

**MODULE 2**

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**1.0 INTRODUCTION**

This unit is written to take you through on how you can measure your acceptability or rejection in order to prepare yourself adequately for a successful creative writing. You may say that you had been taken through some aspects that relate to creative writing in some of your previous English courses and in parts of this unit. You still need to be taken through some other relevant, related aspects so that you can be well grounded on the course.

In the previous units, you were taken through the various aspects of creative writing. You have also been taken through the qualities expected of a good writer, and other related/helpful topics. This Creative Writing III is designed to help you prepare better for any serious writing in the future. You can be a better writer when you combine all the writing processes that are complementary to the others. If you know all the rules, the better it is for you.

**2.0 OBJECTIVES**

By the end of the unit, you should be able to:

- produce “self-planning” for any creative writing;
- determine your emotional suitability for a creative writing;
- demonstrate some other skills necessary for a creative writing;

- differentiate between a good and bad writing; and
- predetermine how your work will look/sound to your readers.

### **HOW TO STUDY THE UNIT**

- a. Read this unit as diligently as possible.
- b. Find meaning of unfamiliar words in the unit using your dictionary.
- c. As you read, put major points down in a piece of paper or jotter.
- d. Do not go to the next section until you have fully understood the section you are reading now.
- e. Do all the Self-Assessment exercises in the unit as honestly as you can. In some areas where it is not feasible to provide answers to Self-Assessment exercises, go to the relevant sections of the unit to derive the answers.

## **3.0 MAIN CONTENT**

### **3.1 Other Skills Necessary for a Creative Writer**

#### **1. Mental**

You must be able to think deeply for you to be able to write well. The way you reason has so much to do with how well you write. This is because everything about your writing, your thinking, your planning begins from your head before it gets to the paper or laptop in front of you.

#### **2. Psychological**

Your emotional stability is also very important for your creative power. You will be able to do a better and well organised writing if you are emotionally stable. Your emotions will make ideas to move freely within the senses without any interference. This is because when you write, the five senses are involved for a coordinated working.

#### **3. Rhetorical**

You need to be aware of the rules that guide your craft. There are rules that guide every profession in life. Writing as a practice has its own guiding principles. When you fail to write within the rules expected of your creative practice, you will miss the semantic, aesthetic qualities and the depths of teaching the people expect from your work. When this happens, it may result in expressions that are linguistically awkward or syntactically odd. A good writing must flow smoothly and lend itself to a fluid reading.

## 4. Critical

As a writer, you should learn to reread a piece of work which you have completed at least three or more times. This will enable you to do a thorough critique of your writing. You must be your own judge after every form of writing. As you read the work, you will be able to ask questions that will compel you to make the work read better than it has been. Some of such questions are: have I used my punctuation marks correctly? Is my writing really mindful of my audience? What about my transitional words/phrases? Will my use of language appeal to my audience? What about clarity? Is there a chronological sense in my work? Have I presented my work in a form that is accessible and meaningful to readers? Are my paragraphs well arranged? The above and all other questions must be asked by you.

### SELF ASSESSMENT EXERCISE

What are the effects of being critical, rhetorical and psychological in writing?

#### 3.1.1 Read Other Things

Read your own voice in your work. When you have completed a piece of writing, you should read your own voice through the work. You should think of how you will sound to your reader. The way you sound to yourself while reading is the same way your work will sound to your readers. While you do this, you are not different from a man or woman who undergoes a speech training exercise in the language lab or a songster who is being trained in the music studio and listens to how his own voice will sound to his audience. In the case of a writer, you will know if your sentences are too long, so you can shorten their length. You will know if you are really passing a message across to your readers. You will also know if readers can feel your presence. Your readers will feel your presence if you have used the first person pronoun “I”, “You” and so on. So when you write now, make sure that you use the suitable authorial voice for your draft.

Why you must read your own voice

- to know how you sound to your readers
- to know if you should rewrite some or all the aspects of your work
- it is a fast way to detect errors in writing
- it will enable you compare your ideas with any other existing ideas.

## SELF ASSESSMENT EXERCISE

How are your mental and psychological states helpful to your writing?

### 3.1.2 Read Bad Writers

You should not concentrate on reading only the good writers. You are encouraged to read writers who are not really good. Sometimes, in the past, you may have read some very bad works without knowing that the works are really bad. It is the same way you listen to music that you don't really like. But, we do not want your own work to get outside to your readers as some musicians or writers allow their own works to go far and return with bad comments. When you read works that you feel are not really well written you will know. Only try and take note of the grey areas of such prose, play, poems or essays/letters. You may prefer to jot down three or more areas that put you off in a creative work. When you have done this, you will be able to compare the work with some other good books you have read. The whole purpose is to make you a better writer.

For instance, if you have two cups of tea on a table in front of you and you are asked to taste the contents in the two cups, you will know which one has sugar and the one that does not have. The same way is how you can differentiate between a good and bad sentence, wrongly punctuated sentences, and so on in a creative work. There are good lessons to learn by reading bad writings.

For the purpose of clarity, we may also add the examples/critique by the English novelist, George Orwell, on good and bad writings. In his essay "politics and the English Language", Orwell reproduces the writing of the unknown author of Ecclesiastes:

Passage A	{	I returned, and saw under the sun, that the race is not to the swift, nor the battle to the strong, neither yet bread to the wise, not yet riches to men of understanding, nor yet favour to men of skill; but time and chance happeneth to them all.
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Orwell says the above passage is an example of "good English" because its writer uses simple, direct, smoothly flowing, and harmonious expressions. He therefore offers a contrastive view of the above, passage, this time written by an imaginary bad writer. The passage reads:

Passage B { Objective considerations of contemporary phenomena compel the conclusion that success or failure in competitive activities exhibits no tendency to be commensurate with innate capacity, but that a considerable element of the unpredictable must invariably be taken into account.

Source: Berke (2000)

In his critique, Orwell explains why Ecclesiastes is preferable. According to the English novelist, passage A contains words that are of everyday life. Passage B has words from Latin and Greek. The first sentence of the second passage contains vivid images, phrases like “objective consideration of contemporary phenomenon” or “with innate capacity” or “considerable element of the unpredictable”. The use of long phrases, Greek, and Latinate expressions in the passage bore readers, and denies him ‘access’ to the meaning of the passage. From the above passage B qualifies to be a good example of a bad writing.

Why you must read a bad work

- to teach you how not to be a bad writer
- to differentiate between bad and good writing
- to help you probe your own mind better when you write
- it helps you to plan your work better

### **SELF ASSESSMENT EXERCISE**

No books are entirely good, and none are entirely bad. Explain.

## **4.0 CONCLUSION**

In this Unit, we have mentioned some skills that are necessary for creative writing so that you can do better as a writer. We have also discussed to what extent you can determine how your readers would accept your work in the form of voice reading. You have also been exposed to the lessons you will learn from reading both good and bad writers.

## **5.0 SUMMARY**

In this unit, you have learnt that:

- knowing your (mental, psychological, rhetorical, and critical) states of being are necessary for a good writing;
- you can read your own voice to know how you will sound to your readers; and
- there are advantages in reading bad books too.

## 6.0 TUTOR-MARKED ASSIGNMENTS

1. Explain why as a writer you should be psychological and critical.
2. Read your own voice in an essay of not more than a page and state objectively how you will sound to your reader (give your voice comment at end of the page).
3. Creative works that are not well written are not really bad. Discuss.
4. Read any piece of writing, prose, play, poetry, or essay you consider a bad work and give reasons.

## 7.0 REFERENCES/FURTHER READING

Berke, Jacqueline (2000). *Twenty Questions for the Writer: A Rhetoric with Readings*. Chicago: Harcourt Brace Jovanovich.

Cleave, Dave (2009). *The Writer's Psychology*. London: Web Publishers.

Oriola, Stanley (2008). "Writing for Academic Purposes". In Olatunde Ayodabo and Demola Jolayemi (Eds). *Effective Communication Skills for Higher Education: The Use of English*. Oyo: Ajayi Crowther University, Oyo.

## UNIT 2 WRITING PROCESS III

### CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
  - 3.1 Free Writing (Automatic Writing)
    - 3.1.1 Idea Generating Tree
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### 1.0 INTRODUCTION

This Unit is designed to take you to another stage of the writing process. The skill that is required in this type of writing process is a little bit advanced and more practical than for the previous units. More practical because in your final year in the University, you should be able to put all that you have been taught in creative writing to meaningful and acceptable practice.

You should learn how not to approach your subject cold. This Unit is essentially on the variety of exercises you should do before you begin to write. This Unit has used a variety of examples and very interesting formats that you will find easy and quick to learn on how to set out on your writing.

You are quite familiar with some of these examples, but we have used local examples. In fact, we have used examples from some of the programmes at National Open University of Nigeria. This will simplify the work of creativity and make you learn with ease. Just read on and you will find a number of interesting examples that are play-like but exciting.

One of the very good ways to develop your writing skills is to know what you should do first before you start to write. You may have been taught some of these things by your lecturers. At first, it may appear very clear to you, but there may be some difficulties when you are asked to write. That is why you should put these things into practice. We are considering a more practical example that will improve your writing.

Creative writing is meant to test how well you could practise some of these things that you have learnt. By writing, you should be able to

express yourself with clarity and sometime with a sense of humour. This is to make your work appeal to your audience and achieve its purpose. Below are some of the objectives of this Unit.

## 2.0 OBJECTIVES

By the end of this study, you should be able to:

- apply all that your lecturer has taught you about practical writing;
- identify what you should do first before you start to write;
- practice different types of the writing process; and
- explain the meaning of free writing using an example from your programme at NOUN.

## HOW TO STUDY THE UNIT

- a. Read this unit as diligently as possible.
- b. Find meaning of unfamiliar words in the unit using your dictionary.
- c. As you read, put major points down in a piece of paper or jotter.
- d. Do not go to the next section until you have fully understood the section you are reading now.
- e. Do all the Self-Assessment exercises in the unit as honestly as you can. In some areas where it is not feasible to provide answers to Self-Assessment exercises, go to the relevant sections of the unit to derive the answers.

## 3.0 MAIN CONTENT

### 3.1 Free Writing (Automatic Writing)

It was (Elbow 1973) who suggested a form of preparatory exercise, “self-confrontation” for a writer. He says this must be done three times a week. When you do things, the wheels of your mind are set turning. “Jabbering” or “babbling exercise” will help you to generate ideas. You should first write, write anything on paper. Type anything that comes to your mind on your laptop or computer. Feel relaxed as you do this. You should not worry yourself about errors, about grading because what you are writing is not gradable at that stage. It is like a footballer who does some approved field exercises like running or jumping or stretching before he goes into the field of play for the actual game. Just allow your mind to go blank. Don’t stop; don’t pause for spellings, just write, write and write. It is this free and uncoordinated type of writing that you will later develop into a serious/good writing.

An example of free writing is given with the title below:

NOUN: A University in the Universe



- *The year it flung its doors open for admission the NOUN was met with mixed feelings. Later it assumed the position of the great eagle which spreads its wings covering the Kilimanjaro Mountain and stretching over the Nile river. It spreads northwest, southeast, and everywhere it is like a storm that rolls shoreward even when the University admitted her first set of students, it still echoes in peoples ears like the endless wait for the reality of a dream or like Beckets Waiting for Godot but when it finally took off different opinions went into conflicts as some people described it as the hull of a ship escaping the foundering embrace of the aggressive but retreating storm while to some people it was like a prancy horse and to some a hall of fame whether an eagle a ship or a horse the National Open University of Nigeria has finally taken a front sit in the universe of Universities so its Uhuru do we say that.*

In the above example of a free writing passage, you will notice the followings:

- the passage does not have paragraphs;
- it does not have punctuations/badly punctuated;
- its sentences or phrases are mangled/mixed up;
- it does not have structure;
- its linkages are not well handled/used;
- spellings and use of language are not chronological and correct; and
- there is the use of jargon in the passage.

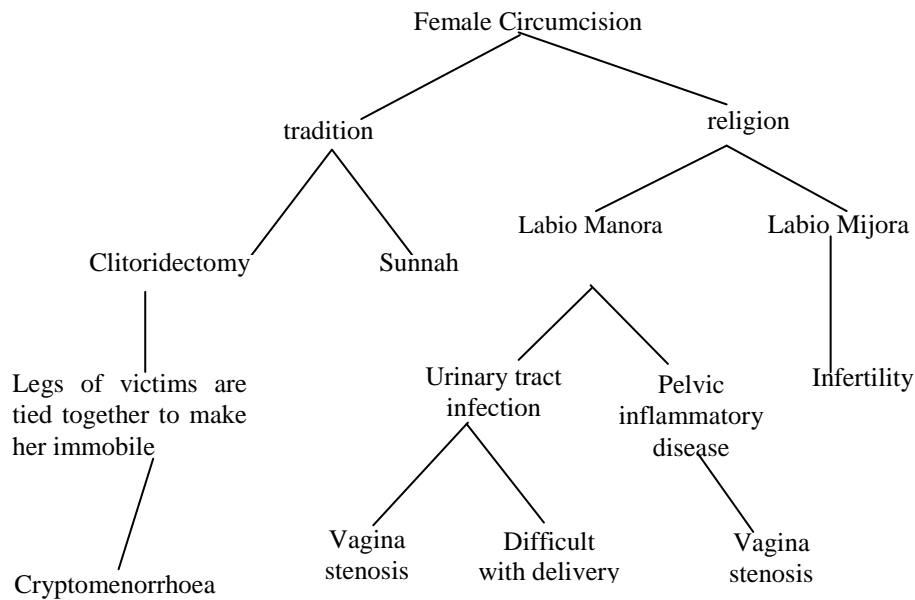
You can also draft your own free writing on a subject of your choice. I have used the National Open University for my own free writing. You may decide on any subject of your choice.

All of the above do not matter. They are the features we expect to see in your own free writing. It is usually a form of writing that is often not planned. It is like an exercise before the real task is done. It is a way by which a writer first speaks to himself. You should practise your own free writing now and always.

### 3.1.1 Idea Generating Tree

You should arrange your ideas about a subject of your choice from general to specific. Ideas can also be arranged from greater to lesser or the main to supporting ideas. This is another method that you can use to organise and present your ideas. If you want to write on say “female circumcision”, your idea generating tree can take the following form.

Fig. 1: Example of idea generating tree



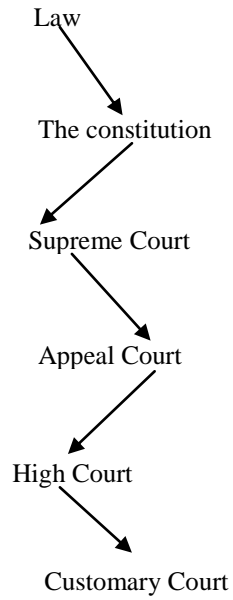
**Source:** Oriola (2000)

In our idea tree above, you will see that the main subject is Female Circumcision. This is followed by the situations under which circumcision occurs in the traditional African societies. The health implication of circumcision follows. The words are arranged in an orderly or hierarchical form.

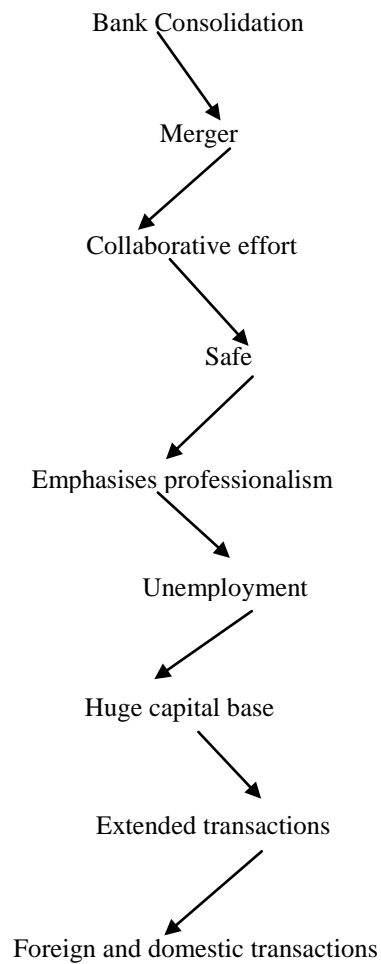
### 3.1.2 Brainstorming

When your mind generates useful ideas on a subject, you should be more focused while you write down your mental information. Your jottings could be in the form of an outline or an idea tree. When you brainstorm, you do not write sentences. Only that the words follow one another; with a key word starting as the key point or starting point. A word serves as the point of departure for other terms, and with the use of more words that are relevant to what you discuss, branches are maintained in other directions. Corporate organisations often use the brainstorm exercise to solve problems in their boardrooms. The key words/phrases that will form our examples will be taken from some programmes of the National Open University of Nigeria. Our first example is Law.

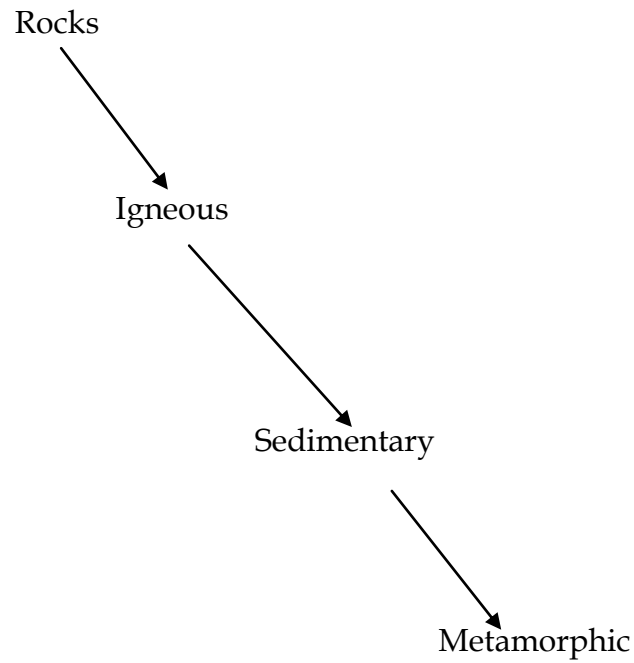
Fig. 2: Example of mind mapping



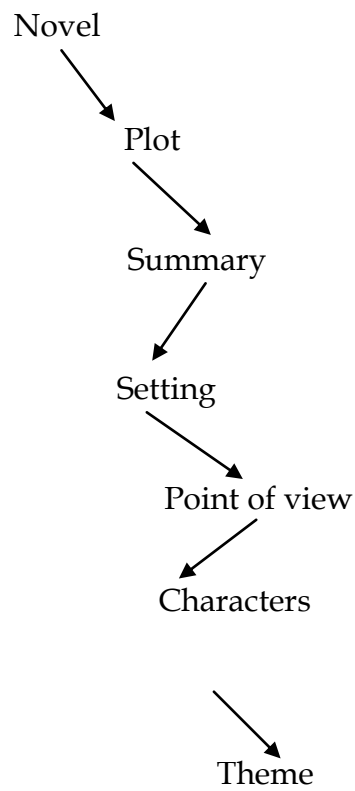
Our next example is ‘Bank and Finance’. Our key word may be ‘Bank Consolidation’.



Similarly from Physical Geography, we can also have the format below:

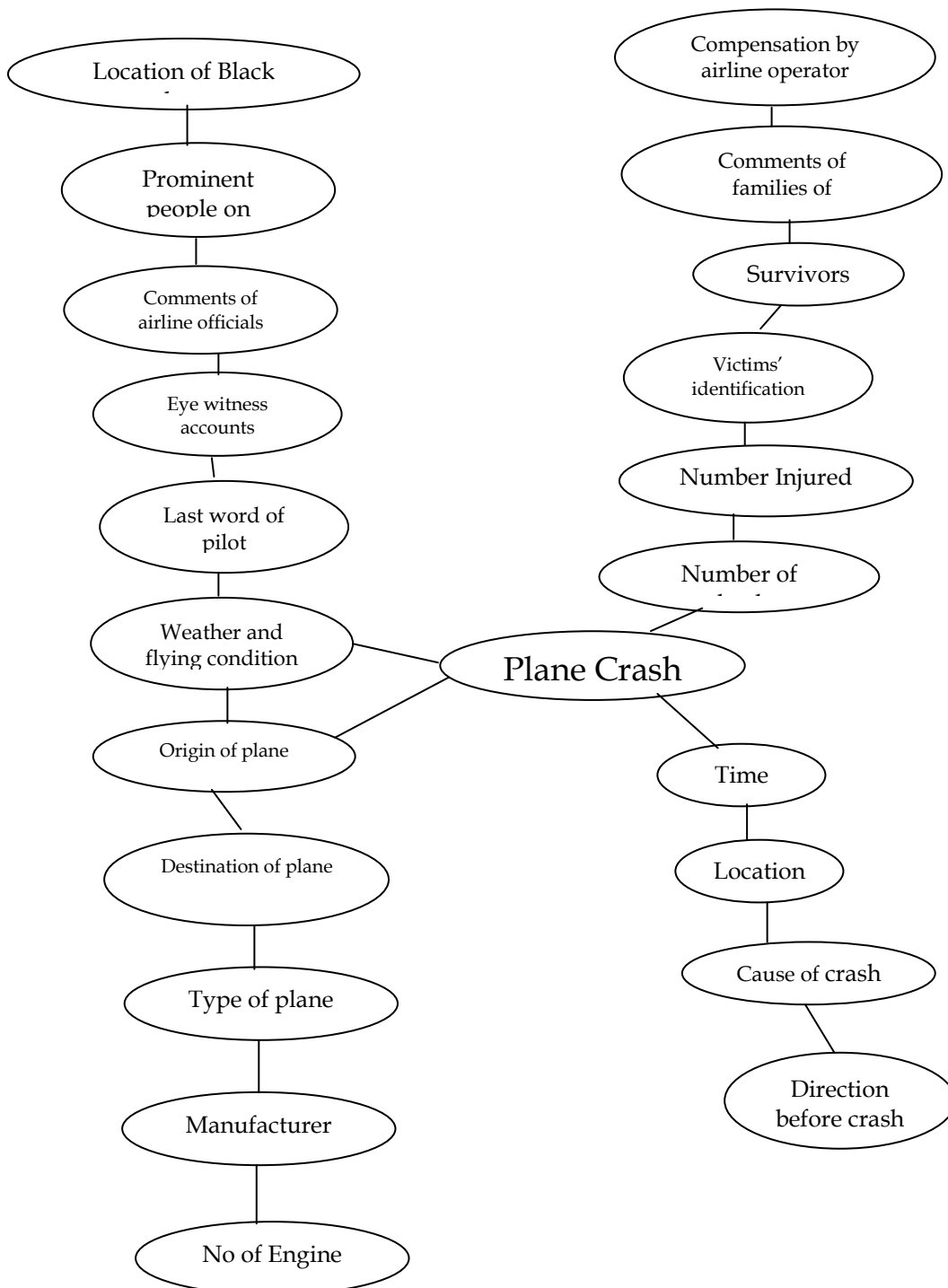


In English programme of National Open University of Nigeria too, we can have:



### 3.1.3 Mind Mapping or Clustering

When you write, you move through stages of confusion and uncertainty to a point that you will have a clearer view of what you want to write. You should start with the main word usually circled in the centre of the page. You will then think of other related or similar ideas and add new circles, moving outward on the page away from the subject or main word into the various directions. The ideas that are similar or related are placed in overlapping circles, connected with lines to make up a clustering. You can also think of a word for your mind mapping. We may illustrate with the word “plane crash”.



### 3.1.4 Talking to Other People

You can talk to other people on your subject. You can make notes on their opinions on your work. This is good when your idea is in the germinating stage. This will make your work more original. Why don't you talk to other people today on that topic you have in mind?

### 3.1.5 Cubing

This type of writing considers your subject by:

- describing
- comparing
- associating
- analysing
- applying and
- arguing for or against it.

Let us use modern means of transportation for instance:

1. **Describe it:** Tell us what modern means of transportation is all about.
2. **Compare it:** Compare modern with traditional means of transportation.
3. **Associate it:** You can relate it with something you know/it reminds you of
4. **Argue it:** Which is better? You can take a position and give reasons (i.e.) modern means of transportation is faster and more reliable if compared with the traditional system of transportation.

### SELF ASSESSMENT EXERCISE

Do a free writing of not more than ten lines and state what makes it different from the normal writing.

## 4.0 CONCLUSION

In this Unit, we have mentioned some of the prewriting activities. We have also talked about how you can put them into practice by giving some practical examples of some of them.

## 5.0 SUMMARY

In this unit, you have learnt that:

- you need to do some warming up exercises before you write
- you can use any familiar topic for your prewriting processes
- prewriting activities take away the fear you normally have when you write

## 6.0 TUTOR-MARKED ASSIGNMENTS

1. Using adequate example, write a short note on free or automatic writing.
2. With the aid of key words in your area of study, explain the Idea generating tree.
3. (a) What is mind mapping or clustering?  
(b) Why must you talk to others over your topic?
4. With the aid of relevant comparisons, define the term 'curbing'.

## 7.0 REFERENCES/FURTHER READING

Elbow, Peter (1973). *Writing Without Teachers*. London: Oxford University Press.

Jim, Steve (2008). *The Writing Process*. Trinidad: Miami Publishers.

Oriola, S. A. (2000). "Woman and the Nigerian Society". An Unpublished M. A. Thesis, Department of English, University of Lagos.

## UNIT 3 WRITING A DRAFT I

### CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
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    - 3.1.1 How to Make your Work Better
    - 3.1.2 Rewriting
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- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 References/Further Reading

### 1.0 INTRODUCTION

This Unit is designed to take you through another form you can use to start your creative writing. If you can take time to read through it, you will find yourself garnering further useful facts/details about how you can give your writing meaning. It is good to revise your work, review, evaluate and rewrite it. This Unit tells you that writing a draft practice is an art of creativity which you must learn sincerely.

Another very good way to show one's skills in creative writing is to see every activity involved in it in relation to the whole. Some of you may never have taken some simple things like revising, reviewing, and rewriting seriously even when you find yourself doing them. Some students do not even see why they must take the pain to rewrite any work they have written. They are even uninterested in reviewing or rewriting their works. It is certain that such students will have no business with evaluating the work. This is not a good practice for you if you are one of such students.

Creative writing is a course that puts your sense of endurance to the test. You will see that it takes some endurance and patience to write, and then to revise what you have written, and finally to evaluate it. When you are able to engage in these acts yourself, it means you are growing and will soon become your own teacher.

### 2.0 OBJECTIVES

By the end of the unit, you should be able to:

- your work;
- correct your work;
- rewrite what you have written; and
- evaluate your work to see if it is good and if not to improve it.



## HOW TO STUDY THE UNIT

- a. Read this unit as diligently as possible.
- b. Find meaning of unfamiliar words in the unit using your dictionary.
- c. As you read, put major points down in a piece of paper or jotter.
- d. Do not go to the next section until you have fully understood the section you are reading now.
- e. Do all the Self-Assessment exercises in the unit as honestly as you can. In some areas where it is not feasible to provide answers to Self-Assessment exercises, go to the relevant sections of the unit to derive the answers.

## 3.0 MAIN CONTENT

### 3.1 Reviewing

While you are writing your essay, you can be doing the review during the writing process simultaneously. Many writers prefer to review when they finish their first drafts. When you do this, some changes may occur in the process of the review. The changes that occur from such a revision are of two different types. They are:

1. surface changes and
  2. meaning changes
1. **Surface changes:** This is also called editing and proofreading. You correct some errors; take another look at your own style to see if it fits into conventional (generally acceptable) usage. And, of course, you have to see if your style is good enough or within the suitable level of your audience/readers. You also have to check your grammar, sentences, punctuation and choice of words.
  2. **Meaning changes:** You may need to add some facts to the content. You do this by deleting the existing content and adding to it. In this type of review changes are often more serious because it involves major additions to the paragraph, sentence, the idea and in the reader/purpose and structural changes.

### Characteristics of Surface Changes

- the choice of words, time, subject, purpose must fit the needs of the reader
- the paper should have a clearly stated/implied thesis
- all the paragraphs must support the thesis (i.e. paper must show unity, logical organisation and adequate development)
- the subject must be appropriately focused
- your paper must match your outline if used
- each paragraph must have a specific topic sentence
- all the sentences in each paragraph must relate logically to the paragraph topic

- all terms must be clearly defined
- the paper must have a reflective opening and a strong conclusion
- the paper must accomplish what you intend to achieve.

### **Characteristics of Meaning Changes**

- each sentence must be grammatically correct
- sentences must be complete and well punctuated (i.e. comma, full stop, semicolon, colon, question exclamatory marks, brackets)
- you must quote correctly
- choice of words must be appropriate, economical.

#### **3.1.1 How to Make your Work Better**

- keep away from your work for some time. It could be some hours, days or even months before you return to review/evaluate the work
- give your work to your friends to read or if you are in groups, give your own to other members in the next group
- do not be so closely involved; detach yourself from the work so that you can do a better judgment
- try to see your paper again and again so that you can be more critical.

When you have reviewed your work, you need to arrive at a sense of self judgment. You may need to ask yourself some questions about the work. Is this paper well punctuated? Will this paper meet the demands of my readers? How about the grammatical and logical structuring? Your thought has become your torch to the tunnel of the reading minds of your audience. What is important is to do your evaluation sincerely. And you will arrive at as if the work is good or bad. This takes us to rewriting.

#### **3.1.2 Rewriting**

You have to evaluate your work and find out if it will not meet the expectations of your readers expect you to give them. You should be prepared to rewrite all necessary part or the whole. You may decide to rewrite your work as many times as possible. This depends on when you are finally sure that the work has given you what you want to achieve after writing. The rewriting process is, to me, the most important part of any creative work. It is the stage that you will give your best to your readers. Do you wish to give to your readers what they will like to see? Or what they will look at and ignore. The choice is yours.

## SELF ASSESSMENT EXERCISE

Explain why you must evaluate and rewrite your work.

### 4.0 CONCLUSION

In this Unit, we have discussed the process of reviewing when you have completed the writing of your essay. We have also talked about the characteristics of evaluating and reviewing and how you can make your work better. You have to do all these so that your work can make a good reading.

### 5.0 SUMMARY

In this work, you have learnt that:

- as you write your essay, you can make some changes
- you can evaluate your work (i.e. is it good or bad?)
- you can rewrite your work as many times as possible for it to look better
- in the next Unit, you will be introduced to some related pressures associated with writing, things to look for when writing your draft. There are also some practical examples of drafts for you to study and you will also write your own.

### 6.0 TUTOR-MARKED ASSIGNMENTS

‘My belief in distance learning programme’.

1. Write your first and second drafts of a full essay on the above topic.
2. Write your final Draft of the essay topic in question (1) above.
3. Write the first, second and final drafts on the essay topic “Life is about Creativity”
4. Write a brief note on surface and meaning changes?

### 7.0 REFERENCES/FURTHER READING

Benson, Davidson (2004). *Writing and Rewriting*. London: Hope.

Kem, Kem (1996). *I Can Write*. Arizona: Petersons.

Lord, Gruive (2000). *Editing and Rewriting*. New Delhi: Cleaves Publishers.

## UNIT 4 WRITING A DRAFT II

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- 4.0 Conclusion
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- 6.0 Tutor-Marked Assignments
- 7.0 Reference/Further Reading

### 1.0 INTRODUCTION

This Unit is designed to teach you how you can write an acceptable draft. The Unit is necessary so that you can know what you will do next after you have done all your normal thinking, prewriting – free writing, clustering, reading, researching and talking to people, establishing a relationship with your audience and getting yourself organised. You may wonder what else is left after you had gone through all these layers of the writing process.

There are still more to be done. They are normal exercises you already know. You will find reading this volume very interesting.

One important thing that you should know about writing is that it is a practice that requires you to continue to go back to revise your old rules. You need to always do this so that you will not forget them as you do your daily or periodic writing. You may think that you do not need to go back to read the writing rules again. You need to master the art of writing through serious writing exercises.

Creative writing has its own forces that are built to empower the writer. You need to know the stop sign as you write. This is to make sure that the powerful current of writing does not sweep you away. You may come across situations in life that may compel you to write.

When such writing situations occur, you are expected to be able to demonstrate your fine skills in creative writing.

## 2.0 OBJECTIVES

At the end of the unit, you should be able to:

- plan for a successful writing;
- identify point at which to stop the gathering of information on your writing or research; and
- write the drafts of your work.

### HOW TO STUDY THE UNIT

- a. Read this unit as diligently as possible.
- b. Find meaning of unfamiliar words in the unit using your dictionary.
- c. As you read, put major points down in a piece of paper or jotter.
- d. Do not go to the next section until you have fully understood the section you are reading now.
- e. Do all the Self-Assessment exercises in the unit as honestly as you can. In some areas where it is not feasible to provide answers to Self-Assessment exercises, go to the relevant sections of the unit to derive the answers.

## 3.0 MAIN CONTENT

### 3.1 Writing and Its Related Pressures

The time you submit your work or think that you are through with your stages of writing is not the end of it all. There are some other factors that you need to beware of as you write. These factors also have their own pressures or temptations. And, as a writer who is learning to be a professional, you must know about these “forces”. So, when you find yourself under pressure while writing, you will be able to cope. The forces are often positive with the exception of the negative one, but you need to treat them with care when they come closer. Blackson (2004) describes the four positive forces; these pressures act as positive, often urgent “forces for writing”, only one force that is negative is delay.

#### 3.1.1 Increasing Information on a Subject

You will find yourself trying to collect information on a particular subject on which you are writing. This temptation is common to many writers. You will find yourself in the pushful urge to continue to do an endless consultation with people on a particular topic you are writing on.

#### 3.1.2 Commitment to the Subject

You will find yourself becoming more interested in the subject. The more you make some findings about your subject, the more you find yourself involved/committed to it. You will also be readily eager to tell others who may not be aware of the subject about it.

### 3.1.3 The Writer's Curiosity about his Readers

As a writer, you will become worried by how your readers will accept your work. You are bothered about the message that your work will pass to your readers. How will your readers react to your work? Will they be sympathetic to your finished work?, will your style be acceptable to them?, will they show indifference to it? Will your work get the support of your readers? How will they receive it? When you are through with a piece of writing, the above and many other questions jostle for attention in you out of curiosity.

### 3.1.4 Meeting the Deadline

When you write, you should give yourself a deadline within which you must finish the work. You may not be able to finish writing a book without a deadline. As you write with a deadline in mind, the time you are expected to finish your work, you find your time reduced to the experience you will have when you travel in a moving train – you see all the poles, mountains, hills and forests retreating fast as the train in which you are penetrates the empty space. A creative piece is not supposed to be abandoned or left uncompleted.

## 3.2 Things to Look for in a Draft

When you write a draft, you will have the chance to examine your own ideas more seriously. You will be able to do a more respectful critique of your work. You should take note of the facts when you write a draft.

### Content

You should be able to present points in your work with facts. You will achieve this by looking at your topic from different angles/perspectives. You must be realistic in your essay. You must also avoid contradictions. Your point of view should show some candidness.

### Organisation

You should try to be detailed and focused in your writing. You should be careful so that your organisational structure should indicate that you can shape your materials meaningfully. What you have written should have a 'human face', that is, one fact should lead to another in a way that it will give your work a sense of direction. Your time should reflect your subject.

## Coherence

This means that the order in which you have arranged your facts/details should have a traceable pattern. You must use suitable transitional words like therefore, also, but, again, and so on. Transitions serve as chains that connect your facts/paragraphs together.

## Style

Your choice of word, expressions, tones, language and so on constitutes your style. You can achieve this by being thorough, careful, precise, and giving attention to details as you do your writing.

## Mechanics

Your essay must not contain spelling errors, badly punctuated paragraphs, or violate any grammatical rules.

### 3.2.1 Example of Draft A

As an example, study the three drafts of the introductory paragraphs entitled “*My Life without a Father*”. The work has been revised in three stages for clarity purpose.

Stanley Adelodun Oriola - **Draft 1** (Rough Draft)

- I hardly remember the man who gave me life except for the old-fashioned faded picture which my mother handed over to me. I was only five years old when he died. His face is a retreating image in my mind. } Is this topic sentence/thesis statement correct?
- I remember my Uncle told me how he led a careless life. That was when I had asked him, how did my father die? He was hesitant as he mumbled, ‘Stanley, your father was a brilliant and respected man’. His car ran into a ditch in an afternoon he was drunk! And, I hung my head in despair. His shrill voice added, anyway, your father tried his best when he was alive ...

- ↑
- (b) does the sentence convey adequate meaning or give us a complete information about Stanley’s father?

## Comments

What can you see in this first draft? What is your comment on its contents, organisation, coherence, style and mechanics? If not good enough, then see this next draft.

Stanley Adelodun Oriola - **Draft 2** (Rough Draft)

My Life without a Father

- I hardly remember my father except for the old-fashioned faded picture which my mother gave me when I cried for the absence of the man who gave me life. I was only five years old when he died; his face is a retreating image in my mind. } (a) This topic sentence / this statement is better
- But, it was Uncle Joe who told me how my father died. Though a respected and brilliant man, but he was a drunkard. His car ran into a ditch in an afternoon. I hung my head in despair. I thought of the shameful life that my father lived. My Uncle consoled me in a shrill voice, “anyway your father tried his best, but I think he died so that you could achieve all that he never achieved.
- a) In paragraph one of the second draft ... “my father” ... replaces “the man who gave me life” in paragraph one.
- b) Paragraph two of the second draft introduces the transition “But” to connect the ideas in paragraph one with that in paragraph two.
- c) The first line in paragraph two is more specific on Stanley’s father. Other lines of the paragraph give details of the writer’s father. The draft 2 is better punctuated than draft 1.

Stanley Adelodun Oriola - **Draft 3** (Final Draft)

My Life without a Father

- I hardly remember my father. The old-fashioned faded picture which my mother threw at me when I cried for his absence was my only memory of him.
- But, it was Uncle Joe who told me so much about the man who gave me life. Though, brilliant but my father was a drunkard. He was killed by his own car which ran into a ditch in an afternoon that he was drunk. When I heard this, something pricked in me. I thought



of the careless life that my father lived and hung my head in despair. But, my Uncle consoled me, “any way, Stanley, your father tried his best.” He adds “I think he died to give you a space to attain the height he never attained”.

If you study the drafts, you will see that there were improvements from the first through the second to the third on the aspects of content, organisation, coherence, style and mechanics. You should try and make your own draft on a subject of your choice.

### 3.2.2 Example of Draft B

Here is another example for you. Again, study the three drafts of the introductory paragraphs entitled “*Mask on the face of death*”. This work will be written in three stages for the purpose of clarity.

Stanley Adelodun Oriola - Draft I (Rough Draft)

I may not be correct if the way I think about dying is ever correct. This is because I have never been dead for once.  
 And I have never experienced dying.

(a)  
 notice the repetition of 'correct' in the topic sentence within the short

(d)  
 transitional words have been used repeatedly and inappropriately too,

But, I had only been dead in the way I think about

(b)  
 not well punctuated

it or in my imagination. Perhaps, when the time comes, I will close my eyes in

(c)  
 some repetitions are avoidable

progression. I will imagine the universe how sweet or bitter it will be for me to

(c)  
 some repetitions are avoidable

take exit from this universe. But I could also be preoccupied about what exactly

(d)

will happen to my body when my soul leaves.

Stanley Adelodun Oriola - Draft 2

You can also write your own drafts of an essay and come up with possible criticism or comments of each as I have done above.

## Mask on the Face of Death

I may not be correct if the way I think about dying is real. This is because I do not have the experience of dying. Only that my imagination seems to take me to the land of the dead.

(a)  
notice the changes made here and in the first sentence

But, people have different experiences about death and dying. About death, some people believe that a force too powerful to control closes one's eyes in progression. The force makes it seem as if one is deeply asleep or falling into a deep dungeon. As death is compared to a deep sleep and a sweet one.

repeated (b)      repeated (b)  
repetition (c)      repetition (c)  
repeated (b)      incomplete sentence (e)

Also, apart from seeing death as a form of sleep, it is as well seen as a dream. Not just the common dreams but the gentle, and quiet type. The type of dream in which you may never be awakened to see your friends, relations and loved ones again.

repetition (d)      repetition (d)

**Comments**

Study the second draft of the essay above, what do you think is wrong with it? Can you see that some words have been unnecessarily repeated in the paragraphs? Can you notice some improvements from the first and this second draft? Can you notice the aspects where this draft makes a significant improvement over the first draft?

Note that the reason for rewriting a work (draft) is to make the present draft better than the earlier one. You may decide to change its title, restructure the ideas, paragraphs and so on. Your drafts can be as many as possible.

Stanley Adelodun Oriola - Draft 3 (Final Draft)

## Mask on the Face of Death

- I have not stopped wondering if the way I think about the experience of dying is exactly how it is.

- Indeed, I have often bothered about what it looks like to die. One need not be scared of discussing one's end. My mother had told me that "nothing is as sure as death". So, since age ten, the idea of one dying has puzzled me.
- However, people have often discussed death as a form of sleep from which one will never wake up. One's eyes, people say close in forceful progression. It often begins, first as a form of sleep and then a dream. Others have described it as a sweet sleep or sweet dream. It is not the common type of sleep I had thought it to be when I was a boy. In this type, one may never see one's friends, relations and loved ones again.

### **Comments**

Study this final draft of the essay. How does it improve on drafts 1 and 2? Can you see the topic sentence of the first paragraph? What about the ideas in the paragraphs? What impression about its punctuations and arrangements of thoughts (chronology). You can write better than this. So, try your hands on one or more drafts of an essay topic of your choice. Before you do that, try and compare the contents, organisation, coherence, style and mechanics of the three drafts.

### **SELF ASSESSMENT EXERCISE**

Write an essay and show in two similar drafts how you can improve upon it.

## **4.0 CONCLUSION**

In this Unit, we have discussed the pressures you will encounter as a writer. We have also discussed the things you should look for when you write a draft of your essays. Now that I have given you the examples of how to write a draft, you can now try your hands on the writing of a draft, taking note of content, coherence, organisation and style.

## **5.0 SUMMARY**

In this unit, you have learnt:

- there are good pressures you must cope with in your prewriting activities
- some of the things to look for in a draft are content, organisation, coherence and style
- in the next Unit, you will be introduced to how to write an outline for your essays (descriptive and narrative essays).

## 6.0 TUTOR-MARKED ASSIGNMENTS

1. What are the positive pressures associated with writing?
2. Explain the factors that make a good draft.
3. Write the first draft of any essay topic of your choice taking note of the essential factors in writing.
4. Write the first, second and final drafts of any essay topic of your choice.

## 7.0 REFERENCES/FURTHER READING

Blackson, A. B. (2004). *The Forces behind Your Writing*. London: Cleave land.

Mill, Clark (2003). *How to Write a Draft*. Georgia: McGraw-Hill.

Muller, G. and Harrey, W. (1987). "On Writing" - In a *Short Prose Reader*. England: The McGraw Hill Companies.

Santi, V. B. (2002). *A Reader for Developing Writers*. New York: McGraw-Hill Higher Education.