

PART

KINDS OF DISCOURSE

III

The remaining chapters array the ten kinds of discourse that make up the learning repertory of talking, reading, and writing across the curriculum. On page 18 we cast them in the form of goals for the language arts, encompassing literary, utilitarian, and scientific discourse. You don't have to "teach" these kinds of discourse in the way we describe them here. They will teach themselves if you lay them out as a repertory of activities and materials, as a cornucopia to feast upon.

The first three chapters—*WORD PLAY*, *LABELS AND CAPTIONS*, and *DIRECTIONS*—treat types that figure prominently in the society but that traditional schooling has slighted or ignored as being too playful, too useful, or too fragmentary. *ACTUAL AND INVENTED DIALOGUE* and *INVENTED STORIES* include all of imaginative literature except some poetry, which falls across virtually the whole spectrum of discourse, as we explained on page 18. The last three chapters—*TRUE STORIES*, *INFORMATION*, and *IDEAS*—bridge from narrative to essay as knowledge-making proceeds from recollection and investigation into reflection and cogitation. Kinds of discourse correspond to ways of cognizing. A language curriculum is a thinking curriculum.

This tour of the universe of discourse misses both the more theoretical framework and the exemplification by sample texts. It forms part of a work too large for the present volume alone. *Teaching the Universe of Discourse* contains the original theory of much of this repertory. *Active Voice* details the writing program for the teacher by discussing the compositional issues of each type, often illustrated with analysis of student writing.

Active Voices I, II, III, and IV are anthologies of student writing from upper elementary, junior high, senior high, and college respectively. As writers' readers for other students, they consist entirely of samples and the prompts that might elicit them. They are organized by five categories—Notation (Taking Down), Recollection (Looking Back), Investigation (Looking Into), Imagination (Thinking Up), and Cogitation (Thinking Over).—These correspond to most of the repertory delineated here but approach it with a difference that should itself prove useful. The teachers' guides for these collections suggest how to make best use of the repertory for several sorts of writing/reading programs and for individualization. We urge teachers to collect their own samples as well and to replicate with local writing this illustrated repertory. It's essential that students see, from one source or another, samples of the kinds of talking, reading, and writing recommended in these chapters.

Of course published and professional writing exemplifies all the written discourse we array here, as we have indicated by citing titles for most sorts. *Points of View: An Anthology of Short Stories* illustrates with professional writing the spectrum of narrative techniques outlined in *INVENTED STORIES*, which refers to some of its selections. *Points of Departure: An Anthology of Nonfiction* illustrates with published selections the range from personal documents to exposition and argumentation dealt with in the last three chapters here and exemplified also in *Active Voices*. These collections aim at senior high and college students.

The extensive task of describing, explaining, and exemplifying the universe of discourse, especially for learning purposes, clearly has to be parceled out over a number of works though they constitute one enterprise. But only the texts and acts that you and your students find and create can complete it.