

Teacher Research: The Revision Process in Adult Writers

Introduction

In his book, *A Writer Teaches Writing*, Donald Murray describes his discovery of “the obsessive joys of revision.”¹ What is this joy I wonder? As a teacher of writing, it seems important to understand this revision process for individuals and especially how it might be enhanced in writing courses at the college level.

For a long time I have been interested in the revision process in writing, especially for adults. My own process has been slowly evolving. In the early stages of my writing pursuits, I really didn't understand what revision was or how to do it. Perhaps because it was foreign to me, I also felt intimidated and overwhelmed by the prospects of revising my work. It was very curious to me that other writers would express how much they enjoyed revision. As a result I asked the question: How do different people revise their written work? What is the revision process experience for other writers?

Definition

For the purpose of this research, how do I define revision? In the writing process, revision takes place as the writer takes their initial written work and rework it. That is, the writer adds or removes parts, clarifies sections that are vague, checks the word selection more closely and changes

words as needed. It is a process that starts with the initial idea and develops it into a more clear and concise and finished manuscript.

According to Murray, revision is to repeat a series of steps that lead to re-seeing the vision or continually re-seeing. He describes the craft of revision as progression through logical steps, collecting information, planning your piece, developing what you want to say and producing a draft. Then the writers repeats these same sequences again and again, each time moving the draft closer to a finished manuscript. Each time you redo these steps you are improving and revising and honing the written work which progressively leads towards a finished product. This is helpful insight, but I think there is more to define in this concept of revision.

Ellen Goodman shares her thoughts about revision in *Guide to Good Writing*. She also says she enjoys the revision process. “What makes me happy is rewriting. In the first draft you get your ideas and your theme clear, if you’re using some kind of metaphor, you get that established, and certainly you have to know where you’re coming out. But the next time through it’s like cleaning house, getting rid of all the junk, getting things in the right order, tightening things up. I like the process of making writing neat.”²

There are variations of this description of revision, but all involve a sequence of activity. Nancy Sommers in her article “Revision Strategies of Student Writers and Experienced Adult Writers”, sums it up this way: deletion, substitution, addition, and reordering. This is a tidy summary. The actual process is accomplished by different ways and styles as variable as the writers themselves. Some experts offer checklists, others suggest ways of viewing or thinking about your work. Gary Provost describes revision as a self-editing technique. “The first draft is just plain writing. It’s in the rewriting, the second, and the third, and fourth drafts, that you do the really good writing.”³

The term revision should be distinguished from editing. Editing involves those final proofs, the correction of grammar and syntax. Editing doesn't go to the heart and theme of the written work, but rather to its proper structure and correctness. Revision on the other hand involves looking at everything, and even rewriting the whole piece all over again. Revision is dealing with theme, the development of the work, starting with ideas and concepts and writing them to a conclusion, a finished and whole written work. Some writers may edit as they write, that is, they may correct sentence structure, or word usage, or other necessary items. Editing may be entwined in all the aspects of the writing process, but it doesn't have to be. It can be done after a work has been revised.

My personal definition for the purpose of this study is revision as a rewriting process that leads to improved written work, and the setting for my study is in a classroom experience, where students use various techniques such as peer feedback and workshops to rewrite their papers. I am looking specifically at how these adult students revise, and how they feel about the process.

Personal Statement

Over my professional career I have been involved in written communication. Often my work necessitated written reports, memos and other documents. I served three terms in the New Hampshire legislature, in both the House and the Senate. My legislative experience was excellent training in writing with clarity for a specific audience. When writing blurbs for the *House Record* or *Senate Record*, one tries to express the essential content of a proposed legislation as well as the committee report in as concise a manner as possible and knowing that the public as well as other legislators will be reading this, one tends to give it great consideration. When sponsoring a Bill, you

also think carefully about word usage and possible interpretations. Even in giving speeches, I found writing experience extremely helpful, so that my presentations had proper structure, form and content. I would often write and revise a speech many times before actually presenting it in front of a group.

Following the impeachment trial of our Supreme Court Chief Justice in 2000, I wrote a book-length manuscript about the event for historical purposes. Again, knowing that others might some time in the future look back at this for insights, I wanted the writing to be clear, concise and correct. I have also written weekly newspaper columns and occasional op-ed pieces, magazine articles, and short stories. Over the years I have belonged to many writing groups and attended numerous workshops, including the International Women's Writing Guild retreat in Skidmore, NY and the Maui Writers Retreat and Conference in Maui. These workshops taught me a lot about writing and the creative process, but very little about revision. It has been my experience that revision is most often learned in classroom settings and by personal experience, learned by trial and error and by experimenting and studying books and articles on the subject.

I bring some preconceived ideas about revision, most notable my reticence and anxiety about revising my work. That is changing, but it is still a challenge to motivate myself to tackle revision, especially for a book-length manuscript. This Teacher Research is a logical extension of my concerns and curiosity about revision. My goal in attending graduate school is dual, to improve my own writing skills and to teach writing to adults. How do adults revise their work? How do they feel about it? What can I learn from this research that will improve my own teaching techniques? In the process, these observations may also help me improve my own revision techniques.

Background & Context of Research Participants

Several of my fellow graduate students have volunteered to participate in this study. They are taking another course with me called “Writing Workshop for Teachers”. This class fits well into this study because it involves intensive revision of our written work. Each class we exchange our papers for peer review and comments. In addition, our instructor also reads and comments on our first and second drafts. We revise each of the assignments over the course of the semester and turn in our final portfolio at the end. As a result, I was able to observe my fellow classmates during our in-class revision workshop, interview them for personal perspectives about revision, and collect actual samples of their revised pieces. In the interest of anonymity, each participant will be recognized by their initials: **H**, **E**, **L**, and **N**.

H is forty-one, female, and is taking her second graduate school course. She has ten years of professional writing experience as a journalist and editor.

E is also about forty, has two children, and is in her second year of graduate school. She taught 6th grade language arts for four years and tutored students one-on-one for another five years. She has not published anything, but enjoys writing as self-exploration and wants to improve her skills.

L is forty, the mother of two boys, and has taught grade school for several years. She tutored her college classmates with their papers and wrote for her college newspaper. She is about half way through her graduate work.

N is a young stay-at-home mother with two young children. She describes herself as a beginner writer. She has taken only a few graduate courses to date.

This graduate class is small and intimate. We are seven women of varying ages and varying writing experiences, but all are interested in teaching writing. The teacher of the class, Katherine Min, is a published and award-winning writer with a novel, *Secondhand World*, published by Alfred A. Knopf, 2006. The teacher has expressed her enjoyment of revision, and in this class which is designed to teach us how to be teachers of writing, she has devised different revision exercises for each class. We will have written and revised a total of five different papers by the end of the class. Some will be essays, others will be fiction, and at least one will be a persuasive piece. Each week we bring a copy of our assigned paper to workshop in class. The process varied at times but essentially involved trading papers with another student and after reading each paper, making comments. We would ask specific questions about areas that concerned us. Then we would take our paper back home and revise it for the following class. In addition to peer review, the teacher would offer comments and suggestions, so that each paper would go through several revisions. The number of revisions is up to us, and at the end of the class we hand in a portfolio containing three of our papers along with the various revisions. This provides an excellent venue to conduct this research and study revision among adult writers.

Process

My research began by observing the four participants during class. I took notes on what was happening. Later I interviewed each of the participants at least once to get their direct feedback on the revision process as we'd experienced it in class, and then their feelings and perspectives about revision in general. I also asked them specific questions to which they gave me written responses. Finally, each participant provided me with examples of their work, with early drafts through to their revised papers ready to be turned in to the teacher.

Findings

This data enabled me to take time to reflect on the revision experience for each of these participants. The interviews were especially helpful because we could explore areas that were interesting to them individually.

Some interesting observations:

N, who is the youngest, and is the only one who described herself as a beginning writer, said that she feels that revision is absolutely necessary and that no piece of work is good enough without it. She also had an interesting way of writing which she described as “jotting down a number of paragraphs quickly, whatever is in my head”. (see Exhibit A) When I looked at her first draft, it was a series of sentences, each one with a thought that could go in different directions. She called this outlining. It struck me more as free writing or brainstorming. When compared to her actual essay, I found that she used some of the ideas, and eliminated others, but she found a clarity and direction from this first draft.

E, who has more experience, but hasn't professionally worked as a writer, says it is easier for her to rewrite than to write a first draft. (See Exhibit B) She described her process as letting her work set for a while and then going back to it for editing. She said, “as I have developed as a writer, I have had the courage to trash bigger and bigger sections of my pieces. Sometimes, however, I change only single words in order to make the meaning clearer.” She also says that at a certain point, she needs feedback in order to continue revision. I found **E**'s process analytical, chronological, and logical. She collected and analyzed information, developed her theme or topic, outlined and then wrote and revised her paper.

It is also interesting to note the number of drafts **E** did in comparison to **N**. It appears from the succession of her drafts that she looked at the whole piece afresh, adding thoughts in the

margins, ideas to expand or items to delete as if she were rethinking her original concept for the essay. How much of this is from her higher degree of writing experience and practice, and how much may be a personality trait, is hard to evaluate from this limited study. It may be premature to conclude that more experienced writers do more complete revisions than inexperienced ones. At least preliminarily, that seems to be the case from my limited participants.

H, who is probably the most experienced writer in the class other than the teacher, said without equivocation that “I absolutely love it (revision) and look forward to doing it” She cites specific books and specific professors who made the most impression and improvement in her writing. Her revision shows that she cuts material, looks at word usage and sentence structure for conciseness and clarity. (See Exhibit C) The third draft while not appearing to differ greatly from the second, shows a more subtle improvement.

L has more insecurity in her writing than I expected. She has some ambivalence about her abilities, on the one hand confident in her efforts at helping others, but insecure about her own writing projects. She said she feels great pressure in revision, and that she naturally revises all the time. Restructuring she described as overwhelming, while doing smaller increments she felt was easier. She expressed feelings of inadequacy, yet she is determined to continue writing as a process of self-discovery.

Conclusions

In my limited study here in this research project, I found each of my participants different in their view of revision and their process of revision. Some people describe their technique as revising “as they go along” and that they produce their first draft with more thought so that it is clearly their first draft. Others brainstorm and write freely with little worry about the end product,

but with a goal to write something, anything, that they can then go back and explore to see what they want to use for their next draft which is actually their first draft. Both scenarios mean that the students use these first drafts as a starting point to begin revising and rewriting.

There are several overall consistencies that I found in this study. First, each of these participants agreed that peer feedback was a great aid to them in the revision process. They each found the classes they'd taken on writing, learning from other writers, and peer review as helpful to their process of revision. To a lesser degree, they found books and reading in general to be helpful to the revision process.

In another study done by Sharon Yoder, her participants ranked five specific instructional methods in order of which were most helpful. The results were: 1. Editing checklists, 2. Instructor answering specific questions, 3. instructor reading over work and making suggestions, 4. exchanging copy with classmates and getting their comments, and 5. Looking at a model assignment on the overhead projector.⁴

The more experienced the writer, the more eager they seem to be to engage in revision, and the more pleasant they seem to find the revision process. I am wondering if inexperience leads to feeling inadequate and insecure in one's written work, and thus leads to a greater apprehension about revision. In a 1987 study, the skill level of the writer is considered. The conclusion made is that inexperienced writers "seem confused in the revising task because they have not learned to distinguish between matters of necessity and matters of choice in their writing."⁵ As we learn that our initial words are not perfect, and indeed, can not nor should not be considered the finished product, perhaps we relax and enjoy the process more.

If enjoyment of the revision process seems to be relative and proportionate to the level of one's writing experience and knowledge, then how might I use this information in an adult writing class? Could I hold up those more experienced authors to those less experienced as an encouragement? If you continue to write and develop your skill as a writer, you, too, will begin to enjoy the revision process.

Perhaps a class of less newer writers needs specifically designed revision assignments that help them experience the joy and satisfaction found in revision. I remember my own feelings about revision, and how learning about the revision process alleviates a lot of the anxiety. As a teacher, how can I share this with my class? Can I design in-class workshops that help the students to come to this same conclusion about their own writing process?

More than books, specific classes and teachers seem to have the greatest impact for student writing improvement. The participants express gratitude to those classes and teachers who most helped them. They used words like, "drilled in to me about writing clearly, revising my work, etc" I might conclude from this that students desire to improve their writing skills, and when they succeed, they appreciate it, even if the assignments are challenging. I might also suggest that I shouldn't underestimate my student's ability or desire to improve...they just need to see how...they need to understand techniques that will work for them. How might a teacher help students to view revision in a more positive way? Can writers come to the place in their skill level where revision is desirable, looked-forward to, and liberating? As a teacher of writing to adults, how might I design the class to attain these outcomes?

Another common perspective of my participants is that they can only do so much revision on their own. They need feedback in order to move forward with revision. They described reaching a point where they couldn't see clearly how or where to revise. Having fresh eyes looking at your

words provided an important perspective for the writer. It pointed out weaknesses and strengths. If more information was needed, readers could point that out. If too much information was being included, they could also express that to the writer. Both peer feedback and teacher feedback seemed to please them, and they didn't express preference to one over the other. In light of this, I would want to implement as much peer feedback as possible in my writing classes. That might include work-shopping the papers in class. I think other creative feedback mechanisms would make sense, too, such as taking papers home to read and write a response, or sharing with several students rather than just one-on-one. Individual conferences between students and teachers is another teaching tools to facilitate feedback for revision.

The final conclusion I would comment on is that each of these four participants have their own way of revising. There are some common experiences for these four writers. They each brainstorm, but they may do it with different techniques. For example, one might outline, another may free-write, and another may gather specific information before starting to write. Once they have their first drafts, they begin the revision process, and it varies not only from writer to writer, but apparently also from paper to paper. One writer may revise by completely starting over with a paper, and the next time, by simply clarifying words and syntax and basic editing. There doesn't seem to be a concrete, here-are-the-rules way to approach revision. As a writing teacher, it would seem valuable to expose students to a variety of revision techniques so that they may find the tools that best fit their particular writing style or paper. Finally, it would also make sense to provide an environment that encourages writers to experiment with different techniques for revision and helps them become comfortable with the process.

(Footnotes)

¹ Pp. 56, Chapter 3: Drafting, Revising, and Editing

² pp. 150 *Guide to Good Writing*, Chapter: Seventy-Five Years of Writing Advice

³ pp. 285 Chapter 17 Rewriting

⁴ pp. 43 Yoder, Sharon Logdon; Teaching Writing Revision: Attitudes and Copy Changes. *Journalism Educator*, Winter '93.

⁵ Pp. 25 Hull, G. (1987). The editing process in writing. A performance study of more skilled and less skilled college writers. *Research in the Teaching of English*, 21(1), 8-29.

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Exhibit A - First Draft

My first true memory as a "writer" has become something of family lore. My parents get a laugh out of telling the story to friends or at family gatherings. I was about six or seven at the time, terribly in love with horses and desperate to have one of my own. My first piece was by no means Pulitzer worthy. It went something like this, "Dear mommy and daddy...I had a dream last night. I dreamed you bought me a pony. But when I came home from school I didn't find a pony. I am sad."

My mother still has the piece of cardboard I wrote the message on, as sentimental to her as a first tooth or lock of baby hair. I guess that it was a stepping stone of sorts because I learned for the first time to communicate, what I could not convey verbally, with the written word.

From that moment on writing became part of my identity. I became known as a "writer" in my immediate family. During my adolescence, when everyday seemed to be fraught with emotional drama, writing became an escape.

I learned that using just the tight combination of words could provoke an emotional response in whomever I was writing to. Even at that young an age, I understood the power in that....and I liked it.

Looking for an emotional response in my reader....using the right words would provoke an emotional response....

Carrie Bradshaw type writing....beating the clock to make a deadline...coffee cup ready, cigarette poised between my lips...puffing away while in deep thought. The health risks made the writing feel moreand for a nineteen year old in a NH university...I felt pretty cosmopolitan.

England.....personal writing being critiqued, workshopped. I was rattled..began to doubt that I had

As a thirty year old mother of two, my purpose in writing has come full circle. It is once again my form of escape.....a filter

• like to start off by outlining,
then I fill in the wholes... works
best if I'm stuck on something.

Second Draft

English 563

Essay #1-writing and its purpose so far

My first true memory as a “writer” has become something of family lore. My parents get a laugh out of telling the story to friends or at family gatherings. I was about six or seven at the time, terribly in love with horses and desperate to have one of my own. I wrote with a purple crayon on a piece of cardboard. My first piece was by no means Pulitzer worthy, but it was my first attempt at persuasive writing. It went something like this, “Dear mommy and daddy...I had a dream last night. I dreamed you bought me a pony. But when I came home from school I didn’t find a pony. I am sad.”

Despite the fact that I did very little actual persuading, my mother still has the piece of cardboard I wrote the message on, as sentimental to her as a first tooth or lock of baby hair. I guess that it was a stepping stone of sorts because I learned for the first time to communicate, what I could not convey verbally, with the written word.

As I got older, writing slowly became part of my identity. It became the tool I used to communicate with the world, to let others know how I was feeling, what I was experiencing. During my adolescence, when everyday seemed to be fraught with emotional drama, writing also became an escape. Whatever I was unable to express verbally, due either to fear or shyness, I would scribble down in my journal. When I was given the deep freeze by my friends, rebuffed by my latest crush, or treated unfairly by my parents, that journal was my soundboard.

Occasionally, I had the guts to give those scribbles to an actual reader. Sometimes I would slip letters under my parents’ door at night, explaining their various transgressions against me. Other times I would write letters to friends or jot down thoughts on birthday cards. As I watched the reactions of the readers I saw that using just the right combination of words could provoke an emotional response in whomever I was writing to. Even at that young an age, I understood the power in that....and I liked it. I became known as ‘the writer’ in my immediate family, and for the most part, was showered with praise. I believed I had a gift. I didn’t doubt what I put on the page; I just

wrote what came to me. I was egocentric and naïve about my writing all through high school, completely oblivious to the chore of rewriting or editing.

I was certainly due for a rude awakening, and received one during my first year in college. I went into my freshman composition class ready to take on the writing world, to show my professor exactly what I was capable of. My optimism was cut short though when the instructor told us we were going to spend the majority of the semester workshopping peer pieces. I remember the beginnings of panic creep in as I started to understand what she was asking of us. I had never been made to have my writing so exposed, so unprotected to a group critique. My reading audience thus far had been my blindly adoring family and a handful of English teachers. Now I was being asked to have my writing looked at by readers who had absolutely no connection to me, no real care to my feelings. The day quickly came when it was my turn to pass out my obligatory eight copies to the other group members. I remember the sour taste in my mouth, my stomach in knots, a cold sweat starting to bead on my forehead, as I tried not to make eye contact with those reading my piece.

There was one “vulture” in my group that was always ready to pounce on a run on sentence or misguided thought. He desecrated my piece. He pointed out every flaw, zeroed in on every weak paragraph. I was completely rattled. I began to doubt that I could even put a sentence together correctly. The years of being told how well I wrote were erased by one semester’s worth of critique. Not wanting to ever be put through that torture again, I began to edit my work. I learned to start reading what I wrote with an objective eye, with what I will refer to as the ‘vulture’s” eye. As equally important to my success as a writer, I also started to grow a thicker skin.

As I progressed through college, my writing did as well. In my junior year journalism class, I got a taste of what it felt like to be a published writer. For our weekly assignments we were obligated to submit articles to the school newspaper. My first feature article had to do with a handful of students who headed to Venezuela each spring to surf. It was terrible. I pulled it out the other day and was pained by how badly it was put together. I had about two quotes, five total paragraphs and almost no real point. At the time though, I remember sprinting to the newspaper drop box, desperate to just see my name in print. Every relative I had was Fed-Exed a copy immediately. By the time the

class came to a close, the novelty of just seeing my name wore off and the quality of my articles became just as important. I learned to become more comfortable with the journalistic art of telling someone else's story. I learned to report facts in a way that was clear and straightforward, with meaning, direction and hopefully some interest to the reader.

It was at this time that I also honed what I lovingly describe as my "Carrie Bradshawesque" writing technique. I started to perfect the game of beating the clock to make a deadline. I would sit down at my computer hours before a paper or article was due, coffee cup ready, cigarette poised between my lips...puffing away while in deep thought. The health risks made the writing feel more dangerous and, for a nineteen year old in a NH university, I felt pretty cosmopolitan. I don't remember feeling a sense of fear then that I wouldn't make it on time, only the blue streak of adrenaline and the urgency for my fingers to type as fast as my mind could construct a thought.

When I graduated from college, my first real job was as a "writer". I was the lowly editorial assistant for a food magazine. My job description included in this order: answering phones, researching on the internet, editing copy and on a very rare occasion, actually writing. In the two years I worked there, I had three articles published. My most exciting piece had to do with fennel. To this day that little herb holds a special place in my heart, as does the article which is tucked away safely in a box at the back of my closet.

As a thirty year old mother of two, my purpose in writing has come full circle. It is once again my form of escape.....a filtering device for my experiences. There was a time when my two children were very small when I had no chance to write. It was a dark time. I would go for days walking around in a fog, numb to most everything. Some might blame those feelings on postpartum depression, but I think I was away from writing for too long. I wasn't able to write to think, to figure out solutions only when the problems appeared on the page. There is an unburdening that happens when you can release thoughts onto paper and without that ability I felt lost. The minute I got back to writing, while working on my graduate degree, I felt the numbing haze start to lift. I was able to express opinions again, to actually take the time to even form them, beyond the

noise of crying babies, vacuum cleaners or discussions on the merits of the Diaper Genie. I slowly started to find the part of me that got buried for a few years... the "writer".

About a year ago I bought myself that pony I had wanted as a six year old. It's wonderful when, as adults, we get to fulfill the dreams we had as children. It's remarkable to me that I've been able to hold onto the same dream for over twenty years. True to form though, I wrote out the reasons why I should buy a horse. I have a copy in safe keeping, my words clear and strong, ready to be pulled out and given to a skeptic should my voice fail me.

Exhibit B

"EXHIBIT B"

E.

①

① Intro. establish who I am talking to -
 not impoverished - enough to worry about
 not city dwellers who never think about
 instead people who care its their entertainment
 they have love for it but have forgotten that
 w/ that comes responsibility entertainment, beyond necessity

② Why ~~start~~ picking on them?

b/c they clearly love nature + ~~think about it as~~
 would miss it if it were gone

Goepel said. Has a good point b/c of our unique
 position to ~~think about~~ ^{reason through} consequences of our actions, we
 are able to be rulers. But ruling has to be in right
 way. Be responsible leaders.

③ What do I want them to do?

Make good entertainment choices. Making money,
 basic survival gets a bit more complicated but
 find value in the simple.

Second Draft

Persuasive Essay, Draft 1

To Whom It May Concern:

I am writing this letter because I care about the environment. It is not to the people who do not care for the environment. It is not to the people who I see throwing their Styrofoam coffee cup out the windows of their cars and think nothing of it. It is also not to the people who live in the city and not once during the day miss fresh air or grass under their feet. I can't change the minds of the people who live in rural areas and are afraid of walking through the woods alone. It will take far more time and far more than three pages to convince you to change your habits to work with the environment and not against it.

This letter, instead, is for the people who do see value in the environment. This letter is to the people who feed the chickadees and goldfinches and love hearing their cacophony from the trees on warm spring days. These same people sometimes spread fertilizers on the lawns killing the grubs and insects that the birds eat because a perfectly green lawn is more important than a healthy bird population. This letter is also to the fishermen who see the incredible beauty in the dabbled patterns of the fish and the silent grace through which they slide through the water. These same fishermen find it important to speed around the lake in their 100 horsepower boats polluting the water in which these fish live. This letter is also to the people who love to look out their windows and see miles and miles of mountains and trees and experience the vastness of a mountain forest and relish being alone in the woods. Yet these same people build their houses on the sides of mountains and clear huge swaths of trees so that they can have that view, never taking the time to reflect that the view from the opposite mountain is now marred by

Third Draft

Persuasive Essay, Draft 1

According to Dictionary.com *sacrifice* means “the surrender or destruction of something prized or desirable for the sake of something considered as having a higher or more pressing claim.” It comes from the Latin word *sacrificium*, which is a combination of *sacer* (holy) and *facere* (to make). ^{Prayer posing question of deciding which is} At the moment, it seems that the environment is being sacrificed for things ^{more valuable} that having a higher value: our entertainment.

There are many complicated issues when environmental protection is discussed. ^{In some} ~~There are many situations in which~~ choosing to protect the environment means giving up a job or enduring economic hardship. The sacrifice in these situations is huge; ^{is it really more a} ~~it is harder to claim that~~ ^{to give up one's job - trade one's source of food in exchange for} ~~one should give up his/her job because the commute is long and the emissions emitted from the car is detrimental to the ozone.~~ ^{should one really} ~~It is difficult to decide which is more~~ ^{valued and} ~~prized~~ or which has a more pressing claim. ^{are} ~~However, there are other situations in which protecting the environment does not~~ ^{fairly straight forward} ~~bring about any economic hardships.~~

I live on a lake in New Hampshire. There are multiple organizations that do various things to try to protect it and the surrounding watershed. The water is clear; some people even still drink it on a daily basis. At night from my bedroom window I can hear the loons calling. For the most part it is peaceful and quiet. When I speak with people about Squam, ^{they} admire the lake's beauty and marvel at how well it has been preserved. Although many people live around the lake, few houses are visible because the residents have chosen to preserve the shoreline. And in the spring, when the loons are nesting, orange signs appear in various coves, letting people know ~~that~~ where the nests are so that they drive more slowly in order to make sure the nests are not swamped. For the most part these nests and their inhabitants are treated with reverence and silence surrounds them while they hatch their young. ^{Squam is an example of what}

Yet many do not value this simple beauty; for them, there are other things in which they place value that allows them to ~~accept~~ the sacrifice of this beautiful place. Many fishermen that know see the incredible beauty in the dabbled patterns of the fish and the silent grace with which they slide through the water. Yet these same fishermen speed around the lake in their 100

Exhibit C - First Draft

had a warm place to come home to, but every month or so Dan had to escape. He suspected that Glenda didn't mind being alone while he was out here at his winter camp, though she'd never say so.

Last night when he and Glenda had watched television together, Dan started to get the camping itch. She had fried up some liver and onions and fed part of the liver to the dog, a fierce and useless ball of wool named Jacques. After dinner Jacques, who Glenda called a toy poodle, slept on her lap on the sofa. Dan settled in his La-Z-Boy and noticed how the light was lasting longer in the evenings, even now, under a light snow. On the television, some fool named Bob was selling a piece of furniture he called a "poof." Glenda watched commercials like they were part of the entertainment.

Suddenly, Dan wanted to leave. He knew he'd have to wait until morning, but his legs began to twitch and he shifted in the recliner. He jumped up.

"Crow season starts tomorrow," he said as Glenda stared. She looked back at the television. "Just be careful," she said, "Don't bring me back anything to cook that you don't want to eat." Dan shook out his legs and walked to the bedroom where he opened the closet that held his gear. He unrolled his winter sleeping bag, breathed deeply, and rolled it back up. Later, he slept soundly and dreamed of an early start. Dan had never needed an alarm clock.

After parking the pickup deep in the brush at the trailhead, Dan shut the door to the cab and opened the back once again. His chainsaw would stay here, and the toolbox. He pulled out a red plastic toboggan and set it on the snowy ground. Sleeping bag, lantern, some extra fuel, and his .22. Next came his food pack, in a nylon bag he'd string up in the trees to

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her television, knitting or crocheting or whatever it was women did with yarn. He was glad he had a warm place to come home to, but every month or so Dan had to escape. He suspected that Glenda didn't mind being alone while he was out here at his winter camp, though she'd never say so.

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Dragging the loaded toboggan along the trail made him warm, even in his light flannel jacket. Dan's winter camp was two miles into the woods, hidden so nobody but he could find it, or so he hoped. His breath came hard but even; "fit as a fiddle" the doctor called him, and though Dan didn't have a single good tooth left in his head, the rest of him was all right. You don't get soft after 40 years in the logging business.

The snow was deeper here, marked in places with the tracks of squirrels and the tiny, stitch-like tracks of deer mice. Glenda had liked to look at those when he brought her out here on her new snowshoes. Here were some coyote prints and the tracks from the deer themselves. All the animals liked to walk where the going was easiest. Not so different from people sometimes, Dan thought, especially the crows. They talk to each other all the time, especially when the osprey pair came soaring down from upriver, letting out their strange fishhawk screams. The crows talk to each other and they joust with each other, the strong ones bullying the weak, ganging up on their enemies, the hawks. They're too smart for me, Dan thought as he neared his camp.