LEARNING BY TEACHING
(Continued from page 19)

to a later transitional stage when he learned to sit at tables and listen, to now, where he teaches by revealing his own learning. The last words of the book indicate how Murray has changed over the years: "I am never sure, in fact, what has been learned. But I do know that learning is taking place, for I am learning, and my students are learning, and we are revealing our learning to each other."

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through the writing experiences at the end of each chapter keeps the writer's energies pointed at expressing the wholeness discovered by the "design mind." At the same time she encourages the writer's critical refining, revising, and editing left hemisphere or "sign mind" to cooperate in creating a piece of writing direct and truthful, exemplifying the recurrences and rhythms of thought and language, illustrating the power of image and metaphor, and embodying the tension of opposites.

Rico's book thus treats writing as a "natural" process, basing it solidly on the interrelated workings of both hemispheres. But her approach to writing is natural also in tying it directly to its childhood beginnings. Her chapter on the childhood origins of natural writing is central to the book. Later, as she explains the importance of language rhythms, recurrences, image, metaphor, and tension in creating the wholeness of a piece of writing, in each instance she emphasizes their childhood beginnings. The fresh whole power which is the genius of children's language from about two to seven ("Can't you see I'm barefoot all over") stems from the fact they "have few preconceived notions about what the world ought to be like, about how they should feel, about what they must do according to certain prescribed formulas." Her way into natural writing is through a recapturing of that innocence and wonder. The three stages in the use of language borrowed from a study of artistic development—"the innocent eye, ear, and hand, the conventional eye, ear, and hand, and the cultivated eye, ear, and hand"—are similar, she points out, to the stages of brain development. They also mark the stages in the use of writing: from "innocence of perception" through "conventional perception and expression" based on rules and correctness to a recovered innocence which reawakens "some of the ways we had of perceiving and expressing when we were children." I'm reminded of a sentence from a twentieth century Zen master: "In the beginner's mind (read innocent, eye, ear, and hand) there are many possibilities; in the expert's (read conventional) there are few." Returning to the source, to that beginner's mind, is what Rico, first through clustering and now through Writing the Natural Way, is all about.

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Book Review

WRITING THE NATURAL WAY
by Gabriele Lusser Rico
J.P. Tarcher, Inc., 1983

Gabriele Rico's Writing the Natural Way is not another handbook on writing. Her book proves to be something much more surprising and wonderful. The process of clustering is the book's foundation, and, up to now, her fundamental contribution to the teaching and learning of writing. Building out from that technique, Writing the Natural Way shows a writer how to tap the profoundly personal productive, generative right hemisphere of the brain, or "design mind" to use Rico's phrase, and how to remain faithful to its dynamics throughout the writing process.

Rico approaches writing always as a totality, never as a linear arrangement of separate skills. From the first tentative configuration of pre-clustering, to the surer focus of a second clustering, to the "trial web" on through various revisions and refinements to the final version, Rico

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