A PRACTICAL GUIDE TO MANUSCRIPT PRODUCTION

Revised and Enlarged

A manual designed to assist the serious writer in the conception, arrangement, and composition of an original manuscript either for publication or for academic acceptance.
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CHAPTER ONE

Why Write?

You will not be wasting time if you analyze what motivates you to write. Give an honest answer to these possible reasons:

Do you write because of external motivation? Check all that apply:
( ) To meet academic requirements.
( ) To improve my personal or professional reputation.
( ) To increase my income.
( ) To extend my vocational influence.
( ) ________________________________________

Do you write because of inward motivation? Check all that apply:
( ) To communicate my ideas.
( ) To express my feelings.
( ) To make my thoughts definite.
( ) To organize my knowledge.
( ) ________________________________________

There are many valid reasons for writing but every writer should evaluate his or her motivation.

Though some claim that they do want to write, they have never produced a composition. Why not? Well, for some the answer lies in timidity; for others the excuse is lack of time. Still others blame lack of available help, unhandy working conditions, ill health, etc., etc. Do you have a reason or only an excuse? I wonder how John Bunyan would have reacted to all these excuses. If you do not know who John Bunyan was, then you need to stop reading this manual, find out, then come back to this manual.

It is almost inevitable that your writing effort will face obstacles. So, decide from the start whether the result is worth the struggle. Only those who are willing to discipline their usage of time for an adopted objective will succeed. All others will ultimately give up.

So why do you want to write? It must be important enough to keep you KEEPING ON or you will be a "drop out".

Complete these sentences:

1. I want to write because…
2. Writing is sufficiently important to me that I am sure that I will KEEP ON because …

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CHAPTER TWO

Words Are Necessary

Before tackling the problems of serious writing, take a quick look at the material every writer must use: **WORDS**.

In oral communication, many non-verbal actions convey meaning. Facial expressions, display of emotions, gestures, clothing, tone, inflection, and volume - all communicate meaning. However, written communication must depend solely upon words.

What, then, is a word? First, a word is a name for an attitude, thing, person, action, quality, quantity, or state of being. Admittedly, a word may vary in meaning for different people; yet, no other medium expresses written meaning. Words must be the writer's stock and trade. As you know, words may be divided into types: nouns, verbs, prepositions, conjunctions, etc. In general, nouns name persons, things, places, and attitudes; verbs specify action or being; prepositions reveal relationships; conjunctions connect. Each type communicates a special meaning. A writer must understand and properly use this necessary medium of words.

Second, by properly combining these different types of words, the writer performs a miracle: a sentence is born. How wonderful! For the sentence is able to transfer a thought from one person to another. Of all God's creation, none, except humankind, can make a sentence. This unique communication miracle challenges all the capacities of any writer to produce a series of organized sentences until a manuscript is born - until a book is ready to publish, until an academic paper is ready to present.

Test your ability to make a meaningful sentence that conveys the essential thought to another person.

1. How would you summarize **PILGRIMS PROGRESS** into one sentence (remember John Bunyan)?

2. How would you express the essential purpose of the Gospel of John in one sentence?

3. How would you express the theme of any technical book in your library in one sentence?
CHAPTER THREE

Can This MANUAL Help You As A Writer?

So, you want to write a manuscript. Is it for a book? Is it for an academic paper? Is it for a ____________?

Join the club; many other people have wanted to write a__________ because ______________________________?

Consider how a writing project can benefit the author. By writing, the prospective author may increase his or her influence. Moreover, in their inner selves, they will feel a sense of fulfillment. Others will give them new respect. This will expand their vocation. All these benefits add significance to their life and work.

The crucial question is: How to bring your proposed writing project into reality? This manual attempts to help you achieve your writing objective. Two sources have contributed to the preparation of this "How To Do It" manual.

First, I have written several published books, two doctoral dissertations, and many published articles. Such personal experience is a practical teacher. The struggles I experienced in bringing my compositions into print linger in my memory. An initial book may be likened to a mother's first baby. How vivid are the memories! Later books came more easily. Therefore, the composition of my books gave me insights.

In the second place, my years as an educator have enabled me to be a literary "mid-wife" to many young authors. A number of experienced and capable writers have said to me, "I never believed that I could write a book. The training proved to me that I could write and got me started." The experience of sharing with these aspiring writers in their first serious compositions has provided additional understanding of the writer's problems and has suggested solutions. What I have learned from others may make this MANUAL helpful to your writing experiences.

Admittedly, many other manuals offer valuable suggestions. Study as many as you can. It is my hope that this manual will have more than theoretical value. It is my hope that it will be of practical help to you in the writing project in which you desire to engage:

- Help you take the first step!
- Help you know that you CAN do it!
- Help you to state your objective!
- Help you know what to do to KEEP ON until you have reached your writing objective!
CHAPTER FOUR

Can You Make A Sentence?

The first inescapable requirement for writing any composition is simply to have some definite idea to communicate. Anything less reduces writing to a vague wish, a day dream. Until writers have a definite idea to communicate, they really have nothing to write.

The General Subject: First, decide on a general subject about which you wish to write.

Question: What have you chosen as a general subject?
Answer: Well, I think I would like to write about...

Your answer may choose any specific subject, secular or religious. Obviously, such an answer is broad, but you must decide on one general subject. If you fail here, you will never produce a finished composition. You must make this decision. This choice is the first inescapable requirement.

The Phrase Subject: Second, decide on a phrase subject. The phrase must express a more definite idea within the chosen general subject area. This is the second necessary step.

Question: What have you chosen as a phrase subject?
Answer: Well, I think I would like to write about...

Your phrase answer must express a more definite idea. You may chose procedures in communication or helps in crisis counseling or methods of motivation, or whatever you decide. You have now taken two steps: one, you chose a general subject; two, you chose a specific phrase in the general area. If you stop here, you will never produce a finished composition, but you must start by making this second necessary decisions.

The Tentative Sentence Subject: Third, using the phrase subject you have chosen, make a tentative sentence. The tentative sentence subject must have a verb because only a complete sentence expresses meaning.

Question: Have you made a tentative sentence?
Answer: Well, I would like to write about____________________________

________________________________________________________________

________________________________________________________________

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The tentative sentence must express the meaning that you wish to communicate in your composition. The general subject now acts or is acted upon. The resulting sentence therefore states the tentative and specific idea you wish to communicate. If you stop here, you will never produce a finished composition, but you have now made a proposition. This is the third inescapable requirement.
CHAPTER FIVE

Talk With Others About the Sentence

Almost all people are, at least to some degree, vocal thinkers. Of course, some have this characteristic more than others do. Yet, discussion, trying to explain to others, listening to what they reply, answering questions - all these procedures assist the writer in clarifying ideas.

So talk to others about your tentative sentence. You have now put a specific idea into a sentence. Talk about it. Talk to your friends and family. They are sympathetic. They desire to help. Even if your idea is poorly stated and fuzzy in meaning, they will try to understand. Usually their friendly encouragement will enable you to clarify your sentence. As you explain what you have written to friends, you will sharpen your own understanding. Your tentative sentence will grow more exact. Talking will help.

After talking with those who are sympathetic, venture to talk with an expert in the chosen field. Expose your weaknesses as well as your strengths. Ask for guidance. Do not become unpleasant, but do defend your idea. Expect more criticism, even discouragement. Let criticism do its positive work: motivate you to improve your presentation of your subject. Accept criticism graciously, to become resentful and overly defensive may shut off the helpful critic.

If your tentative sentence cannot survive in some altered and revised form, then you should create another proposition. You really do not believe in your subject unless you can defend it. If your tentative sentence survives in some revised form, you will know that you have a proposition worthy of your best writing effort.

So put your sentence to the test by talking to others about it. As you talk, your idea will evaporate or increase in importance and clarity. Talk may be cheap but it provides a valuable tool to the writer. Why should you keep secret what you are planning to communicate publicly? Overcome your fears of exposure. Talk about your sentence to others.

Make notes on what others say:
1.
2.
3.

Only a complete sentence can express a definite idea. Both the general subject and the phrase subject fall short of expressing specific meaning: Is the author
favorable or unfavorable to the subject? How does the author purpose to deal with the subject? What does the author wish to write about the subject? All of the important questions remain unanswered until the full sentence is completed. The sentence may be - in fact, will be - tentative and require many revisions, but only a sentence can express a definite idea.

The Sentence Must Express The Author's Thought.

To write any composition, the author must not only write something, he must develop a definite proposition. Writing is an exact science. In oral communication, the tone, the appearance, and many other factors add to the words to communicate meaning. In the work of writing all meaning depends solely upon the words on the printed page. There is nothing more. Words alone must convey the writer's thought.

So successful writers must learn to compose a sentence that states exactly what they wish to communicate in the composition. Until they have achieved this statement, their thought has not matured into an adequate possibility.

To make the adequate sentence, writers must usually revise the tentative sentence many times. Here are several questions they should ask themselves about the tentative sentence:

1. Does this sentence express my idea exactly?
2. Is the sentence expressing too much?
3. Is the sentence expressing too little?
4. Is the sentence giving the wrong emphasis?
5. Does the sentence utilize the exact words?

The making of the tentative sentence is a necessary work. So you, the author, must decide not only the general subject and the phrase subject but you must develop a sentence that expresses your thought with adequate clarity. Nothing short of a sentence that expresses the writer's idea in a meaningful proposition will meet the need.

WRITE THE REVISED SENTENCE:
When a sentence is created, you may well pause and thankfully say, "I have begun."

And, a good beginning deserves not only congratulations but continuing to a good ending.
CHAPTER SIX

Keep On Revising the Sentence

Seldom does any writer produce good writing until he or she learns to revise. In fact, someone has said, "There is no good writing, only good revision." Whether totally or only partially true, this rule deserves deliberate action. The application of this procedure will usually teach how much revision improves the original composition.

Revision differs both from correction and from rewriting.

Correction seeks to conform what is written to the rules of grammar and spelling. Everyone makes an occasional mistake. Most make frequent mistakes. When discovered, the writers often feel that they really knew better. Probably this is true in most cases but a mistake is still a mistake. Whether careless or intentional, a mistake does require correction. Such correction does not change the form or the method of the composition. When the composition is completely corrected, it is still unrevised. Correction falls short of revision.

Rewriting also differs from revision. To rewrite means the author rejects what he or she has written. Rewriting produces a totally new composition. Rewriting may be partial or entire but it indicates rejection. Rewriting may change the thought, form, order, or the method of expression. When the author has completed the rewriting, the old copy remains as it was, unrevised. Now both the old and the new require revision.

True revision operates at three levels: the outline, the sentence, and the word. At the outline level revision seeks to compose clearly stated propositions. One word expresses this objective: clarity. Of course other elements enter in such as order, unity, coherence. The chief purpose, however, is the production of clearly stated propositions. Reading only the outline, the reader should be able to understand exactly what the writer intends to communicate. It is the skeleton that holds the flesh of the writing and gives it proper structure and meaning.

At the sentence level, revision seeks to provide the reader with an easy flow of reading. Sentences should be relatively short. Variety in form gives the sentences more interest. The result should provide easy flow for the reader. The writer may test this quality by asking a person who is unacquainted with the manuscript to read it aloud. If it is necessary for the reader to pause in order to grasp the meaning or to go back and reread a sentence, the writer should not say, "You are a poor reader." What the writer should say is, "My sentences need revision. I am a poor writer until I revise." Revise sentences until the reader can grasp the meaning easily. Sometimes revision requirements are minimal; at other times drastic.

At the word level, revision seeks to eliminate wordiness and to attain exact
meaning. Most writers are naturally wordy. Writers often use a clause where a phrase would suffice, at other times a phrase instead of a word. This produces a wordiness that only revision can eliminate.

Revision at the word level also seeks exactness of meaning. Words not only have specific denotation but also express an aura of connotation. For example, the word "house" and the word "mansion" both refer to a building in which people live. Both denote a dwelling place, but the connotation differs for each word. The writer must review the manuscript and search to employ the exact word. This revision is a necessary process for the writer to attain the optimum objective in communicating meaning.

So sincere writers must continue to revise their initial tentative sentence until it states clearly and exactly the meaning they seek to convey to others.

Two encouraging facts about revision deserve special mention. First, revision allows the author to write freely. The author knows that he or she can correct and revise later when inspiration is at a low tide. Second, no amount of revision attains perfection. A manuscript deserves only enough revision to express ideas clearly and effectively. No writer pleases everyone. Do not some people criticize even the King James Version of the Bible? Be content when revision produces effective writing, not perfection.

Now relax! Your first problem concerns only one sentence. To make a clear statement of what you want to communicate, to make an understandable sentence or sentences expressing what you hope to expand into a completed manuscript - this is your present task. So continue to work on several revisions of your initial tentative sentence. It is the seed of your composition.

Write the latest revision of your sentence here:

You have made real progress! Congratulations!
CHAPTER SEVEN

Come To A Working Decision

Admittedly no author knows exactly what he will finally write until he has completed his research and digested and organized adequate materials.

On the other side, no author can indefinitely postpone a working statement of his subject. He must tentatively come to a working decision about his subject and what he is going to write about it.

Now is the time for you to make this unavoidable decision. The initial tentative sentence, the conversations with people, the ensuing revisions - to continue these procedures reaches a point of diminishing returns. You cannot keep on and on forever. You must make a working decision so that you can get on with writing the manuscript. As an author, you must decide, "This is what I want to communicate." At the same time, you recognize the probability of some future revisions.

For example, as you continue your research, you may narrow or enlarge the original subject. One author decided initially to write a verse-by-verse commentary on the entire Old Testament. His first alteration reduced the scope of his book to the Pentateuch. As his study continued, he narrowed his objective to the book of Genesis. Writers must condition their manuscripts by time, purpose, and by publication or academic requirements.

Such alterations often result from research. The initial subject may be too small or too large for adequate research. To write a new history of the Christian church would be too large for most authors. To write even the history of the Wesleyan revival in England might strain the author's ability. To write a study of a local church revival might provide too little material for research. While the author retains his original subject, he makes adjustments in scope.

Recognizing these probable alterations, you must now tentatively decide, "This is it. This is a working statement of what I want to write." To refuse to make such a decision will leave you groping in uncertainty. You must decide, at least tentatively, "This is the tentative sentence with which I am going to work."

Write your working decision for your sentence:

You have taken a necessary step.

Again congratulations!

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CHAPTER EIGHT

Break-up the Sentence into Divisions or Chapters

You have now established a working statement for your sentence. This sentence now contains the essence of what you want the manuscript to communicate. You must now break the sentence into parts or divisions. This is like cutting a pie into pieces. The pieces are parts of the whole. When the pieces are brought together, the whole is restored even though the divisions are apparent. This is the next inescapable procedure: breaking the tentative sentence into parts.

BREAK THE WHOLE INTO PARTS BY ASKING QUESTIONS

Just plain, standard questions directed to the tentative sentence will produce many divisions. For example, use such questions as what, when, why, where. The more fertile the mind of the author in asking questions, the more the break-up into divisions will succeed.

Ask all the questions you can about your sentence. For example, suppose that your manuscript deals with Crisis Counseling. What constitutes a crisis? How many crises are possible? Do you intend to write about all of these situations? Which are most important? Which are least important? Which will you include? Which will you omit? The questions that you may ask will multiply as you meditate. The more questions you ask and the more answers you clarify, the more divisions will take their proper place in your manuscript.

Ask others what points of interest they see in your subject. Investigate books written upon the subject. How have other authors divided their subjects? Choose the best divisions that express YOUR concepts.

BREAK UP EACH PART OF THE SENTENCE BY ASKING QUESTIONS

You should apply the same technique to every part or division of the tentative sentence. Include even modifiers because you must uncover all appropriate divisions for every part of the total idea in your tentative sentence.

This "break up" process also assists in revising the tentative sentence. Out of the multitude of questions and answers comes the realization that only some divisions deserve development. Other possible divisions must be excluded. This enables you, the author, to continue to revise the tentative sentence until it finally expresses exactly the essence of the projected manuscript.

You are making your sentence communicate exactly what you want in your completed manuscript. When completed, the manuscript will simply have expanded the sentence. Alternatively, to put the fact in another form, the sentence expresses in a contracted version the message of the completed manuscript. Now let us follow through with this process upon the next page.

By completing the following process, you will clarify the real content of the proposed manuscript:
1. Here is a list of **POSSIBLE** Word Divisions:

2. Here are **POSSIBLE** Divisions stated in sentences:

3. Here are the **POSSIBLE** Divisions ranked for importance:

4. Here are **POSSIBLE** Sub-divisions for the Chapters:

Here is the expanded form of the tentative sentence by which I indicate the divisions will expand in the manuscript:
CHAPTER NINE

Develop A "Big Picture" Form

One of the inescapable requirements in producing a manuscript is the division into chapters. As you may have guessed, the chapters of the manuscript must grow naturally out of the "break up" of the sentence. To help you divide your manuscript into appropriate chapters I suggest a simple form for your use.

SUGGESTIONS FOR MAKING THE "BIG PICTURE" FORM

1. Use two sheets of blank paper. Place them side by side upon the desk. You will write upon them the divisions or chapter headings. These two sheets thereby become the initial and continuing worksheets for your manuscript. Write with a pencil so that you may erase completely or change the position of your notes in the divisions. The two sheets become the worksheets by which you see the manuscript in its parts and as a whole. They give the "Big Picture".

2. Divide the two sheets into the appropriate number of sections for the chapters that you now plan to have in the manuscript. It is probable that you will make later changes about the number or position. You may increase or decrease or alter these divisions but, at this time, it indicates the appropriate number of chapters that you have decided on the basis of the "break up". By this procedure you, the author, should have two sheets of paper divided into a number of sections, perhaps eight to twelve. The number is really a matter of indifference except that it represents the divisions you have tentatively decided by the "break-up".

3. Number the sections, beginning with No.1.

4. At the top of each section or division pencil in the sentence that best expresses that one part of your manuscript. What you write is your first attempt to express a tentative chapter or division meaning. Each sentence must express that division's part of the whole subject.

5. Now pencil into each section-division any thought that comes to your mind about that section or division of the main subject. Each statement is a sub-division or partial explanation of that one division. Remember the principle of unity!

You are beginning to develop the parts of the whole subject that you have selected for your manuscript. As new thoughts come to you, pencil them into the appropriate section. Study the following sample for more guidance.
SAMPLE
The Tentative Sentence/s
This manuscript is directed to pastors with the objective of explaining how to counsel with those who face the need for help in these crises: bereavement, terminal illness, guilt, excessive anxiety, and economic failure, divorce.

Note that the sentence specifies:
- Audience Target: Pastors,
- General Subject: Crisis Counseling,
- Specific Divisions: Bereavement, Terminal illness, etc.
- Specific Purpose: Guidance for Pastors.

THE PROPOSED DIVISIONS

<table>
<thead>
<tr>
<th>1) What is the Pastor’s Responsibility?</th>
<th>2) What are the Pastor’s Tools?</th>
</tr>
</thead>
<tbody>
<tr>
<td>a) Inescapable</td>
<td>a) The Pastor’s Training</td>
</tr>
<tr>
<td>b) What to refer?</td>
<td>b) The Pastor’s Experience</td>
</tr>
<tr>
<td>c) The Biblical task</td>
<td>c) The Use of Prayer</td>
</tr>
<tr>
<td>d) No other help for some</td>
<td>d) The Use of the Bible</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>3) The Pastor’s Attitude</th>
<th>4) The Bereavement Crisis</th>
</tr>
</thead>
<tbody>
<tr>
<td>a) What he must do to the guilty?</td>
<td>a) Kinds of Bereavement</td>
</tr>
<tr>
<td>b) What is God’s attitude</td>
<td>b) Biblical experiences</td>
</tr>
<tr>
<td>c) The listening ear</td>
<td>c) Personal experiences</td>
</tr>
<tr>
<td>d) The danger of “touch”</td>
<td>d) Other experiences:</td>
</tr>
<tr>
<td></td>
<td>i) Dr. Jones</td>
</tr>
<tr>
<td></td>
<td>ii) Dr. Albert</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>5) Terminal Illness Crisis</th>
<th>6) Guilt Crisis</th>
</tr>
</thead>
</table>

Each Section becomes the receptacle for what the author thinks should be included in the manuscript to develop that division.

Each section is a re-outline of the author’s ideas for that division or chapter.

Order of importance and unity may cause the author to rearrange, exclude, or add.

<table>
<thead>
<tr>
<th>7) Excessive anxiety Crisis</th>
<th>8) Economic Failure Crisis</th>
</tr>
</thead>
</table>

This form and procedure enable the writer to evaluate how well his thought has been organized and where he needs additional research and information.
<table>
<thead>
<tr>
<th>9)</th>
<th>10)</th>
<th>Divorce Crisis</th>
<th>Suggestions for Pastor’s Follow-up</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Our suggestion: Use two pages like this form or devise your own variation so that you may list information and see the “Big Picture” of your manuscript.</td>
<td></td>
</tr>
</tbody>
</table>
CHAPTER TEN

Start Your Outline for Each Division

Your procedures have now produced a number of subdivisions of the tentative sentence. These subdivisions are now penciled into the "Big Picture". The manuscript has begun to develop. You have made definite progress.

Now you must attempt to compose chapter outlines. These outlines form the necessary guide for writing the manuscript. So prepare each chapter outline with care.

Where is the starting point?

Start to outline the chapter/division about which you know the most. Though a part of the whole, each chapter is also separate from the others. For example, if the general subject is Church Administration, isn't the chapter on Sunday school separate from the chapter on the Music Ministry? Each chapter/division composes a separate part of the whole.

Compose as much of one chapter/division outline as possible. Do not strain or stall. Write what you can. Be encouraged. You have made a start. When you have reached your limit in one chapter/division, move to another. Let not your failure to complete an outline discourage you. Move to another division. Do what you can. The outline will grow.

Doing what you can pin-points what you really KNOW and what you really DON'T KNOW. Isn't this awareness of need necessary to guide your research? So instead of discouragement, realize your progress. It may take considerably more time, research, and study to complete any of the chapter/divisions. You now see what you need to attain completion.

What were your first objectives?
1. To write the tentative sentence: the whole.
2. To compose the sub-divisions: parts of the whole.
3. To ascertain your capacity: need for research.

YOU HAVE ATTAINED THESE OBJECTIVES!

What are your continuing objectives?
1. To fill in the "Big Picture": tentative organization of the whole into parts.
2. To organize this information into outlines: chapter/division organization of the parts.
3. To make necessary research: fill in the gaps in the chapter/divisions.
4. To complete manuscript organization: to compose chapter/divisions of the total manuscript until you are able to write and keep on writing.
5. You now know what you know!
6. You now know what you must add to your knowledge!

**Extension of Necessary Procedures**

Each chapter/division must undergo the same "break-up" into sub-divisions that you made with the tentative sentence. Just as you have divided the main theme of the manuscript into chapter/divisions so they must be divided into sub-divisions. These sub-divisions must develop, expand, or support the main theme of the chapter/division. Each main chapter must divide into an adequate number of sub-divisions, clearly stated and adequately supported. They must communicate a part of the meaning of the total manuscript. They must answer the question: "What shall I say in this sub-division in order to develop this chapter/division?"

Only by answering this question can any author produce an acceptable written manuscript. It is here that an author clarifies ideas that support his theme with what other scholars have written and with facts and figures that support his statement. In short, it is necessary that you write something that is definite, understandable, supported and, to some extent, acceptable to the reader. Where you now have the information to do this you are ready to write. Where you are not NOW able to do this, you must face the inescapable fact: you must continue to pursue your research, your organization of material until you attain the material necessary for you to write.

**SUMMATION**

Let us sum-up the requirements: you must have a clear statement of the general subject; you must have divided the general subject into chapter/divisions; you must divide the chapter/divisions into sub-divisions that are adequately supported, and developed.

The chapter/divisions and the sub-divisions compare to the skeleton of the body. The ability to compose outlines to form the skeleton for the manuscript is a primary requirement. The writer's thought produces this skeleton.

The flesh of development and expansion must clothe this skeleton so that the reader grasps the writer's meaning with interest. The writer's skill provides this flesh.

Let me suggest that you skip to Chapter Sixteen so that you may take a quick look at some of the procedures by which you may clothe the skeleton of your manuscript. Then return and follow step-by-step. Writing is never an easy road!

This unavoidable journey fulfills the author and blesses the reader. You have made a commitment! You have made progress! Now is the time to **KEEP GOING!**

**You are winning!**
CHAPTER ELEVEN

Prepare Labeled Folders for Each Chapter/Division

The Organizational Problem: Keeping work organized helps any project. The art of writing gains great assistance when the author has a place for every part and has every part in its place.

The "Big Picture" form affords an overview of the manuscript as a whole. If you continue to use this form, it will help you to keep each division in perspective.

However, the "Big Picture" cannot contain all the materials research will provide for each chapter/division. Development and expansion require separate chapter/division outlines and storage space. As you study and organize material you need a separate folder for each chapter/division. A jumble of unorganized materials creates chaos. You must keep your work organized. This requires an adequate system.

The Organizational Answer: The answer to the problem requires labeled chapter/division folders (these may be paper file folders or electronic digital files and folders (preferred since the information is readily copied, pasted and revised).

1. Prepare chapter/division folders. Use a separate folder for each chapter/division. Label the folder with a tentative chapter/division title and number.
2. Keep the materials organized by making a tentative outline of the chapter/division.
4. Relate the material to the appropriate outline.
5. Note briefly on the "Big Picture" form what you have stored in the folder. This keeps the overview complete. You may need to enlarge the form.

BE SYSTEMATIC! YOU SAVE TIME AND AVOID FRUSTRATION!

Make a List of the Chapter/Division titles you will use:

1. ______________________________________________________
2. ______________________________________________________
3. ______________________________________________________
4. ______________________________________________________
5. ______________________________________________________
6. ______________________________________________________
7. ______________________________________________________

YOU DETERMINE THE NUMBER OF CHAPTER/DIVISIONS YOU REQUIRE!
CHAPTER TWELVE

Start Writing What You KNOW

You have now prepared a labeled folder for each of the chapter/divisions of your manuscript. These divisions are tentative. You may add or delete, alter or renumber as you do additional research. However, you have made the necessary beginning.

As soon as you have provided labeled folders, transfer all the information from the "Big Picture" to the outline for that chapter/division. Be specific. Guard from generalities. Discipline your mind to organize the material in definite statements that fit the outline.

It is NOW important for you to begin to write what you honestly feel that you already know. Do not be discouraged if you are able to write only a few lines or even make a few notes. You have made a beginning. Go to another chapter. Write what you can. Skip around in your thought. Write it down. The process is critical. Write what you think that you know. Save the writing in the proper folder.

You need to set a special time for this writing. Do some today, more tomorrow. Carry a notebook, PDA, or voice recording device with you. Save thoughts that come to you. Transfer thoughts to the "Big Picture" and to the appropriate folder.

This initial writing may continue for two or three weeks before you are convinced that you are making progress. Do not be discouraged. You are organizing your ideas. You are beginning to make tentative outlines for the chapter/divisions. The manuscript has begun!

Now ask yourself the question: "Do I know authorities, illustrations, and other expansion procedures by which I can develop and clearly support my subject?" The answer must send you to the library or to the survey process. You must find direction for your research and additional study.

YOUR PRESENT POSITION

1. You now have a definite understanding of your subject. You may still increase or decrease its scope.
2. You now have specific chapter/divisions. Each of these develops a part of the whole subject.
3. You now have labeled folders to contain the outline and materials for each chapter/division.
4. You now have started to outline and to develop into writing the things that you already know.
5. You now have a clear idea of the necessity for additional research to provide material to develop each chapter division.
6. YOU HAVE MADE PROGRESS!
CHAPTER THIRTEEN

Start To Identify What You Don’t Know

When you have written all that you can write, you become acutely conscious of the areas in your subject that require additional research and organization.

As these specific needs surface, you need to make a list for guidance in your research. Be honest and specific. The list has great value as a guide to two important necessities for good writing.

First, this written list can guide your research. Areas in which you have too little knowledge for writing require one inescapable remedy: more research and study. Research depends upon books, conferences with others, survey, or a combination of all these procedures. This list marks out the areas in which you must direct your research and organize your knowledge for inclusion in your manuscript.

As you work to acquire this added knowledge, take care to make careful notes, to file your notes in the proper labeled file, and to organize them in your outline. The use of a Style Manual (e.g., APA, MLA, Chicago, Turabian), will instruct you both in making and in retaining the results of your research.

Second, this written list must grow as you continue to write your manuscript. As you study and try to write, new information and research will reveal new areas of need of which you have not been aware. Therefore, the study made in the initial list will lead you to additional needs. This may cause you to expand or to contract the scope of your manuscript. However, when you discover these areas of need, include them in your list to guide your research.

Admitting to yourself that you need additional study in specific areas both guides your study and improves your mind in its store of knowledge. Your manuscript demands research. Meeting this need is a necessary requirement to complete your manuscript. But, remember, you are not only gathering material for a manuscript, you are growing as a person.

Again, let me urge you to be encouraged. You are defining the scope of your manuscript. You are gathering and organizing material to put flesh on your outline. The whole process constitutes necessary procedures to write with effectiveness. Make a list of the areas of need for research:
CHAPTER FOURTEEN

More About Continued Research

Almost every author needs the values of adequate research to add authority and interest to his manuscript.

Why is this true?

1. No author has universal knowledge. Only research can fill the gaps in his knowledge. Reading and survey produce two benefits: the researcher replaces known ignorance with knowledge; the researcher discovers new and unrealized gaps in his knowledge. Research both answers questions and raises others. Research confirms, contradicts, and expands the author's store of information.

2. No author knows all that other scholars have shared. Reading and survey challenge what the author wishes to communicate: will my concept find support or opposition from other scholars? will I be willing to enrich my concept by what I learn from others? Will my concept make a contribution to knowledge?

3. No author escapes personal prejudice. Reading and survey challenge the author's bias. For this reason the author must maintain fairness in his research: to what extent have I considered opinions and viewpoints contrary to my own? To what extent have I dealt fairly with contrary opinions? The opinion of others cannot be ignored or twisted. Readers will evaluate the fairness of an author's research.

Therefore, start and continue research about what you already know and about what you do not know. Failure to increase your knowledge will expose your ignorance. Even more important is the fact that until you increase your knowledge you probably have too little to communicate.

Research will also assist you to a needed adjustment of the scope of your manuscript. Your subject must have sufficient breadth to make adequate research available and profitable. Your subject must have sufficient specificity to make research possible. Research must be adequate but cannot continue so long that writing is unreasonably delayed. You must determine the scope of your subject. Research can lead to more research. Rewriting and revision can lead to endless repetition. You must establish a possible objective. You must strive for adequate knowledge rather than perfection. Time and purpose must establish limits.

Continue research only to establish fairness and to attain adequacy. Effective writing and adequate revision now become your objectives.
CHAPTER FIFTEEN

You Have Started -- *KEEP GOING*

One of the most difficult problems about writing is getting started. Each writing session faces the same road-block. You must get off "dead center". You sit at your desk and ask, "How can I get started? What can I write? How can I complete this section?"

**Here is the secret: Write what you CAN!**

After research and outline have progressed, there are some sections about which you can write at least something. Your thought is adequately organized about some section that you can write a little. **DO IT!** Instead of waiting for a "special inspiration" to begin writing at the beginning of the manuscript, just start writing wherever you can. Even if you write only a few sentences, you have started.

This accomplishes twin benefits:

1. You have produced a part of the manuscript. What is clear in your thought, you have put on paper. You have begun. This gives you a sense of accomplishment. Before the idea is lost, you have committed it to paper (or to for most of us, to your computer, but BE CERTAIN YOU HAVE A TRUSTWORTHY BACK-UP! *BE CERTAIN*!).

2. You have clarified your needs. You see where you need more outlining to organize your thought. Your start pinpoints both your strength and your weakness. Keep working. It will continue to return progress to you.

On this basis it is obvious that no writer should force himself to write **CONSECUTIVELY**. You should not require yourself to begin on page one. You must not say, "I cannot write page three until I have finished page two." The writer who demands of his mind that he must write consecutively loses the inspiration to write what he is ready to write. Most likely, he will bog down. He needs to write what he knows and is able to put on paper.

This reveals another advantage from having all possible thoughts in the sections of the "Big Picture". These two pages enable you to see the whole manuscript in perspective. You can **SEE** what you are able to write immediately and what requires more study and organization. What you write immediately may need later revision or even rearrangement but you are off of "dead center". You are writing!

**So write it down NOW!** Continue to write whatever and wherever you can. Writing what you **CAN** will help you to be able to write what you **CAN’T**.
You will discover an important and mysterious advantage in this process. When you have organized your thought about any phase of your subject and put your thought into words, you have helped yourself to think more clearly. You may find yourself now able to write about another phase of the subject that has clarified.

Getting off "dead center" enables any writer to go farther than he thought he could in expressing his thought. Momentum functions even in writing - so does inertia!

So, as I have urged, start writing wherever you can. Skip around if necessary. Make a check mark (+) on the "Big Picture" form to identify what you have written. File what you have written in the appropriate labeled folder. Keep organized. Keep writing as long as you can. Use a separate page for what you write about each item. This enables you to file each item in its proper place so that you can "put it together" and in proper organization when you begin to revise.

But take heart! You have begun to write!

Each time you write you see more clearly what you know, what you don't know, where you need support or additional research. However, you are on the way!

Keep writing! Do a little every day! Stop when you run out of material!

Discipline yourself to a schedule. Fill in this written schedule of the time you will devote to completion of the manuscript:

MONDAY:

TUESDAY:

WEDNESDAY:

THURSDAY:

FRIDAY:

SATURDAY:

If you must break your schedule, return to it at once.

Self-discipline is essential to success!
CHAPTER SIXTEEN

Put Flesh on the Skeleton

The chapter outlines provided only the skeleton of the manuscript. To produce the completed manuscript you must add tissue of various kinds. The skeleton, like the foundation of a building, is a necessity; but who wants to look at a skeleton? Who wants to read only an outline?

The skeleton provides clear stated propositions that are supported by sub-divisions. The completed manuscript expands this basic form with style and interest.

How do you accomplish this expansion? How do you add the flesh that adds interest and readability to the outlines?

SUGGESTED METHODS

Consider these methods. Evaluate which are needed in your manuscript? Experiment with the use of those methods that are most appropriate.

1. Restatement. Restatement expresses the same basic content of thought in other words or by changing the word order or by altering the sentence form. Each variation expresses the original thought but may vary the emphasis.

2. Definition. Definition places the communicated idea in a general class and differentiates it from others in that class by contrast, comparison, or function.

3. Description. Description identifies the communicated idea by how it affects the five senses: sight, hearing, taste, touch, and smelling.

4. Explanation. Explanation identifies the communicated idea by its uses or its actions.

5. Example. Example clarifies the communicated idea by specifying an experience of actual use or occurrence.

6. Illustration. Illustration clarifies the communicated idea by references to similarity to other objects, experiences, attitudes, persons, and places.

7. Narration. Narration clarifies the communicated idea by the characters or actions of a story.

8. Support. Support gives credence to the communicated idea by agreement with an accepted authority.

9. Discussion. Discussion allows multiple examination of the communicated idea from various viewpoints.

10. Advocacy. Advocacy subjects the communicated idea to affirmative and negative argumentation.

11. Appeal. Appeal exhorts acceptance or rejection of the communicated idea on the basis of invitation or appeal.

You may conceive of other methods for the expansion of your outline. These eleven are basic. By these procedures the outlines develop and expand. Your
propositions become convincing, inspiring, interesting, and entertaining. They put flesh on the skeleton. That flesh may attract or repel based on the style you utilize.

Study each method carefully. Use any one or all of them to the best advantage. Writing becomes communication that expresses your personality by their usage.

A HELPFUL EXERCISE

From your bibliography, choose two of the most interesting books:

1. Which book has held your interest?
2. What methods of expansion did the author use?
3. Which book possessed the most authority?
4. What support gave the authority?

YOUR DECISION

1. Make a written list of the expansion methods you will use in first chapter/division of your manuscript.
2. Follow the same procedure for every chapter/division of your manuscript.

CONGRATULATIONS!
CHAPTER SEVENTEEN

Authority Affords Support Strength

Every manuscript displays strength or weakness in three composition elements: content, writing style, and authority support.

First, the manuscript must communicate meaningful content. If what the author writes communicates worth-while truth, then and to that degree, the manuscript possesses internal strength. What the writer writes is worth the reader's time. Content is a vital requirement.

Second, the manuscript must communicate meaningful content with acceptable style. Style conditions content. Vivid style can hold reader interest that content fails to deserve. Drab style can lose reader interest in content that deserves attention. Scholarly writing style that appeals to the academician may repel the uneducated. Popular style may fail to impress the scholar. While the style of any author must vary with his personality and his audience, style inevitably conditions the acceptance of his writing.

Third, authority support ranks as a critical factor in the acceptance of any manuscript. Readers naturally ask, "Who wrote this? Why should I accept what he writes? What is his authority?" The authority support given by the author to his thought content determines the degree of audience acceptance. Almost any author can strengthen his manuscript by employing authority support. Even when an author knows what he wishes to communicate, even when he has mastered an appropriate and interesting style, he still has no authority except who he is, what he writes, how he writes it. He cannot claim any muscle except his own. But when he supports what he writes with the authority support of other and more recognized authorities, he adds a strength he can obtain in no other way. Therefore, strong authority, support both by recognized scholars and by facts and statistics, gives strength that goes beyond the author's personality, manuscript, and ability.

Such authority can result only from adequate research in books, conferences, and statistical surveys.

On the previous page you listed the sources for your style. Now analyze your manuscript for authority.

Chapter One possesses authority support because…

Chapter Two possesses authority support because…

Chapter Three and all the subsequent chapters of the manuscript deserve the same evaluation for authority.
CHAPTER EIGHTEEN

Skin Beauty Does Count

Appearance is an important factor in the manuscript's acceptance. What they see gives publishers, professors and readers an initial impression. They are human enough that first impression counts in their evaluation. So make your manuscript look good!

SUGGESTIONS

1. **Make your typing uniform.** Use the same computer and printer for the entire manuscript. Use a font that produces a clear, uniform appearance (such as 12 point Arial or Times Roman).

2. **Conform to stylistic standards.** Professors set required paper size, line length, line spacing, margins. Usually, they specify the format presented in the Style Manual required by the institution. Style manuals prescribe paper quality and size, margin width, type face, header or footer requirements, page numbering, form for quotations, format for footnotes and bibliography. Although this is an admitted technicality, it is essential for acceptance. Publishers will present prospective writers with the format required for acceptance. You must discipline yourself to follow stylistic requirements.

3. **Eliminate all errors possible.** Before submitting your manuscript check for errors in punctuation, spelling, and capitalization. Never forget that appearance is a critical factor in acceptance.

CHECK POINTS

1) I have checked with the professor or the publisher concerning stylistic requirements:
   i) Paper quality
   ii) Paper size
   iii) Type face
   iv) Margin sizes
   v) Footnote form
   vi) Bibliographical form

2) I have checked the appearance:
   i) Made by the printer

3) I have checked errors:
   i) In spelling
   ii) In punctuation

4) In capitalization

BEAUTY DOES COUNT!
CHAPTER NINETEEN

Some Final Reminders

Here are some final reminders that should bring both congratulation and challenge.

"Big" Men Love To Help Worthy Efforts.

For a beginning author to attain his highest potential, his writing must have more than self-criticism. No author writes for only his own reading enjoyment. He seeks to interest a wider audience. He writes with the hope that his composition will merit the approval of other readers.

Isn't it desirable, therefore, to seek the honest evaluation of others?

It is surprising to one who has never asked how many are willing to help. Family will be willing to listen to portions that are read aloud. Close friends will help. They will discuss strengths and weaknesses from their point of view. Most will be complimented that you want their opinion. What they say represents others!

Now, let's talk about your manuscript. You must overcome sensitive reaction to criticism. Accept what others say with an open friendliness. If you fail here, friends will still read what you request but they will make only favorable comment. Few friends or family will risk the loss of friendship to give honest and candid criticism. You will lose valuable help.

"Big" men and women will also be willing to give you an honest evaluation. You may hesitate to ask a person of position and prominence to help you with an evaluation. Usually the greater the person, the more willing will he or she will be to help. So try to expose your manuscript to the criticism of capable leaders.

Remember the more qualified the critic, the more valuable is the criticism!

In all this process, never forget one important fact: others may be wrong; you may be right. You must decide what you will write. The manuscript must express your thought and your personality. It must be yours.

YOU HAVE CROSSED A GREAT DIVIDE IN COMMUNICATION

There is a vast difference between the spoken word and written manuscript. You have crossed this Great Divide in Communication. You have expanded your ministry!

As an example of the spoken word, consider a sermon. Many effective sermons lack careful, logical, and complete outlines. The speaker depends upon personality,
thoughts that come during the delivery, physical expressions, and the attitude of the hearers during the message. If a secretary were to transcribe exactly what was delivered, then considerable revision would be required to bring the spoken word into acceptable written form. The spoken word is seldom thorough, often lacking unity, and inadequate in supporting facts. Much of the effectiveness of the spoken sermon depends upon the personality and emotional appeal of the speaker.

These visual and emotional qualities are absent in a written manuscript. The appearance of the writer in his bodily and facial expression makes no impression. The emphasis of his voice in pitch, inflection, and volume transmit no message. The reader's understanding starts and stops with the printed page. That is all. There is no more. In order for the printed page to transmit meaning requires thoroughness, methodology, and style. These elements may be weak in the spoken message but must give power to the written manuscript.

The completeness of the spoken sermon seldom compares with that of the written manuscript. The factual support in the spoken message is seldom adequate for the written manuscript.

If no factor was considered except length, this element would give marked difference between the two methods of communication. The spoken sermon requires about thirty minutes; the written manuscript much longer. The degree and exactness of research varies greatly. Repetition and wordiness that are acceptable in oral communication would be out of place in the written manuscript.

Because an author has sufficient material for the presentation of an interesting sermon does not mean that he has sufficient material for the development of the same idea in a written manuscript. It is this difference that often discourages the writer when he attempts to produce a book. He knows he can produce a sermon. When he faces the expanded and intensified requirements for a lengthy manuscript, he becomes discouraged and cries, "I am not a writer."

The truth is that he is a writer as well as a speaker but he is refusing to discipline himself to the research and organization that writing requires. By this time you have discovered some of the personal and professional benefits of writing. Be encouraged! Finish your work with quality!

If no one else ever reads what you are producing, you have increased your own knowledge, you have disciplined your use of time, and you have developed your abilities. You are GROWING!
CHAPTER TWENTY

A Quitter or a Winner

There is an old saying, "A quitter never wins; a winner never quits!"

Can we deny this truth?

Admittedly, interruptions and daily requirements will continue to interfere with scheduled activities. Certainly this is true about writing time. Do not the most successful writers live in our same world? Can it be that they have discovered the magic of discipline? They live where we live. Their success comes from struggle, not from drifting. They work by disciplined time! The author who succeeds must overcome obstacles and continues to pay the price of discipline. Without this dedication success will elude any writer.

So, each of us faces the same requirement.

Here are three suggestions that may help:

1. Choose a schedule for your writing. Restudy Chapter Fifteen. Set aside definite times for writing. Follow your schedule. The dedication of time for writing is essential to the accomplishment of your objectives: one, to clarify your thought; two, to improve your ability to communicate; three, to expand your influence. Keep your schedule!

2. Continue self-discipline. Choosing a time for writing is useless if you fail to continue your self-discipline. Do not serve impulse. Plan your work. Control your use of time. Refuse to allow circumstances to control you. Some emergencies will break your schedule, but you can return. Learn to determine what is a true emergency. Others will respect your time only if you respect it. Continue self-discipline!

3. Be flexible. In the work of any profession, some variations in time-usage are necessary. Consider the needs of others - family, congregation, friends - and adapt your own time schedule to provide a program of abundant living, fulfillment, and service.

Be a winner!

- Continue the ministry of writing!
- It's more fun!
- It pays!
- It helps others! It helps you!
CHAPTER TWENTY-ONE

Professors and Publishers

Two types of professors work with students:

1. The professor who only assigns a GRADE. Such professors evaluate only the finished product that you write. They accept or reject your manuscript. That is the limit of their concern.

2. The professor who HELPS the student. Such professors have concern for the personal growth of their students. Not only do they assign a grade; they also show the student ways to improve. They care.

There are at least three categories of publishers to which an author may submit his manuscript for publication:

1. The publisher who simply prints the manuscript. He accepts no responsibility for evaluating quality of writing, for advertising, and for marketing. He charges for the printing only because that is the limit of his service. The author pays all the cost.

2. The publisher who prints the manuscript and accepts a limited responsibility for evaluation, advertising, and marketing. He charges for all these services before he publishes. The author pays all the charges as they are specified in the contract; the publisher has the responsibility to fulfill his contractual obligations. The author pays all costs plus the profit for the publisher.

3. The publisher who prints the manuscript and accepts full responsibility for evaluation, editing, publication, advertising, and other costs. The publisher pays the author either a set amount or a royalty. The author pays nothing but receives compensation. The publisher assumes all responsibility.

The first kind of publisher is available in almost all cities or towns. He is a printer. The second kind of publisher seeks manuscripts. He is a publisher who makes his money from the author's fee to the company. Both of these publishers seek authors and manuscripts.

The third kind of publisher seeks only quality manuscripts that afford a message consistent with their policies and capable of returning a profit. Naturally, such publishers seek authors but only those who will contribute worthy manuscripts.

Public libraries have books that list all the publishers, the type of manuscript that will be acceptable, the requirements for acceptance, and the usual contractual relationships. These books will afford you with adequate information for presentation of your manuscript.
CHAPTER TWENTY-TWO

One Good Manuscript Deserves Another

If an author has received acceptance of one manuscript by a professor or publisher, he should begin to pray and search his mind concerning the possibility of producing another.

One good turn deserves another. So, one good manuscript deserves another. The fountain that has produced one manuscript should be able to produce another. It is the decision and priority of the writer.

God has begun a writing ministry by which you have grown and others have been helped. You can stop or you can continue. But, to continue requires a price.

What is your decision?

Make a list of other subjects in which you have interest:

1. 
2. 
3. 
4. 
5. 
6. 
7. 
8. 

Can you make an initial and tentative sentence that communicates the essential message of the most important of the subjects you have listed above?

Write the tentative sentence as follows ____________________________
____________________________________________________________
_________________________________________________________________
_________________________________________________________________
_________________________________________________________________
_________________________________________________________________
_________________________________________________________________
_________________________________________________________________
_________________________________________________________________

Well, what about that?

You have begun a new manuscript, haven't you?