McPherson (GTA, Technical Communication) participated in "An Evening of Poetry" at the Greenville Museum of Art on 16 and 18 February. He read both his own work and poems by other black writers who incorporate the themes of spirituality, struggle, and freedom. McPherson's article on Sunday Ajose (Mathematics) appears in February's *Cornerstone*.

Kermit Leggett's (GTA, Multicultural Literature) profile of Gay Wilentz titled "Wilentz's Studies Focus on Diversity, Multicultural Issues" appears in February's *Cornerstone*.

Before beginning graduate school in 1992, **Sean Herring** (GTA, Technical Communication) worked as an associate producer for WITN, Channel 7, in Washington, NC. While there, he wrote news stories, edited videotape, and occasionally reported stories on the evening news. Herring chose the technical communication program because he thinks it will help him to reach his goal of a career in audio-visual

production for industry. As part of an assistantship with ECU's Regional Development Institute (1991-92), Herring researched and wrote the slide show "The Great Dismal Swamp and Its Canal." The slide show, available in Joyner Library, depicts the historical development of the Dismal Swamp in North Carolina and Virginia. Herring is currently a copy editor for the *East Carolinian*, where he edits approximately 30 stories each week.

LeClair Harper's (GTA, Technical Communication) profile of Nicole Aronson (Foreign Languages and Literatures) appears in February's *Cornerstone*.

Tim Hampton's (GTA, Literature) "A Distinguished Line of Scholarly Journals," a review of the five journals published by the English Department, will appear in the 1993 *Museletter*. His profile of David Phelps (Archaeology) appears in February's *Cornerstone*.

This spring, **Jane Ashford** (GTA, Technical Communication) is working under the direction of Alex Albright as an editorial assistant for the *North Carolina Literary Review*. In addition, Ashford has an editorial assistantship in the School of Education, where she is working under the direction of W. Scott Thomson, the new editor of the *North Carolina Journal of Teacher Education*. Hired to redesign the journal, Ashford is in the process of analyzing it and writing a new editorial plan. Ashford's profile of John D. Shearin (Theatre Arts) appears in February's *Cornerstone*. -JS

COMMUNITY NEWS

Resident views Kinston from behind the steering wheel

When I grew up in Kinston, we spent a lot of time riding around: riding by the Captain's Corner (it was the Jiffy Mart then), riding by friends' houses, or just riding around because there was nothing else to do.

I guess what they say about old habits dying hard might be true. I moved back to Kinston in May, after being away for nine years. When I first got back, I had a lot of time on my hands, and I spent a lot of time driving around.

When my friends would ask me what it was like to be back home, one of the things I would complain to them about was the pickup trucks. There weren't any pickup trucks that I could remember while living in North Raleigh. And they certainly didn't get in my way

when I was speeding around the beltline or down I-40. Here, it seemed like every time I'd try to drive down Hwy 70 or the backroads to Greenville to try to think and readjust to being back home, a big pickup would appear out of nowhere - driving WAY below the speed limit.

I hardly notice the trucks anymore, and I haven't been on the beltline or I-40 in quite a while. I guess I've adjusted to the slower pace. I now think it's perfectly normal to be able to drive to the grocery store and be back home in 10 minutes. In Raleigh, to accomplish this task in half an hour would have been pushing it.

The differences probably shouldn't seem that dramatic. It's not like Raleigh is New York city

or Atlanta or anything like that. And Kinston certainly isn't Hooterville or Mayberry. But there is a difference. There's a difference in the pace which requires an adjustment - especially if you haven't moved around a lot. I think there's also a difference in the people.

I don't ride by the Captain's Corner much, but when I do, I usually see someone I know. A lot of times, I'll ride by the homes of my high school friends, the homes where I spent so much time back then, but they don't live there anymore. Neither do their parents, which is, in some ways, harder to accept. Not long after I'd been here, one of my best friends - who was living in Greenville at the time - met with me one morn-

ing to say good-bye. She was moving far, far away to another small town called Maiden. Because we had only a few minutes in which to meet, she suggested that we meet in the parking lot of the "Jiffy Mart." She said it like it was the most natural thing in the world.

As we stood there trying not to cry - trying to act like the grown-ups we are supposed to be - we started remembering all the times we had laughed and cried and said good-by to people in the parking lot. This time, it was the perfect place for us to meet as she hurried off to begin her new life, to conquer yet another small town and assume her new role as a doctor's wife. It was sad to see her leave, but I knew that it wouldn't be long before I would decide

which adventure I would undertake next.

I still drive around a lot. Probably always will. But I don't spend quite as much time driving around aimlessly. I drive to Greenville to teach, a profession I thought I'd given up forever. And I drive around running errands. You know, just the usual stuff. Just the other day, I had to pick my sister up from school, and I saw one of my old teachers. I told

him I think I might be the same kind of teacher he is. Back in high school, he thought he was trying to teach me art. I bet he was surprised to find out that he'd taught me a lot more.

It's funny - the things you can learn from the teachers in your life once you slow down enough to pay attention.

This submission was written by Jessica Stanley.