Chapter 4: Building the Document

This chapter maps tactics for developing the document:

- Transforming the Prospectus into an introduction
- Using discovered materials in the rough draft
- Building complex ideas with multiple drafts
- Composing drafts, revisions, and edits

Moving from Discovery to Drafting

Most writers have had a sinking feeling as they stared at a blank computer screen. It looks like a map of nothing, and the writer can panic at the prospect of having nothing to say, nothing to add to a map that does not even have the faintest boundaries. The lack of boundaries and landmarks can make it nearly impossible to begin. But getting started becomes a manageable task by using the discovery and planning process outlined in the previous chapter. With tools like the TEQ Sheets, Purpose & Problem Statement, and Prospectus, writers are not likely to feel paralyzed or panicked when they start to build a document. These tools give key terms, ideas, sentences, paragraphs, and other material to use. They point out the blank spots that need to be named. These spots may be blank, but it is a different kind of blankness than the empty computer screen or sheet of paper. These blanks are different because they are surrounded by important information that gives your own work a focus, a direction, and an audience. Building on this previous work makes the production of the final paper much easier.

The discovery and planning in Chapter 3 concludes with a Prospectus, a sort of summary of the paper you are going to write. It is a very rough proposal for redrawing the map. Remember that the prospectus is the pivot point between discovery and drafting. It stands with one foot in the world of discovery, and it has another foot in the drafts about to be written.

Using the Planning Materials

So far, the discovery process has created notes, questions, and the ideas that will answer the reader's "So what?" Begin by reviewing this material. There is no point in reinventing these materials. Let's expand this emphasis on writing for the reader by reviewing the revised Prospectus from the previous chapter:

Prospectus: revised version

Ferris State University should undertake a grant campaign that will enlarge and improve the Jim Crow Museum. The university's development office can develop this campaign with the help of students' work. The students' work will focus on five tasks (see first draft of Prospectus) so that the college can raise more than $2,000,000 to complete this project. While the project will improve education and preserve a valuable collection, the consequence of a successful project will serve an even larger issue: enabling Americans to think about race in ways that strengthen our culture.

The earlier draft of the Prospectus named five tasks. They arose from class discussions, readings, and advice from the instructor who encouraged students to undertake the project. By keeping the drafts of the Prospectus, students have valuable material that can prove useful even after it has been changed. Turning back to the early draft is useful because the tasks identify key information and require intelligent analysis:

Tasks Identified in the First Version of the Prospectus

1. A brief description of the aspects of the Jim Crow Museum that must be recognized to create support from funders. Recognizing these key ideas, issues, and terms can help shape the application's focus.

2. Profiles of foundations that have funded projects similar to the Jim Crow Museum. These profiles include links to those similar projects, contact information for the foundation, and a snapshot of the foundation's rhetoric (key terms, value words, etc.) that signals its value system, mission, and preferred types of projects.

3. Profiles of the program officer at each of the foundations above. We assume that grant writers will first approach the foundations via discussions with program officers. The materials in these profiles not only identify the most appropriate contact, but also provide information on personal interests, projects, and other professional activities that characterize the program officer.

4. A brief summary of funding trends in the humanities. This brief report sets realistic expectations for the fund-raising project.

5. A partial schematic of the educational and community networks within which the Jim Crow Museum operates to be attached at the end of the guide.

This list could seem overwhelming without a system for organizing the work. Any of the topics requires considerable reading and further preparation. Of course, all the discovery and planning work (Chapter 3) has already taken the writer much closer to a final paper.

The most obvious solution to these overwhelming demands is simple: work with others. In the world of professional writing, writers seldom work alone. Typically, a team of writers divide up the work, and then meet regularly to report to one another on their progress. These collaborations are efficient because there are more hands at work. But more important is that they create a much more complex and thorough understanding of the topic. Each writer serves as a sort of advisor to the others, and the result is more powerful. Each project has a manager who is responsible for guiding the collaborative process and who often integrates all the separate reports into a final, larger document. For an academic paper, you need to get outside your own head and see if you are clear, logical, using evidence, and have a point to what you say. Getting feedback from others is essential.

Using Discovery Materials in the Rough Draft

Let's be blunt. It is possible to write a passable paper even if you bypass the discovery and planning steps. You can get passing grades even if you ignore the drafting techniques that follow. Suit yourself, but skipping these steps is a bit like cheating in a swimming class: you might get a grade, but after you have graduated and get thrown in the pool, you will drown. For students, the "pool" is the pool of job applicants, and you will drown there too. The practical reasons for revision are powerful.

Talk and Write to Knowledgeable People

Simplify the writing tasks by asking and sharing. It is standard operating practice in the business world, technical-writing world, medical world, and in the work of academics who publish. Warning: do not plagiarize. There is a huge difference between collaboration and plagiarism; see Chapter 1. Again, good writers think before they write, while they write, and after they have written so the document can go through the kinds of revising processes that make it valuable. Let's take a look at how a student managed to produce a practical response to one of the five questions that govern the task of getting money for the Jim Crow Museum. The student was in a class that undertook exactly the project described in Chapter 3. She looked at all the TEQ Sheets, the Purpose & Problem Statement, and the Prospectus. Then, she wrote to the professor:

```
Dear Professor Smith:
I would like to work on Question #1: a "brief description of the aspects of
the Jim Crow Museum that must be recognized to create support from funders.
Recognizing these key ideas, issues, and terms can help shape the
application's focus." It seems to me that this will determine whether or not
an application can succeed. It's almost the introductory section to the whole
project. To do this, I think I need to write another P&P and maybe a new
Prospectus. Is that ok? I know that these are discovery tools, but I want to
use the new versions to get stuff for my rough draft.

Yours truly,
Nora McNamara
```

This is a great beginning to the drafting process, because Nora wants to revise and transform some of the discovery work into a document that will speak directly to specific readers: Ferris' grant writers and funders' grant officers. She is no longer writing for herself. Here is the teacher's response:

> Dear Ms. McNamara:
>
> Thank you for your good question. I think you're right to say that a more specific P&P and Prospectus might be useful. Let's think of them as very early versions of the paper that will require *many* drafts. Send me whatever it is that you come up with. Your point about Question #1 serving as a sort of introduction makes a lot of sense.
>
> Cheers,
> A. Smith

Revising the Purpose & Problem Statement

So far, the P&P has led to the Prospectus by surveying the topic. It has unified these discoveries, but it requires a sharper focus. Nora revised the P&P to draft additional material for the paper, and almost immediately sent along the two documents. She seemed to have already decided that she would base her early drafts on newer versions of the P&P and Prospectus, but also she is behaving exactly as a member of a professional writing team would behave. She is checking in with the project manager (the teacher) to make sure that she is on track, and then she begins re-drawing the map. Let's start out by comparing her revisions of the initial Purpose & Problem Statement:

Original Purpose & Problem Statement	Nora's Revised P&P	Notes on the Revisions
Purpose: Our general task is to raise money for the improvement and expansion of the Jim Crow Museum at Ferris State University in Michigan. In order to raise money, we must name the purpose of the museum, find funders with similar goals, and create communications (letters, emails, web sites, phone calls) that enable the funders to see the connection between their goals and the museum's. To accomplish these tasks, we must also do other things: obtain financial and institutional information from Ferris, build a university-approved collaborative role, identify key allies who will write letters of support, and many other tasks.	*Purpose:* donors will make a decision about supporting the Jim Crow Museum on the basis of whether or not they see its idea of race and of American history as both useful and accurate. Finding the right funder requires that there's a clear statement about the museum's view of race in America. This will let grant writers approach a funder who is a reasonable "target." Without a clear understanding of the museum's sense of American history, we might waste a lot of time and energy that could be better used with other foundations and agencies.	*Nora revises the P&P by focusing on the goal of the writing project. She decides that the audience (foundations, agencies, etc.) are her primary audience. She chooses to ignore the intermediate audience -- grant writers -- to describe the "product" and how it's differentiated from other historical considerations of race. She seems to assume that the grant writers already see the need for the document.*

Nora's revisions to the P&P show that she is operating within the framework of the assignment, and it also shows that she is confident. Note that she immediately focuses on the toughest issue: how can a complicated idea about a disturbing subject find funding? She seems open to the possibility that it might not find such support.

Nora begins to make a more specific plan, and she emails her professor with a sketch of *how* she might proceed:

```
Dear Professor Smith,

Let's assume we are going to approach the Kellogg Foundation, The
Caterpillar Foundation, and the Michigan Humanities Council. We need to find
their mission statements, find if they have funded similar projects, profile
```

their program officers, prepare a funding strategy that goes beyond grants, and build a file of support letters. Most important is that we articulate the museum's notion of race in America so that these potential funders understand that it's not pessimistic, not anti-American, and that it has a precise educational value in today's world. Is this specific enough to get started?

Thanks,
Nora M.

Professor Smith has doubts about this:

Dear Nora,

While I admire the specificity of what you propose, you don't really recognize that an understanding of the issue on an abstract level is *necessary* to successfully completing these tasks.

Yours
A. Smith

Nora's note about her steps reflects Smith's advice:

Dear Professor Smith:

I have to read some more stuff about how Americans are thinking about race. I'm white, and this is all new to me. I need to focus on the museum and its view of race in America. I need to do it in a way that explains the museum by connecting it to highly respected people -- scholars, teachers, whatever -- who have explained our history in acceptable ways. I think that I would give another student the task of assessing how *individual funders* see race. These other students are going to need what I write.

Thanks,
NM

Nora's attention to the audience intensifies here. Nora notes that she will have to attach the museum's ideas to similar ideas by more widely recognized scholarship. She also narrows her topic by saying that what she is going to write about regarding the museum is exactly what some other student(s) need to do for each individual funder. The focus is tighter, and she is seeing links to others and their work. She is going to present the existing map to her readers, and then she will name the gap as an opportunity.

Revise the Prospectus as Many Times as Needed

The revised Prospectus will give the writing a sharpened focus and a clear direction. Nora's work on the Prospectus (below) further specifies her idea. She knows that the Prospectus is the summary of a paper that has not yet been written. It states her major idea, important aspects of how it will develop, and it can be used as the introduction to the paper's first draft. Her revision of the Prospectus is strong:

Prospectus: second version	Nora's Third Version	Notes On the Third Version
Ferris State University should undertake a grant campaign that will enlarge and improve the Jim Crow Museum. The university's development office can develop this campaign with the help of students' work. The students' work will focus on five problems (see first draft of Prospectus) so that the college can raise more than $2,000,000 to complete this project. While the project will improve education and preserve a valuable collection, the consequence of a successful project will serve an even larger issue: enabling Americans to think about race in ways that strengthen our culture.	I assume that the museum's ideas about race and American history are worth supporting and that they can be clearly explained. That's not the problem. The problem is to understand the different ways race and our country's history are connected. If I can sort of summarize the different ways people think about these issues, then I can show that there's a bigger picture that has lots of different ideas . . . none of which is the whole story. I can maybe say that we have a "map" of the topic, but there's a gap in the way museums present these different ways. The Jim Crow Museum fills the gap, but it's too small and invisible to be seen. When I do this, I'll be connecting the museum to other, more accepted (acceptable?) viewpoints, and the connections will make it more likely to get support. I'll also be able to make references to researchers and scholars who have developed this idea.	*Nora directly applies the map metaphors of Chapters 1-3 to map out her (unwritten) paper. She discusses the written and scholarly map in terms of its completeness, but then she notes that these materials aren't expressed in the usual exhibits of museums. It is almost as if she is adding visual elements to the map. The museum is the visual; the written scholarship is the verbal. Her approach seems to use the safety and established credibility of the scholarship to make a case for supporting the visual materials. This will re-draw the map of how we understand the connection between race and American history. Her strategy is complex, intelligent, and understandable.*

Here is her professor's response. Note that good writers stay in contact with others throughout the creation of the document:

> Hi Nora -- Splendid start. The revisions -- P&P and Prospectus -- emphasize the funder audience. That's useful, but it seems as if it's also aimed at educating the grant writers at Ferris. Do you see these different groups as needing the same sort of "education"? Remember to use your Prospectus as the introduction to the rough draft of your paper. Copy-and-paste it as is.

Next: Some people like to use an outline at this point, but you might want to just start with a list of major points that you think you'll deal with. These can be shuffled. Everybody is different, but have a plan of some sort. You can probably just go through your Prospectus and make a list from that. Again, good work on both documents.

Cheers,
A. Smith

Consider the Progress of Your Thinking and Writing

So far, Nora has used specific techniques -- logos, ethos, and pathos -- to clarify ideas, persuade readers, and achieve goals. She sharpens her writing by staying alert to her tactics, choices, and strategy. By reviewing the steps of the drafting and writing, she develops a stronger document. Her Prospectus is ready to develop into a rough draft. She can now begin writing the rough version of the body paragraphs.

The First Rough Draft

Create Body Paragraphs for the Ideas in Your Prospectus

So far, Nora's prospectus "summarizes" the major ideas of her paper. To create the first full draft, she must create a body paragraph for each of these ideas. There is no rushed or artificial creation of an introduction because all she has to do is copy-and-paste the prospectus to have a strong beginning to her paper. It is rough and incomplete, but many major ideas fall into place. She gives her draft to the teacher and asks for comments:

Nora McNamara Professor A. Smith ENGL 1180 16 June 1904	
First Draft	Teacher's notes

I assume that the museum's ideas about race and American history are worth supporting, and that they can be clearly explained. That's not the problem. The problem is to understand the different ways race and our country's history are connected. If I can sort of summarize the different ways people think about these issues, then I can show that there's a bigger picture that has lots of different ideas . . . none of which is the whole story. I can maybe say that we have a "map" of the topic, but there's a gap in the way museums present these different ways. The Jim Crow Museum fills the gap, but it's too small and invisible to be seen. When I do this, I'll be connecting the museum to other, more accepted (acceptable?) viewpoints, and the connections will make it more likely to get support. I'll also be able to make references to researchers and scholars who have developed this idea.	Excellent: you put your Prospectus into play by making it the introductory paragraph of the rough draft. It will change . . . or perhaps be discarded, but it gives you a running start on the rest of the paper. I'd note that you've named the following as important: 1. Naming the ways Americans think about race. 2. Showing the incompleteness of each type of thinking. 3. Discussing the types of naming that we tend to ignore. 4. Explaining how an expanded Jim Crow Museum would both fill in the gap in the map of American thinking *and* enable Americans to recognize some important alternative ideas to what's already accepted. Your introduction has a strategy and some careful tactics to make that strategy succeed. As before, I ask if you see both grant writers and potential funders as needing an "education" into established ways of thinking about race in America.

The Jim Crow Museum has one room on the campus of Ferris State University. It has examples of racist material from the Jim Crow era. According to the museum, their mission "is to promote racial tolerance by helping people understand the historical and contemporary expressions of intolerance" (JCM 2007). Their aim is to attack the racial stereotypes that shaped the attitudes about Black Americans and to encourage open discussions about this country's racial history.	Good, but the reader is going to need some sort of introduction to your topic that names the museum, its focus, and its exhibits. A reader who doesn't know the museum or know how race is usually explained will be lost. Give more context. Remember, it's not wordy to give the readers information that they need. Leaving out the information is a sign of writing for yourself . . . and you're not the audience.
The Jim Crow Museum is not a traditional museum. The museum claims to be a learning/ teaching laboratory; visits must be part of university-approved courses, workshops or seminars. The museum shows the side of racism that is often uncomfortable for viewers. The museum uses this feeling to spark open and meaningful discussions about racism, both past and present, and helps visitors understand how the use of negative images shaped attitudes towards Blacks. The museum has become a national resource through traveling exhibits and an international resource though its Web site (www.ferris.edu/ jimcrow).	You've placed this section where it belongs, but it seems as if your readers (foundations, government institutions, corporations, etc.) need to know who currently uses the museum, what kinds of objects it has, and how it achieves its effect. By showing how other, respected sources use the museum, you'll make it safer for a new supporter to step forward.

The Jim Crow Museum is quite different from other museums and will probably offend some Americans. There is diversity in the ways that individuals and groups interpret the historical view of racism. Cornel West identifies four versions of black history (West, 1990). These four views of black history are the ones with which foundations, museum patrons, and citizens are familiar, but do not fit the view of the Jim Crow Museum. There is, however, a fifth version of black history as suggested by other scholars that is more in line with the view of the Jim Crow Museum. This fifth version looks at how racism is a part of American culture and how America is still racist; it includes use of negative images, stereotypes, caricatures, augmented bodies and lynching.	Again, you are making key points here, but your reader doesn't really know the details of your evidence. They expect to know a bit about West, and they expect a concise summary of how he describes the "interpretations" of racism in America. Right now, it's too vague. You MUST review the reading because you're confusing West's history of Black responses to oppression and *current* critical strategies. Re-read West's descriptions of past strategies and his description of current critical responses. These details are a kind of "evidence" or "fact" that makes you credible. If you're saying that there's something "unmapped" beyond West, you need to give some names of the scholars who have made that argument.
Some museums seek to preserve African American history and culture by promoting education, research and public use. While the Jim Crow museum believes that scholarship is essential and encourages education and research, it uses items of intolerance to show that racism was wrong, is wrong and that it continues to require pro-active work to aid in understanding (JCM 2007).	This is an excellent *introduction* to the description of the museum. Can it be moved up further in the paper? It seems as if the paper is fading out. Do you need to go back and create (check?) some sort of outline or list of important topics?

It may be difficult for them to convince funders that the use of these items of intolerance and hate can be a useful tool in teaching tolerance. Funders who support a different view of Black history are not likely to find the Jim Crow Museum useful in promoting their own beliefs about America's racial history.	This is your conclusion. You need to be assertive: what are the key points you've demonstrated? What's the value of this information to your audience? Can you stand back and put it into a larger context? This paragraph points that way, but it does not do what's needed.
Works Cited Jim Crow Museum, Ferris State University. http://www.ferris.edu/jimcrow/ West, Cornel. "The New Cultural Politics of Difference." October 53. The Humanities as Social Technology (1990): 93-109. <http://0-links.jstor.org:93/sici?sici=0162-2870%28199022%2953%3C93%3ATNCPOD%3E2.0.CO%3B2-3>. This is more than twenty years old, but I thought that it explained the different kinds of things I had been reading in magazines and newspapers.	Because this isn't a researched document, the "Works Cited" seems out of place. You'll probably have a brief bibliography at the end of the larger document that your group produces, but it's not really appropriate here. Check with your collaborators.

What is most interesting about the draft of the paper and the teacher's response is that they sound as if they are collaborators rather than teacher and student. Nora seems willing to lay out basic ideas in a way that invites contributions from others. In this case, the collaborator is the teacher. She treats the draft of the paper as it should be treated: as a roughly drawn map that she can take back and make more friendly to readers. Note that the comments do not say, "This is bad." The comments are really part of a conversation that keeps the topic open for further discussion.

Nora is a good writer for many reasons. One of the most important is that she does not see the comments as directed at *her*. Instead, she sees the comments and paper as an interaction, a conversation that will become a smarter conversation. For her, it is about the quality of the

writing. It is hard *not* to take comments as if they are aimed at your own value and at your "self," but if you can respond to the content, you will create more effective documents. Nora's first draft reflects many of the earlier suggestions from her professor. She uses the teacher's comments to remind her that the next draft requires some major changes. There is material to reorganize, and she has to clarify the scholarly viewpoints that help explain the ideology of the Jim Crow Museum. Nora felt her work was a good start, so she sent it to another student in the class, and she asked for some concrete suggestions. The other student's response was splendid:

Ok Nora -- I read your rough draft, but I'm sort of lost about the Cornel West stuff. Are you using his stuff? I think so, but I can't tell for sure. This really needs to be explained. I read the Cornel West article, and I think you have to lay out his main points. It's about twenty years old, but the stuff you say about "post-racial" America is an update to the map he draws. Here are my notes. Maybe they're useful; sorry if they're too long:

TK

p.s. I'm working on the summary of funding trends, so I really need a sense of how radical/ different the museum is.

West, Cornel. "The New Politics of Cultural Difference." *The Humanities as Social Technology* 53 (1990): 93-109.

West begins with a *history* of *early* responses by African American

page 102: West emphasizes that the domination of Euro-Americans created the "modern Black diaspora problematic of invisibility and namelessness." He says that **early responses** of the African-American community were a "quest for validation and recognition."

He notes that the problems of invisibility and namelessness can be understood as the condition of "relative lack of Black power to present themselves to themselves and others as complex human beings, and thereby to contest the bombardment of negative, degrading stereotypes put forward by White supremacist ideologies."

page 103: The first attempts to resist white supremacy were "moralistic in content and communal in character." West sees these as "courageous yet limited" because they were "assimilationist," i. e., they sought to make blacks "really like white people," and they were "homogenizing," i. e., they treated all blacks as if they were the same. West sees these as misleading because they respond to terms set by the culture that oppressed blacks.

West objects to the homogenizing impulse because it ignores "how racist treatment vastly differs owing to class, gender, sexual orientation, nation, region, hue, and age." Finally, West sees these two types of resistance as based in the aspirations of middle-class blacks who were mostly male, and were

dealing with a "double consciousness": "a quest for White approval . . . and an endeavor to overcome the internalized association of Blackness with inferiority."

page 104: Once West establishes the two basic forms of resistance by blacks who sought their own identities (moralistic and homogenizing"), he notes that they are sometimes called the "reflectionist" and "social engineering arguments." The "reflectionist" idea says that black representation has to reflect the variety of the Black experience. The "social engineering" argument argues that because all explanations are a form of story-telling, the stories should be "positive images."

page 105: The point becomes to describe how examine how earlier black strategies worked, to discover the "rules" that blacks used to define identity, and to expose how class, gender, and homophobia played a role in those "stories" of blackness.

Part of this new critical position requires that we stand in a third position where we see how the Black-White opposition is constructed. He sees "white" as needing an "other" that provides contrast, and that contrast is "black." Similarly he sees "black" as constructed against an opposite that is "white." West calls this kind of thinking "prophetic criticism" because it begins by analyzing social structures, but it also has explicit moral and political goals.

After West gives the history of how African Americans responded to oppression, he THEN talks about HOW current scholars can think about race:

page 107: West finds four alternatives available to contemporary (black?) scholars of race:

1. the first is a "temptation," i.e., to enter the mainstream and accept its legitimizing power. West does not find this very complex or productive.

2. the second is the "Talented Tenth Seduction" which asserts a superior sub-group of African Americans, but he suggests it is subtly racist because it claims a difference from other blacks who are somehow within the notions of white racism.

3. the third is the "Go-It-Alone" option is an extreme rejection of the mainstream and the group. Its weakness is that the individual loses the dialog with the community that is part of any artist's or intellectual's life.

4. the fourth option -- and the term West approves -- he terms "Critical Organic Catalyst." This position remains engaged in the mainstream's ideas, but simultaneously disrupts and critiques the mainstream's claims to superiority.

Every writer should have a reader like TK. The advice is similar to the teacher's, but it is much more detailed. It includes key passages from a key document. In fact, TK's response reflects his use of the reading strategies in Chapter 2. An email like TK's is evidence that a real collaboration is underway.

THE INTERMEDIATE DRAFT

Continue to Use New Information, Comments, and Ideas

So far, the document's growth, clarity, and insight has used materials from the discovery process, from the teacher, and from another student. To create a strong document, treat all responses to the initial draft the same way: identify what is useful in what others offer and then incorporate it. Nora incorporates many of the suggestions for her next draft. Her willingness to rewrite is at the heart of her ability to create useful, insightful documents. Here is her next draft. It includes notes from the teacher.

Nora McNamara Professor A. Smith ENGL 1180 20 June 1904	
Second Draft	Teacher's notes

~~**I assume that the museum's ideas about race and American history are worth supporting, and that they can be clearly explained. That's not the problem. The problem is to understand the different ways race and our country's history are connected.**~~ *Americans think about our history of racism in many ways. Each is important, but the underlying connection between the ways we understand race remains a daunting task.* ~~**If I can sort of summarize the different ways people think about these issues, then I can show that there's a bigger picture that has lots of different ideas . . . none of which is the whole story.**~~ ~~I can maybe say that we have a "map" of the topic, but there's a gap in the way museum's present these different ways~~. *A useful way to begin discovering these underlying connections is to clearly map the ways that we already think about race, and to look at that map to discover what it is that needs more attention. The Jim Crow Museum at Ferris State University has mapped out the existing world of explanations, and the way it fills the gap in the map of our explanations is highly effective, but it's too small to have the effect that it could have.* ~~**small and invisible to be seen. When I do this, I'll be connecting the museum to other, more accepted (acceptable?) viewpoints, and the connections will make it more likely to get support. I'll also be able to make references to researchers and scholars who have developed this idea.**~~	Fine revision of the prospectus. You've turned it into an introduction to your main idea (hurrah!), and you've provided a framework for what follows. It helps me -- and you -- to keep the original document visible. The changes make your thinking visible. Interesting. Note that it sounds as if the alternative maps of racism are also a part of the museum. Is that so?

~~**The Jim Crow Museum has one room on the campus of Ferris State University. It has examples of racist material from the Jim Crow era.**~~ *In a single crowded room, it displays items from everyday life that show how "natural" racism is in American life.* According to the museum, their mission "is to promote racial tolerance by helping people understand the historical and contemporary expressions of intolerance." Their aim is to expose the racial stereotypes that shaped the attitudes about Black Americans and to encourage open discussions about this country's racial history.	As before: a reader who doesn't know the museum or know how race is usually explained will be lost. Give more context. Remember, it's not wordy to give the reader information that they need. Leaving out the information is a sign of writing for yourself . . . and you're not the audience.
The Jim Crow Museum is not a traditional museum. The museum claims to be an education laboratory. Any visit must be part of university-approved courses, workshops or seminars. The museum shows the side of racism that is often uncomfortable for viewers. The museum uses this feeling to spark open and meaningful discussions about racism, both past and present, and helps visitors understand how the use of negative images shaped attitudes toward Blacks. The museum is also a national resource through traveling exhibits and sometimes it is an international resource through its Web site (www.ferris.edu/jimcrow). *[no new paragraph . . . I think?]*	It's effective to note the discomfort produced by the museum because that same discomfort might affect the people who give money in support of such a project. Mentioning the exhibits and web site is a good way to note that others already accept the museum. My sense is that the paper is addressing the grant writers at Ferris? Is that correct?

The Jim Crow Museum is quite different from other museums and may upset some Americans. There ~~is~~ *has been* diversity in ~~the ways that individuals and groups interpret the~~ historical views of racism. ~~Cornel West summarized four versions of black history (West, 1990). These four views of black history are the ones with which foundations, museum patrons, and citizens are familiar, but do not fit the view of the Jim Crow Museum. There is, however, a fifth version of black history as suggested by other scholars that is more inline with the view of the Jim Crow Museum. This fifth version looks at how racism is a part of American culture and how America is still racist, it includes use of negative images, stereotypes, caricatures, augmented bodies and lynching.~~ ***Cornel West has described both the initial responses of African Americans to oppression, and he has summarized the dominant approaches to this experience. The responses fall into four categories:***

West finds four alternatives available to contemporary (black?) scholars of race:

1. *the first is a "temptation," i.e., to enter the mainstream and accept its legitimizing power. West does not find this very complex or productive.*

2. *the second is the "Talented Tenth Seduction" which asserts a superior sub-group of African Americans, but he suggests it is subtly racist because it claims a difference from other blacks who are somehow within the notions of white racism.*

3. *the third is the "Go-It-Alone" option, an extreme rejection of the mainstream and the group. Its weakness is that the individual loses the dialog with the community that is part of any artist's or intellectual's life.*

4. *the fourth option -- and the term West approves -- he terms "Critical Organic Catalyst." This position remains engaged in the mainstream's ideas, but simultaneously disrupts and critiques the mainstream's claims to superiority.*

[note: Professor Smith, this list is from an email that TK sent. Is it ok

Yes, this makes sense here, but there is no real sense of what exactly the museum displays. Don't assume your readers know, and don't expect them to figure it out. The explanation of West is a huge improvement. TK is a careful reader, and you're wise to draw on what he gave you. About directly using his language: in this case, it's perfectly acceptable because the project is a collaborative one. The entire document will be attributed to the class. If this were a quotation from someone *outside* the group, you'd need quotation marks and an attribution. It's a crucial issue, and I'm glad that you raised it.

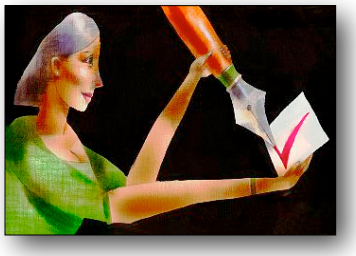
Strategies used to teach understanding of racism are different depending on the view of Black history accepted by the scholar or publisher or museum. The strategy of some museums is to preserve African American history and culture by promoting education, research and public use. Like other museums, the Jim Crow museum believes that scholarship is essential and encourages education and research. However, in contrast to other museums, the Jim Crow museum uses items of intolerance to show that racism was wrong, is wrong and that it continues to require pro-active work to aid in understanding.	Consider some options with the paragraph: 1. leaving it as is 2. incorporating it in a previous paragraph 3. combining it with the following paragraph as part of your conclusion
It may be difficult ~~for them~~ to convince funders that the use of these items of intolerance and hate can be a useful tool in teaching tolerance. Funders who support a different view of black history are not likely to find the Jim Crow Museum useful in promoting their own beliefs about America's racial history.	This still ends abruptly. If your audience is the Ferris grant writers, then you need to link it to their needs: for knowledge, for the audience that they will approach, etc. It seems as if you've lost your voice here. It's a crucial section of the paper.
~~Works Cited~~	
~~Jim Crow Museum, Ferris State University. http://www.ferris.edu/jimcrow/~~	

West, Cornel. "The New Cultural Politics of Difference." October 53.The Humanities as Social Technology (1990): 93-109. <http://0-links.jstor.org:93/sici?sici=0162-2870%28199022%2953%3C93%3ATNCPOD%3E2.0.CO%3B2-3>. This is more than twenty years old, but I thought that it explained the different kinds of things I had been reading in magazines and newspapers.	

Nora's talent for revision is paying immense dividends. She has a draft that is ready for what might be its final revision. She keeps the changes visible by putting her revised version in italic print and the edited material in bold. She wants her collaborators to see how she is thinking as the paper goes forward. The growing success of her documents comes from her understanding that writing is collaborative in many ways. She collaborated with TK, and her emails to her professor were another type of collaboration. Note that she has been very careful to ask the teacher if she can use another student's suggestions. In this case, the teacher said, "yes," but other instructors might not allow it. It is important to ask about an instructor's policies on such issues lest you be charged with plagiarism. The flow of notes and emails created a series of tentative maps, not just a set of corrections and slashed out text. Perhaps it is her confidence, but she is able to bring those changing maps into her own work. Most of all, she does not take the suggestions of others as personal attacks. Her behavior shows that she is involved in the real world task of preparing for grant applications, and she uses one of the most important aspects of real world writing: collaboration.

THE SUBMISSION DRAFT

So far, each step of the paper has built on previous work. The submission draft requires detailed attention to the needs of the reader. Help the reader with careful titles and explanations of background information. Organize material in logical sequences, and catch mechanical, grammatical, formatting, and spelling errors. Most schools have tutors and study groups, and the other students in classes are eager to collaborate *if asked*. Even on projects and papers that are not openly collaborative, Nora's strategies can be imitated. Most students are used to paper exchanges in class -- peer review -- as part of the writing process, but taking that collaboration outside of the classroom can be even more useful. It is a concrete reminder that writers are not writing only for themselves, and that their job is to keep the conversation open so that readers will recognize the map, accept this re-drawing of the map . . . and then undertake their own improvements to the new map that has been created.



As Nora prepares her final draft, she needs to focus on three key issues:

1. Orienting tactics that enable readers to understand the content and development of her ideas
2. Organizational tactics that develop the connections between her ideas
3. Review tactics that catch grammatical, mechanical, and spelling errors

These three issues -- orienting the reader, organizing material, and catching simple errors -- are the remaining tasks that will produce a useful document.

Orienting Tactics

The most basic tool for orienting readers is the title. Titles provide information about the document. They announce its purpose and the meaning. They name the value and importance of the content. A title like "Question #1" is nearly useless to everyone except the writer. Nora eventually chooses to use "Preparing for the Doubts of Funders: Explaining the Jim Crow Museum's Educational Strategy" as her title. The first part, "Preparing for the Doubts of Funders," announces her own understanding of the biggest problem facing the grant writers: a museum that sees racism as a key feature of American culture. The second part announces her

content and task: "explaining the Jim Crow Museum's educational strategy." Her title orients the reader. It makes clear that the audience is the grant writers who are building background for a grant application. Such two-part titles are common in academic writing because they reflect the fact that careful writing is both an understanding of existing content and a re-drawing of the map. Other common title formats include the following:

1. Questions: Can the Jim Crow Museum's Claims about Race Draw Outside Support?
2. Paradoxes: Creating Tolerance With Intolerant Objects
3. Description: Essential Ideas of the Jim Crow Museum that Might Affect Funder Support
4. Motivation: Without the Jim Crow Museum, Jim Crow Lurks in America
5. Goals: The Jim Crow Museum: Building a Successful Grant Application

Each of these titles openly announces the document's content and the writer's judgments about the content. Both are crucial to orienting the reader.

Organization

Most of the organizational task is solved by the use of the basic pre-writing tools. The TEQ Sheets identify key concepts, and then the P&P creates a more focused list of questions. With the Prospectus, the writer announces a preliminary summary -- of the unwritten paper -- and this further organizes the document. Organization evolves during the writing process because thinking becomes more complex. These three tools integrate the discoveries as they progress. By using them, the organization is not a task that is added on at the end of the draft. It grows along with your thinking. As Nora writes the paper, she will still review each paragraph for its logical flow, and she will probably shuffle some of her paragraphs. However, the major organizational tasks are complete. What remains is really a question of transitional phrases that enable the reader to understand the document.

Transitions

Transitions create the logical and stylistic links that may be clear to the writer, but which need explanation in order for the reader to understand what is intended. *Trans* means "across," and a transition is a bridge that moves from one detail to another and shows the relationship between them. This gives the writing coherence. Every idea moves logically toward the one that follows.

Transitional expressions have a number of functions, and each tends to be associated with specific phrases:

- Contrast: but, yet, however, although, even so
- Coordination: and, likewise, in addition, just as
- Consequence: therefore, as a result, because, so, consequently
- Addition: furthermore, in addition to, moreover, similarly
- Emphasis: as a matter of fact, after all, in other words, that is
- Sequence: at times, then, afterward, first, second, from then on, later, next
- Concession: granted, of course, admittedly
- Conclusion: finally, in conclusion, to summarize, ultimately

These expressions tell readers *how* they should understand the ideas the paper presents. They clarify what points are important, and signal the direction the next set of ideas will take.

Review

Once the paper seems complete, it is important to check its spelling, mechanics, grammar, and format. Some of the tools for this are obvious, but frequently ignored. For example, writers should always use the spelling check and grammar check built into the word processor. Their flaws mean that writers will still have to read to make sure that they have chosen the right word in cases such as "to," "too," and "two," or that some of the arbitrary rules against things such as passive voice are useful. Whatever their limits, they provide a practical check on basic issues, and they sharpen the writer's sense of the choices that underlie skilled proofreading. So, the advice is simple: turn on these handy programs, but treat the results warily.

Paragraph development relies on the understanding that readers need to be oriented, to see evidence, to have the evidence explained, and then to have the relation of the evidence to the larger idea of the paper explained. This is discussed in detail in Chapter 6, but these four aspects of the paragraph emerge naturally by using the TEQ Sheets, P&P Statement, and Prospectus.

They are part of the development of a cohesive paper, and writers can use the following checklist to see if they have moved from the discovery *process* to an effective written *product*:

Writing to Learn	Yes/No
Surveying the field and building the map (TEQ Sheet)	
1. Does the TEQ sheet identify key terms that explain evidence or that provide explanations?	
2. Do Expectations of the TEQ Sheet focus on content/argument of the reading? Are your expectations put in contrast to what you reader?	
3. Do the Questions serve as a stepping stone toward the Purpose & Problem Statement (P&P)?	
4. Do the TEQ Sheets imply a problematic issue rather than a yes/no question?	
Discovering the Gaps (Purpose & Problem Statement)	
1. Does the P&P build on problematic issues recognized in the TEQ Sheets?	
2. Does the P&P ask questions that can use terminology, concepts, and insights developed in class discussion, readings, student examples, etc.?	
3. Does the P&P reflect a *disciplinary* understanding of the topic?	
Proposing a Preliminary Claim: the Prospectus	
1. Does the Prospectus briefly explain how the P&P will be answered?	
2. Does the Prospectus offer a tentative thesis that can be supported with evidence?	
3. Does the Prospectus offers a tentative thesis that can be developed into a substantial claim worthy of an entire paper?	
Writing to Communicate	
Completing the Assignment	
Paper fulfills the assignment	
Uses key terms and ideas from the discourse	
Uses classroom discussions and/or discussions with the professor	
Uses concepts from the readings	
Uses other students' samples, ideas, and advice	
Basic MLA Format	
Top and Left of First Page	
1. Author's name	
2.Professor's name	
3. Course	
4.Date	
Title	
Running header with page number	
Double spaced	
One-inch margins	
Transitions	
Through repetition of phrases or words	
Through repetition of key concepts	
Through the re-statement and enlargement of a key concept	

Introduction	
Provides context	
Addresses a specific and appropriate audience	
Identifies a problematic issue	
Contains a "developable" claim	
Avoids pro/con, good/bad thinking	
Identifies an opportunity to re-draw the “map” of a topic	
Body Paragraphs: 4 functions	
1. Introduces a topic and/or provides a transition from previous paragraph	
2. Presents evidence, facts, data, summary	
3. Comments on reason for the evidence, facts, data, summary	
4. Returns to the thesis and makes it more precise, larger/smaller, nuanced, etc.	
Conclusion	
Focuses primarily on the paper’s major insight, i.e., the nature of the re-drawn map	
Integrates previous variations on claim that developed with each body paragraph	
Answers the reader’s question, “Why are you telling this to me?”	
Final Review for Submission	
Identifies and repairs grammatical, mechanical, spelling, and formatting problems	
Identifies transitional words, phrases, and paragraphs to assess organization	
Checks paper against any grading rubric provided for assignment	

Nora’s final paper is in the left hand column below. To the right of each paragraph is a question that you should answer in a few brief sentences or a brief paragraph.

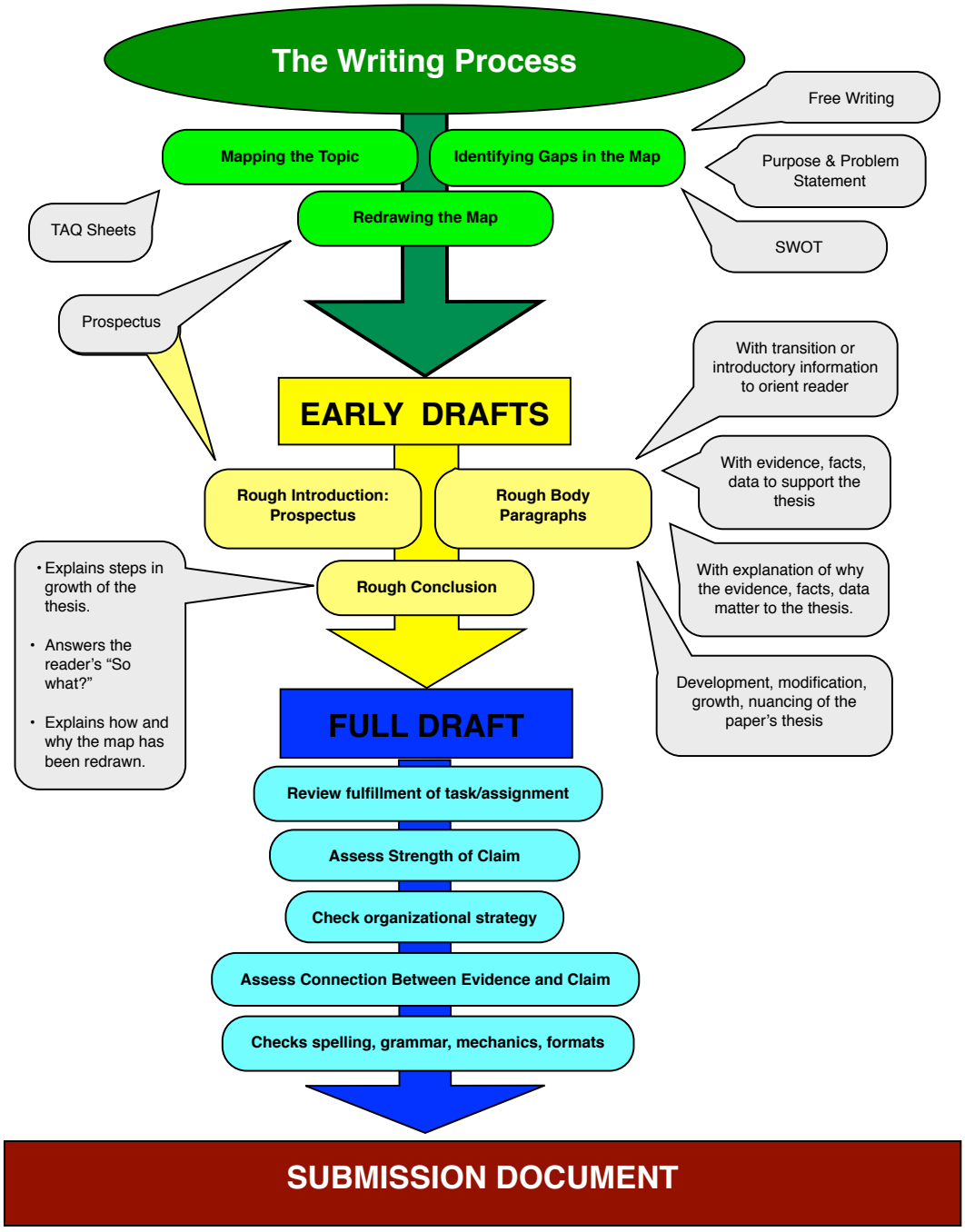
Submission Draft	Questions
Nora McNamara Professor A. Smith ENGL 101 June 25, 2011 Preparing for the Doubts of Funders: explaining the Jim Crow Museum’s educational strategy	What is the advantage of a title with two parts? How does it orient the reader to the goals of the paper?

Submission Draft	Questions
The Jim Crow Museum at Ferris State University enables academic, corporate, government, and community institutions to understand that we "learn" racism through the ordinary objects in our daily life. We learn to think about race in terms of the jokes we hear, the images we see on TV, the toys we play with, the images on syrup bottles and rice boxes, and the other objects that bombard our lives. Visitors to the museum encounter these everyday objects that have shaped and reflected attitudes toward race, and continue to do so today. By presenting these objects in a historical framework, the museum lets visitors see how they shape our thinking about race. It uses objects of intolerance to teach tolerance. This double experience leads to a consciousness of the stereotypes that shape us.	How much does the writer assume that the reader knows about the museum's goals, collection, and educational strategy? Point to key words or phrases that help you answer this question.
The Jim Crow Museum believes that people will change if they understand the everyday "tools" that create our beliefs about race. The museum intentionally creates an uneasiness that makes visitors think about how the past affects the present. The benefit of this thinking, as the Jim Crow Museum's mission statement says, is "to promote racial tolerance by helping people understand the historical and contemporary expressions of intolerance." By comparing *what is* to *what could be*, visitors feel the privilege of working toward the realization of American ideals. The honest description of American culture is the museum's starting point.	Look at the last sentence of each paragraph in this paper, and then look at the first sentences of the following paragraph: 1. Explain the logical "jump" from one topic to the next. 2. Identify phrases, ideas, or words that carry over between the two paragraphs. How strong are these transitions?

Submission Draft	Questions
Ferris State University is a natural place for the museum. Our school connects career training into the traditions of higher education. All of our students experience a "learning-by-doing" education, and the museum uses the same strategy for teaching diversity. The University's Diversity Director, David Pilgrim, is the founder of the Jim Crow Museum. The strategies at the museum strengthen our connection to Michigan's African-American, Latino, and Arab communities. The success of the touring exhibits, the web site, diversity training, and visiting lectures rely on the specific images of the collection. The University's budget for the current space, staff, acquisitions, etc. demonstrates that the Ferris commitment to diversity is real.	This paragraph seems to anticipate a problem that someone might raise. What question does it fear, and how does it answer that question . . . even before it is asked?
We are receiving advice from other museums that use a similar approach. For example, The Black Holocaust Museum in Milwaukee is supported by the Milwaukee Technical College whose President serves as President of the Jim Crow Advisory Board. The Milwaukee collection has similarities to the Jim Crow Museum. Both collections show that the reality of slavery needs to be understood through the study of historical artifacts. However, The Jim Crow Museum focuses its attention on artifacts from popular culture. Thus, it is different from other collections such as *Without Sanctuary: photographs and postcards of lynching in America*. Our emphasis on how the objects of daily life promote stereotypes is a strategy found in museums such as the Jewish Holocaust Memorial Center. Its educational strategies and those of the Jim Crow Museum reflect similar ethical, moral, and historical interests.	The paper links the Jim Crow Museum to other museums. Why does the paper do this? Is the attempt effective? Is there a sentence that explains why these other places are mentioned?

Submission Draft	Questions
a	The conclusion rewrites some of the material from TK's notes. Is this material correctly placed? If not, where should it go? If it is correctly placed, what is the advantage of having it here?

A Flow Chart for Building Documents


The Writing Process
Free Writing
Mapping the Topic
Identifying Gaps in the Map
Purpose & Problem Statement
TAQ Sheets
Redrawing the Map
SWOT
Prospectus
With transition or introductory information to orient reader
EARLY DRAFTS
With evidence, facts, data to support the thesis
Rough Introduction: Prospectus
Rough Body Paragraphs
• Explains steps in growth of the thesis.
• Answers the reader's "So what?"
• Explains how and why the map has been redrawn.
Rough Conclusion
With explanation of why the evidence, facts, data matter to the thesis.
Development, modification, growth, nuancing of the paper's thesis
FULL DRAFT
Review fulfillment of task/assignment
Assess Strength of Claim
Check organizational strategy
Assess Connection Between Evidence and Claim
Checks spelling, grammar, mechanics, formats
SUBMISSION DOCUMENT

Summary

Nora's paper succeeds because she has asked complex questions, identified her audience, collaborated with other students and with her professor. In short, she has approached a difficult problem with the same tools and strategies that a professional would use. Her work is a testament to using specific discovery processes and then combining the discovery process with a systematic writing process. She may be a first-year college student, but her work has become useful to an important real world project. Follow her example, and your work can be just as effective.

Looking Ahead

The next sections of this book deal with the building blocks of papers: sentences, paragraphs, and diction. Once you have developed your ideas for a claim, these building blocks become useful because you know what you want to construct. Remember: first develop your ideas, and then clarify them with strong sentences, paragraphs, and specific language.