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Source: *College English*, Vol. 41, No. 1 (Sep., 1979), pp. 13-18

Published by: [National Council of Teachers of English](#)

Stable URL: <http://www.jstor.org/stable/376356>

Accessed: 19/09/2011 09:42

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DONALD M. MURRAY

The Listening Eye: Reflections on the Writing Conference

IT WAS DARK when I arrived at my office this winter morning, and it is dark again as I wait for my last writing student to step out of the shadows in the corridor for my last conference. I am tired, but it is a good tired, for my students have generated energy as well as absorbed it. I've learned something of what it is to be a childhood diabetic, to raise oxen, to work across from your father at 115 degrees in a steel-drum factory, to be a welfare mother with three children, to build a bluebird trail, to cruise the disco scene, to be a teen-age alcoholic, to salvage World War II wreckage under the Atlantic, to teach invented spelling to first graders, to bring your father home to die of cancer. I have been instructed in other lives, heard the voices of my students they had not heard before, shared their satisfaction in solving the problems of writing with clarity and grace. I sit quietly in the late afternoon waiting to hear what Andrea, my next student, will say about what she accomplished on her last draft and what she intends on her next draft.

It is nine weeks into the course and I know Andrea well. She will arrive in a confusion of scarves, sweaters, and canvas bags, and then produce a clipboard from which she will precisely read exactly what she has done and exactly what she will do. I am an observer of her own learning, and I am eager to hear what she will tell me.

I am surprised at this eagerness. I am embedded in tenure, undeniably middle-aged, one of the gray, fading professors I feared I would become, but still have not felt the bitterness I saw in many of my own professors and see in some of my colleagues. I wonder if I've missed something important, if I'm becoming one of those aging juveniles who bound across the campus from concert to lecture, pleasantly silly.

There must be something wrong with a fifty-four-year-old man who is looking forward to his thirty-fifth conference of the day. It is twelve years since I really started teaching by conference. I average seventy-five conferences a week, thirty weeks a year, then there's summer teaching and workshop teaching of teachers. I've

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probably held far more than 30,000 writing conferences, and I am still fascinated by this strange, exposed kind of teaching, one on one.

It doesn't seem possible to be an English teacher without the anxiety that I will be exposed by my colleagues. They will find out how little I do; my students will expose me to them; the English Department will line up in military formation in front of Hamilton Smith Hall and, after the buttons are cut off my Pendleton shirt, my university library card will be torn once across each way and let flutter to the ground.

The other day I found myself confessing to a friend, "Each year I teach less and less, and my students seem to learn more. I guess what I've learned to do is to stay out of their way and not to interfere with their learning."

I can still remember my shock years ago when I was summoned by a secretary from my classroom during a writing workshop. I had labored hard but provoked little discussion. I was angry at the lack of student involvement and I was angry at the summons to the department office. I stomped back to the classroom and was almost in my chair before I realized the classroom was full of talk about the student papers. My students were not even aware I had returned. I moved back out to the corridor, feeling rejected, and let the class teach itself.

Of course, that doesn't always happen, and you have to establish the climate, the structure, the attitude. I know all that, and yet . . .

I used to mark up every student paper diligently. How much I hoped my colleagues would see how carefully I marked my student papers. I alone held the bridge against the pagan hordes. No one escaped the blow of my "awk." And then one Sunday afternoon a devil bounded to the arm of my chair. I started giving purposefully bad counsel on my students' papers to see what would happen. "Do this backward," "add adjectives and adverbs," "be general and abstract," "edit with a purple pencil," "you don't mean black you mean white." Not one student questioned my comments.

I was frightened my students would pay so much attention to me. They took me far more seriously than I took myself. I remembered a friend in advertising told me about a head copywriter who accepted a piece of work from his staff and held it overnight without reading it. The next day he called in the staff and growled, "Is this the best you can do?"

They hurried to explain that if they had more time they could have done better. He gave them more time. And when they met the new deadline, he held their copy again without reading it, and called them together again and said, "Is *this* the best you can do?"

Again they said if only they had more time, they could . . . He gave them a new deadline. Again he held their draft without reading it. Again he gave it back to them. Now they were angry. They said, yes, it was the best they could do and he answered, "I'll read it."

I gave my students back their papers, unmarked, and said, make them better. And they did. That isn't exactly the way I teach now, not quite, but I did learn something about teaching writing.

In another two-semester writing course I gave 220 hours of lecture during the year. My teaching evaluations were good; students signed up to take this course in

advance. Apparently I was well-prepared, organized, entertaining. No one slept in my class, at least with their eyes shut, and they did well on the final exam. But that devil found me in late August working over my lecture notes and so, on the first day of class, I gave the same final exam I had given at the end of the year. My students did better before the 220 hours of lectures than my students had done afterwards. I began to learn something about teaching a non-content writing course, about under-teaching, about not teaching what my students already know.

The other day a graduate student who wanted to teach writing in a course I supervise indicated, "I have no time for non-directive teaching. I know what my students need to know. I know the problems they will have—and I teach them."

I was startled, for I do not know what my students will be able to do until they write without any instruction from me. But he had a good reputation, and I read his teaching evaluations. The students liked him, but there was a minor note of discomfort. "He does a good job of teaching, but I wish he would not just teach me what I already know" and "I wish he would listen better to what we need to know." But they liked him. They could understand what he wanted, and they could give it to him. I'm uncomfortable when my students are uncomfortable, but more uncomfortable when they are comfortable.

I teach the student not the paper but this doesn't mean I'm a "like wow" teacher. I am critical and I certainly can be directive but I listen before I speak. Most times my students make tough—sometimes too tough evaluations—of their work. I have to curb their too critical eye and help them see what works and what might work so they know how to read evolving writing so it will evolve into writing worth reading.

I think I've begun to learn the right questions to ask at the beginning of a writing conference.

"What did you learn from this piece of writing?"

"What do you intend to do in the next draft?"

"What surprised you in the draft?"

"Where is the piece of writing taking you?"

"What do you like best in the piece of writing?"

"What questions do you have of me?"

I feel as if I have been searching for years for the right questions, questions which would establish a tone of master and apprentice, no, the voice of a fellow craftsman having a conversation about a piece of work, writer to writer, neither praise nor criticism but questions which imply further drafts, questions which draw helpful comments out of the student writer.

And now that I have my questions, they quickly become unnecessary. My students ask these questions of themselves before they come to me. They have taken my conferences away from me. They come in and tell me what has gone well, what has gone wrong, and what they intend to do about it.

Some of them drive an hour or more for a conference that is over in fifteen minutes. It is pleasant and interesting to me, but don't they feel cheated? I'm embarrassed that they tell me what I would hope I would tell them, but probably not as well. My students assure me it is important for them to prepare themselves for the conference and to hear what I have to say.

“But I don’t say anything,” I confess. “You say it all.”

They smile and nod as if I know better than that, but I don’t.

What am I teaching? At first I answered in terms of form: argument, narrative, description. I never said comparison and contrast, but I was almost as bad as that. And then I grew to answering, “the process.” “I teach the writing process.” “I hope my students have the experience of the writing process.” I hear my voice coming back from the empty rooms which have held teacher workshops.

That’s true, but there’s been a change recently. I’m really teaching my students to react to their own work in such a way that they write increasingly effective drafts. They write; they read what they’ve written; they talk to me about what they’ve read and what the reading has told them they should do. I nod and smile and put my feet up on the desk, or down on the floor, and listen and stand up when the conference runs too long. And I get paid for this?

Of course, what my students are doing, if they’ve learned how to ask the right questions, is write oral rehearsal drafts in conference. They tell me what they are going to write in the next draft, and they hear their own voices telling me. I listen and they learn.

But I thought a teacher had to talk. I feel guilty when I do nothing but listen. I confess my fear that I’m too easy, that I have too low standards, to a colleague, Don Graves. He assures me I am a demanding teacher, for I see more in my students than they see in themselves. I certainly do. I expect them to write writing worth reading, and they do—to their surprise, not mine.

I hear voices from my students they have never heard from themselves. I find they are authorities on subjects they think ordinary. I find that even my remedial students write like writers, putting down writing that doesn’t quite make sense, reading it to see what sense there might be in it, trying to make sense of it, and—draft after draft—making sense of it. They follow language to see where it will lead them, and I follow them following language.

It is a matter of faith, faith that my students have something to say and a language in which to say it. Sometimes I lose that faith but if I regain it and do not interfere, my students do write and I begin to hear things that need saying said well.

This year, more than ever before, I realize I’m teaching my students what they’ve just learned.

They experiment, and when the experiment works I say, “See, look what happened.” I put the experiment in the context of the writing process. They brainstorm, and I tell them that they’ve brainstormed. They write a discovery draft, and I point out that many writers have to do that. They revise, and then I teach them revision.

When I boxed I was a counterpuncher. And I guess that’s what I’m doing now, circling my students, waiting, trying to shut up—it isn’t easy—trying not to interfere with their learning, waiting until they’ve learned something so I can show them what they’ve learned. There is no text in my course until my students write. I have to study the new text they write each semester.

It isn’t always an easy text to read. The student has to decode the writing teacher’s text; the writing teacher has to decode the student’s writing. The writing

teacher has to read what hasn't been written yet. The writing teacher has the excitement of reading unfinished writing.

Those papers without my teacherly comments written on them haunt me. I can't escape the paranoia of my profession. Perhaps I should mark up their pages. There are misspellings, comma splices, sentence fragments (even if they are now sanctified as "English minor sentences.") Worse still, I get papers that have no subject, no focus, no structure, papers that are undeveloped and papers that are voiceless.

I am a professional writer—a hired pen who ghostwrites and edits—yet I do not know how to correct most student papers. How do I change the language when the student writer doesn't yet know what to say? How do I punctuate when it is not clear what the student must emphasize? How do I question the diction when the writer doesn't know the paper's audience?

The greatest compliment I can give a student is to mark up a paper. But I can only mark up the best drafts. You can't go to work on a piece of writing until it is near the end of the process, until the author has found something important to say and a way to say it. Then it may be clarified through a demonstration of professional editing.

The student sits at my right hand and I work over a few paragraphs, suggesting this change, that possibility, always trying to show two, or three, or four alternatives so that the student makes the final choice. It is such satisfying play to mess around with someone else's prose that it is hard for me to stop. My best students snatch their papers away from my too eager pen but too many allow me to mess with their work as if I knew their world, their language, and what they had to say about their world in their language. I stop editing when I see they really appreciate it. It is not my piece of writing; it is not my mind's eye that is looking at the subject; not my language which is telling what the eye has seen. I must be responsible and not do work which belongs to my students, no matter how much fun it is. When I write it must be my own writing, not my students'.

I realize I not only teach the writing process, I follow it in my conferences. In the early conferences, the prewriting conferences, I go to my students; I ask questions about their subject, or if they don't have a subject, about their lives. What do they know that I don't know? What are they authorities on? What would they like to know? What would they like to explore? I probably lean forward in these conferences; I'm friendly, interested in them as individuals, as people who may have something to say.

Then, as their drafts begin to develop and as they find the need for focus, for shape, for form, I'm a bit removed, a fellow writer who shares his own writing problems, his own search for meaning and form.

Finally, as the meaning begins to be found, I lean back, I'm more the reader, more interested in the language, in clarity. I have begun to detach myself from the writer and from the piece of writing which is telling the student how to write it. We become fascinated by this detachment which is forced on student and teacher as a piece of writing discovers its own purpose.

After the paper is finished and the student starts on another, we go back through the process again and I'm amused to feel myself leaning forward, looking for a

subject with my student. I'm not coy. If I know something I think will help the student, I share it. But I listen first—and listen hard (appearing casual)—to hear what my student needs to know.

Now that I've been a teacher this long I'm beginning to learn how to be a student. My students are teaching me their subjects. Sometimes I feel as if they are paying for an education and I'm the one getting the education. I learn so many things. What it feels like to have a baby, how to ski across a frozen lake, what rights I have to private shoreline, how complex it is to find the right nursery school when you're a single parent with three children under six years old.

I expected to learn of other worlds from my students but I didn't expect—an experienced (old) professional writer—to learn about the writing process from my students. But I do. The content is theirs but so is the experience of writing—the process through which they discover their meaning. My students are writers and they teach me writing most of the time.

I notice my writing bag and a twenty-page paper I have tossed towards it. Jim has no idea what is right or wrong with the paper—and neither do I. I've listened to him in conference and I'm as confused as he is. Tomorrow morning I will do my writing, putting down my own manuscript pages, then, when I'm fresh from my own language, I will look at Jim's paper. And when he comes back I will have at least some new questions for him. I might even have an answer, but if I do I'll be suspicious. I am too fond of answers, of lists, of neatness, of precision; I have to fight the tendency to think I know the subject I teach. I have to wait for each student draft with a learning, listening eye. Jim will have re-read the paper and thought about it too and I will have to be sure I listen to him first for it is his paper, not mine.

Andrea bustles in, late, confused, appearing disorganized. Her hair is totally undecided; she wears a dress skirt, lumberjack boots, a fur coat, a military cap. She carries no handbag, but a canvas bag bulging with paper as well as a lawyer's briefcase which probably holds cheese and bread.

Out comes the clipboard when I pass her paper back to her. She tells me exactly what she attempted to do, precisely where she succeeded and how, then informs me what she intends to do next. She will not work on this draft; she is bored with it. She will go back to an earlier piece, the one I liked and she didn't like. Now she knows what to do with it. She starts to pack up and leave.

I smile and feel silly; I ought to do something. She's paying her own way through school. I have to say something.

"I'm sorry you had to come all the way over here this late."

Andrea looks up surprised. "Why?"

"I haven't taught you anything."

"The hell you haven't. I'm learning in this course, really learning."

I start to ask Andrea what she's learning but she's out the door and gone. I laugh, pack up my papers, and walk home.