

REVIEW:

STYLE: TEN LESSONS IN CLARITY AND GRACE

Sharon Crowley

Joseph M. Williams' *Style: Ten Lessons in Clarity and Grace* (Scott, Foresman: 1981) is intended, according to the book's jacket, for writers "who no longer worry over their spelling and verb forms but are concerned with writing prose that is clear, direct, and even graceful," that is, for writers in advanced composition courses or professional writers. In his preface, however, Williams protests that beginning writers can use his book as well, since he has concentrated on the process of revision and has avoided overburdening his readers with grammatical terminology.

The problem I foresee in using *Style* with novice writers is that the book is not a complete rhetoric—nor does it pretend to be. As Williams points out, the book "does not take up matters of intention, invention, or organization" (xii). *Style* is, instead, a text about revising and editing, which perforce assumes that its readers (a) already know how to produce prose and (b) desire to invest considerable energy in revising their work. For student writers who can work within these parameters, Williams' book is the best I've seen; its only worthy competitor in the genre is Richard Lanham's *Revising Prose*, which is perhaps more entertaining but much less ambitious.

Style is divided into lessons to achieving clarity within sentences (Chapters 1 and 2), eliminating wordiness (Chapter 3), controlling longer sentences (Chapters 5 and 6), writing for minimally-prepared audiences (Chapter 7), and aiming for elegance (Chapter 8). The last two lessons (9 and 10) present sensible although potentially controversial discussions of usage and

punctuation. The organizational principle of the early lessons, Williams writes, derives from the process he uses in editing his own prose:

In Lesson 2, I concentrate on getting the backbone of a sentence straight, on getting the crucial ideas in the right grammatical places with the right grammatical connections. In Lesson 3, I address the problem of clearing away that wordy underbrush that can choke off the flow of your ideas. In Lesson 4, I take up the problem of excessively long sentences: Even when you've expressed your ideas cleanly and clearly, you can still pack too many of them into a single sentence. In Lesson 5, I discuss how to make a long sentence clear and fluent, how to avoid the discontinuities and interruptions that can confuse your reader (xiv).

Each lesson is plentifully illustrated by series of examples which are intended to show how the process of revision occurs. In addition, Williams supplies readers with plenty of exercises which are introduced by clear instructions. Possible solutions to the problems are provided in an appendix.

The lessons are sometimes heavy going, even for advanced writers. Lesson 2, for example, addresses the grammatical and functional parts of sentences—what Williams calls the “bones” of the sentence—as well as nominalization and passive constructions. Williams is aware of the text's compactness, and he offers students sound advice on how to use it: “Do a section at a time, up to the exercises. Do the exercises; find someone else's writing to edit; find some old writing of your own and edit it. Then look hard at what you've written today—first only for the point of the lesson, or section. Then go through it a second time, looking for another point, and if you have the time, again for other points” (xiv). As further help, the main points of most lessons are summarized into useful checklists.

While his process orientation to editing is refreshing, most of Williams' advice in the early chapters can be found in many good handbooks of style. The most original and exciting chapters in *Style* are Lessons 7 and 8. Lesson 7 is premised on the assumption that many audiences are functionally illiterate.

Hence Williams gives advice for organizing and presenting information in graphic ways, and he refines the conventional definition of stylistic economy in the process; economy entails “whether we have achieved our ends, whether our readers understand what we want them to do and then do it” (127). In Lesson 8, “A Touch of Class,” Williams treats the classically revered concepts of balance, symmetry, and rhythm by means of liberal quotations from professional writers as well as carefully wrought illustrations and exercises.

Williams introduces some sorely needed terms into his discussion of style, terms which should prove useful to all writing teachers. A good example is “metadiscourse,” which, according to the glossary, is “writing about writing, whatever does not refer to the subject matter being addressed” (209-10). Metadiscourse, then, is aimed at assisting readers to follow the discourse itself; it includes qualifiers, hedges, transitions, and the like. The relevance of the concept to rhetoric is that the use or omission of metadiscourse controls to some extent the perceived writer-audience relation in any piece of discourse. My use of the qualifier “to some extent” in the preceding sentence, for instance, is intended to assure readers that both Williams and myself are willing to be reasonable about this matter.

Williams makes a second important distinction between “punctuated” and “grammatical” sentences (punctuated sentences occur between initial and terminal marks of punctuation; grammatical sentences are kernel sentences). Williams’ advice for using the distinction is rhetorical: “If a very long punctuated sentence is a single grammatical sentence, it may be difficult to read because it gives a reader no place to pause and begin again. On the other hand, if a very long punctuated sentence consists of several short grammatical sentences, it may be simple to read, but it may also sound a bit childish” (64). Here Williams not only avoids the thorny problem of defining a sentence semantically, but manages to show that grammatical rules are not the only governing principle to be observed in the construction of sentences. He is careful throughout the text to distinguish between stylistic choice and grammatical rules, that is, between the uses to which writers may put the rules of English, and what those rules permit. As here, his introduction of a grammatical concept is done only in order to make the stylistic point.

As some of my readers may be aware, Williams has earned a scholarly reputation for his research on usage and style. (See, for example, his article with Rosemary Hake in *College English*, September, 1981.) While a reputation for capable scholarship should not necessarily command the profession's immediate attention to Williams' textbook, it should help to forestall the inevitable objections that will be made to the chapters on usage and punctuation in *Style*. Williams' advice is governed here by his knowledge of what writers do rather than a concern for real or presumed rules of correctness. He seems to condone the run-on sentence, for example, when he writes that if "two sentences are relatively short, closely linked, and balanced, you can link two grammatical sentences, two independent clauses, with just a comma" (187). He immediately notes, however, that although "it is not difficult to find sentences punctuated this way in the best prose, many teachers consider this kind of punctuation incorrect, so it is wise to have a sense of your audience before you experiment." And I expect that Williams' consistent debunking of "Transcendental Correctness," which he categorizes as "real rules"—those covering errors that no writers of standard English make—"nonrules," "optional rules," and "betes Noires"—symbolic flags around which some of those most intensely concerned with linguistic purity (whatever that may be) have tacitly agreed to rally—will earn him undying enmity in some camps (177).

Williams seldom gives negative advice. His rules for revision are phrased in terms of available alternatives and are always carefully qualified. In the chapter on wordiness, for example, he laments that he "can't offer any strong generalizations to equal those I suggested about making subjects coincide with agents, verbs with actions. Diffuse wordiness is more like a chronic accumulation of specks and motes that individually may seem trivial but together blur what might otherwise be a clear and concise style" (58-59). Williams' voice is generally firm and reasonable, as in the passage just quoted, and he can be tactful when necessary, as in his discussion in Chapter 3 of the psychology underlying the composition of bureaucratic prose.

Williams' concentration on a single canon of rhetoric places his book squarely in the hoary tradition of the rhetorical handbook which provides pragmatic rules for the composition of dis-

course. Prescriptive texts have been around nearly as long as the discipline of rhetoric itself; Aristotle complains about the proliferation of handbooks in his *Rhetoric*. Yet Williams' text is a handbook with a difference. Although he admits to its prescriptive nature, he has been careful to prescribe rules that are procedural rather than formal. As he says, his text presents style "as a process, as an achievement" (xii). His chief teaching device, imitation, is derived from classical rhetorical pedagogy—students learn by revising sample sentences and imitating those revising processes in their own composing.

My students' response to *Style* has been positive. The exercise, they say, are "challenging and fun;" the text is "actually enjoyable to read." One student pinpointed the text's major strength in Williams' treatment of "pieces of the language as *tools*" rather than as restricting conventions. This approach, she wrote, raised her consciousness of herself as a writer who is free to choose among the linguistic resources at her disposal. I agree, and for this reason would freely commend *Style: Ten Lessons in Clarity and Grace* to teachers of advanced or technical writing.

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Style: Lessons in Clarity and Grace (also known as Style: Ten Lessons in Clarity and Grace and Style: Toward Clarity and Grace) is a book by Joseph M. Williams (1933-2008). Williams was a professor of English Language and Literature at the University of Chicago. The author says "it is good to write clearly, and anyone can." The book was first published in 1981. The book has since gone through numerous editions and has become a popular text for writing classes. This book is based on a course, "The Style: toward clarity and grace" by Joseph M. Williams. p. cm. - (Chicago guides to writing, editing, and publishing). We set for ourselves two more objectives, because seeming clarity in professional writing is a matter that depends on more than merely a writer's level of skill. First, mature writers can write badly for different reasons: confusion about a subject, insufficient time to revise, carelessness, entrenched bad habits, sheer incompetence. Among all other lessons this should first be learned, that we never affect any strange inhorn terms, but to speak as is commonly received, neither seeking to be over-fine, nor yet living overcareless, suiting our speech as most men do, and ordering our wits as the fewest have done. The best-selling style book, Style: Ten Lessons in Clarity and Grace, Seventh Edition, presents principles of writing to help students diagnose their prose quickly and revise it effectively. The four sections-Style as Choice, Clarity, Grace, and Ethics-feature new principles of effective prose, chapter summaries for quick and easy review, and group exercises that encourage students to work and learn together. Williams offers these principles as reason-based approaches to improving prose, rather than hard and fast rules to writing well. Style, 7/e, empowers students to use their writing not on

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Paperback. \$52.59. *Style: Lessons in Clarity and Grace*. Joseph M. Williams. 4.3 out of 5 stars 39. Grammatical and syntactical devices, like rewriting, go to the very heart of clarity and elegance. The breach of protocols (with his examples by great writers) does not give license to every future writer to do likewise. Good grammar and syntax are every bit as important to clarity and grace, as are Williams' insistence to write actively and avoid the passive. Read more. 14 people found this helpful. Earlier this year Pearson published the 12th edition of Joseph Williams's *Style: Lessons in Clarity and Grace*. This is one of the best books on improving your writing style. Like many of the textbooks by Alister McGrath, it seems that the publishers enjoy changing a few things each year, calling it a new edition with an increased retail price. (Scott, Foresman published the first three editions in 1981, 1985, 1989; HarperCollins published the next two editions in 1989, 1994; Longman published an edition in 2005; now Pearson Longman has published editions in 2005, 2007, 2016 with co-authors for *From my research*, both are different editions of the same mainline *Style* book by Joseph M. Williams. *Style: Toward Clarity and Grace* was its title for the 1990 and 1995 editions, with *Style: Ten Lessons in Clarity and Grace* the title for all other editions until the 9th edition. For the 9th, the preface states that they changed it to *Style: Lessons in Clarity and Grace*, as they changed the ten lessons to twelve. It looks like it stayed this way so that the editor can change the number of lessons between editions without having to change the title again. The real difference is between *Style: Le Style: Lessons in Clarity and Grace Plus Pearson Writer -- Access Card Package \$70.65 (1) Only 5 left in stock (more on the way)*. Read more Read less. "The Eighth Sister" by Robert Dugoni A pulse-pounding thriller of espionage, spy games, and treachery by the New York Times bestselling author of the Tracy Crosswhite Series. Grammatical and syntactical devices, like rewriting, go to the very heart of clarity and elegance. The breach of protocols (with his examples by great writers) does not give license to every future writer to do likewise. Good grammar and syntax are every bit as important to clarity and grace, as are Williams' insistence to write actively and avoid the passive. Read more. 14 people found this helpful. In Lesson 1 Understanding Style, Williams quotes Sir Arthur Quiller-Couch, who said, Essentially style resembles good manners. It comes of endeavoring to understand others, of thinking for them rather than yourself for thinking, that is, with the heart as well as the head (3). 3 Thinking with the . . . What does that mean? Flowery words and curlicues? Floods of emotion? Sharing your life story in a job application letter? Whining in a complaint letter?

Paperback. \$52.59. Style: Lessons in Clarity and Grace. Joseph M. Williams. 4.3 out of 5 stars 39. Grammatical and syntactical devices, like rewriting, go to the very heart of clarity and elegance. The breach of protocols (with his examples by great writers) does not give license to every future writer to do likewise. Good grammar and syntax are every bit as important to clarity and grace, as are Williams' insistence to write actively and avoid the passive. Read more. 14 people found this helpful. Engaging and direct, Style: Lessons in Clarity and Grace is the guidebook for anyone who wants to write well. Engaging and direct, Style: Lessons in Clarity and Grace is the guidebook for anyone who wants to write well. Williams' own clear, accessible style models the kind of writing that audiences "both in college and after" will admire. The principles offered here help writers understand what readers expect and encourage writers to revise to meet those expectations more effectively. Library of Congress Cataloging-in-Publication Data Williams, Joseph M. [Style] : Lessons in clarity and grace / Joseph M. Williams, The University of Chicago ; revised by Joseph Bizup. "Eleventh edition. pages cm Includes index." Part Four Grace Lesson Nine Lesson Ten. Concision 126 Shape. Book review of Ten Lessons in Clarity and Grace (5th ed.) by Joseph M. Williams. Creative Commons License. "is work is licensed under a Creative Commons Attribution-Noncommercial-Share Alike 4.0 License. "is review is available in Journal of Applied Communications: <https://newprairiepress.org/jac/vol83/iss1/5>. Reviews. Ten Lessons in Clarity and Grace. (5th ed.) Joseph M. Williams. summarizes the works. Four of the "ten keys to a clear and graceful style" on the inside cover page tell you how to write. in a: Thoughtful style: "Remember that your readers probably know less than you do about what you are asking them to read, and so you must be clearer than you think you need to be." Style: Lessons in Clarity and Grace Plus Pearson Writer -- Access Card Package \$70.65 (1) Only 5 left in stock (more on the way). Read more Read less. "The Eighth Sister" by Robert Dugoni A pulse-pounding thriller of espionage, spy games, and treachery by the New York Times bestselling author of the Tracy Crosswhite Series. Grammatical and syntactical devices, like rewriting, go to the very heart of clarity and elegance. The breach of protocols (with his examples by great writers) does not give license to every future writer to do likewise. Good grammar and syntax are every bit as important to clarity and grace, as are Williams' insistence to write actively and avoid the passive. Read more. 14 people found this helpful. PART ONE: Style as Choice Lesson One: Understanding Style Lesson Two: Correctness PART TWO: Clarity Lesson Three: Actions Lesson Four: Characters Lesson Five: Cohesion and Coherence Lesson Six: Emphasis PART THREE: Grace Lesson Seven: Concision Lesson Eight: Shape Lesson Nine: Elegance PART FOUR: Form Lesson Ten: Motivating Coherence Lesson Eleven: Global Coherence PART FIVE: Ethics Lesson Twelve: The Ethics of Style Appendix I

@article{Williams1983StyleTL, title={Style: Ten lessons in clarity and grace}, author={J. M. Williams and W. Rivers}, journal={IEEE Transactions on Professional Communication}, year={1983}, volume={PC-26}, pages={88-89} }.Â In his preface, Joseph M. Williams says that Style: ten lessons in clarity and grace focuses on â€œthe single most serious problem that mature writers face: a wordy, tangled, too-complex prose style.â€ His book deals with that problem admirably. Indeed, the advice and examples furnished by Williams are varied and sophisticated enough to make it a useful resource for any mature writer â€” even the mature writer whose prose is clear and concise. View on IEEE. doi.org. Lesson 4 Exercise (4.5 taken from Williamsâ€™. Style: Ten Lessons in Clarity and Grace.) The excerpt below is a letter from the chancellor of a state university to parents of students. ĩf~ Why is the first part so impersonal, naming no flesh-and-blood characters at all after the second word, you. ? Why is the last part more personal? ĩf~ Change the first paragraph so that you name in subjects whoever performs the action. Then change the second paragraph to eliminate all characters. â€ As you probably have heard, the U of X campus has been the scene of a number of incidents of racial and sexual haras Divided into four sections -- Style as Choice, Clarity, Grace, and Ethics -- Style: Ten Lessons in Clarity and Grace helps students diagnose their prose quickly and revise it effectively. This edition features new principles of effective prose, boxed summaries for quick and easy review, and group exercises that encourage students to work and learn together. Style encourage. Divided into four sections -- Style as Choice, Clarity, Grace, and Ethics -- Style: Ten Lessons in Clarity and Grace helps students diagnose their prose quickly and revise it effectively. This edition features new principle Earlier this year Pearson published the 12th edition of Joseph Williamsâ€™s Style: Lessons in Clarity and Grace. This is one of the best books on improving your writing style. Like many of the textbooks by Alister McGrath, it seems that the publishers enjoy changing a few things each year, calling it a new edition with an increased retail price. (Scott, Foresman published the first three editions in 1981, 1985, 1989; HarperCollins published the next two editions in 1989, 1994; Longman published an edition in 2005; now Pearson Longman has published editions in 2005, 2007, 2016 with co-authors for

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