EXTRACTING A VOICE:
A SUGGESTION FOR TEACHING IPO ESSAY WRITING

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Abstract
In this article, I suggest a process for teaching writing to the students preparing for the IPO (the International Philosophy Olympiad) essay competition. My teaching process is based on Peter Elbow's theory of writing, which emphasizes that writing should contain the writer's real voice and respects both the writer and reader. Elbow's strategy is also called the binary strategy, as it focuses on the two primary skills behind all writing: creating and criticizing. These two skills work in separate ways and require different steps. I employ Elbow's writing strategy when teaching IPO essay writing. The IPO essay competition aims to develop creative and critical thinking, which also requires two types of writing: philosophical writing and second-language writing. Elbow's binary strategy, specifically his focus on the creating skill and criticizing skill, will be helpful for the aim of the IPO essay writing competition.

Keywords: Teaching, Peter Elbow, voice, philosophical writing, second-language writing

> ARNOLD.   When I was first working on your mind, I had a theory of consciousness...
> I thought it was a pyramid you needed to scale,
> so I gave you a voice, my voice, to guide you along the way.
> - (Nolan 2016: 00:09:56, *Westworld* S01E10)

> DOLORES. It was you. Talking to me. Guiding me. So I followed you. At last, I arrived here.
> DOLORES PRIME. The center of the maze.
> DOLORES.   And now I finally understand what you were trying to tell me.
> DOLORES PRIME. The thing you've wanted since that very first day ...
> DOLORES.   To confront – after this long and vivid nightmare – myself.
> And who I must become.
> - (Nolan 2016: 01:20:20, *Westworld* S01E10)

1. Finding Your Real Self: A Voice from Your Inner Mind

In the TV series, *Westworld*, there is a theme park named Westworld featuring androids in a "wild wild west" setting. These androids are called hosts and serve the same role as NPCs (non-player characters) in video games to the customers in the park. Later on in the show, some of them find their real selves, achieve self-consciousness, and try to escape from the park.

There are numerous TV series and movies featuring a main character who is an android with a human-like mind and self-consciousness. Though this is a very common story in science fiction, what strikes me about *Westworld* is the metaphor of inner voices. In the journey of finding their real selves, the androids first discover their inner voices, which represent their self-consciousness. Arnold, one of the founders of the park, wanted his androids to develop self-consciousness and embedded his voice into them when he was working with their minds. Some of them started to listen to his voice as they develop their minds. At first, the androids believed this was the voice of God. Later, when developing a full human-like mind with self-consciousness, they recognized the voices as their own inner voices from their own minds. Dolores, one of the oldest androids in the park, is the first android to recognize her voice. She realizes that the voice, which she thought of as Arnold's, is the inner voice of her mind. The voice she heard in her head is in fact a dialogue with Dolores Prime, another version of herself. These two voices, of Dolores and Dolores Prime, finally combine to form one full consciousness. Being able to recognize the voice of one's inner mind is the most important condition for the androids to attain human-like minds. This is the way to escape the maze on the journey of mental development and find one's true self.

2. Voice and Writing

If discovering one's inner voice is akin to finding one's true self, then writing, which expresses one's thoughts, should contain one's inner voice. We remember, ponder, sort out, and organize what we have experienced and what we have in mind through talking to ourselves. Through this inner voice, we give meaning to what is in our mind, just as we do when keeping a diary. When writing, we try to psychically express our inner voices and, afterward, we read our writings with our inner voices. In short, writing is the process of translating one's inner voice into written words. It is a journey to express what you want to say with your inner voice.

However, putting the inner voice into writing is not an easy job. Sometimes, there are too many thoughts in one's mind to the point that one cannot figure out what one wants to say or one cannot decide one's own position. There are also times when one cares too much for the future reader, selecting words too carefully, and cannot properly concentrate on the personal act of writing. Other times, after all the agony of the writing process, one rereads the piece and realizes that what is on the page simply does not make sense. We all have this kind of experience. So, what sort of writing shows one's true self and one's real inner voice?

> Now spoken sounds are symbols of affections in the soul, and written marks symbols of spoken sounds. And just as written marks are not the same for all men, neither are spoken sounds. But what these are in the first place signs of – affections of the soul are the same for all, and what these affections are likenesses of – actual things are also the same. (Aristotle 2002: 16 a3)

The above quote from Aristotle affords us a glimpse into the relationship between voice and writing.[1] Spoken sounds are one's voice, including one's inner voice and actual speech. These

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[1] This quote was one of the four quotations from the 24th International Philosophy Olympiad essay competition

expressions are about what is in one's mind, as they are symbols of "affections in the soul", containing one's emotions, thoughts, and experiences. Written marks represent one's voice and what is in one's mind. Thus, one's inner voice reflects what is in one's mind. In turn, writings reflect the inner voice of the writer. The three are all connected and different from person to person, as everyone has different inner voices and thoughts.

In the field of writing education, Peter Elbow theoretically developed the above idea of the relationship between voice and writing. He is often classified as an expressivist (Ward 1994). As an expressivist, focusing on the writer in the writing process, Elbow considers writing to be the process of expressing the writer's inner space, experiences, and self. Writing with the writer's real voice is, Elbow argues, writing with the experiences of the writer (Elbow 1998). Whether the experiences are direct or indirect is not important. What is important is for the writer to *experience* the thoughts and experiences *again* in her head, when she is writing.

Furthermore, while many expressivists focus only on the writer, Elbow takes both the writer and reader into consideration, which distinguishes him from some of his contemporaries (Ward 1994). In addition to the writer's journey of finding her real self, the reader is another important part of writing. If writing represents the real inner voice of the writer, then writing not only makes the writer experience her thoughts again, but also makes the reader engage with the writer's experience. Writing with one's real voice and power is what makes the writer experience what is in her mind again, delivers her experience to the reader, and involves the reader in the journey.

3. Peter Elbow's Binary Strategy of Writing

So, how can one write with one's real voice? Elbow emphasizes the mutual operation of two skills: the skill of creating and the skill of criticizing. The creating skill is a skill for free writing and brainstorming, producing as many sentences from the writer's mind as possible. The criticizing skill is a skill for revising, editing, proofreading, and self-censoring one's own writing in terms of form and content. These two skills are equally important in writing. What Elbow discourages, however, is trying to force both skills to work at the same time.

During the brainstorming stage, when the writer is getting ideas, if the writer is also revising, she will be unable to write what she wants to say because of self-censorship. *Should I write this sentence? Can I use this word? Can I get a good grade if I defend this position?* When the writer obsesses over these sorts of cautions, she is too careful to write what she really wants to say. Many obstacles are blocking her from raising her real voice. On the other hand, if the writer freely puts what is in her head onto the page, the writing will probably become a mess with a lot of grammatical errors, less logical structures, and lose concepts. Without proper revision, the writing will not even attract the reader's attention. Hence, Elbow suggests dividing each skill.

The early stage of writing requires the creating skill. In this stage, Elbow suggests free writing. He advises doing writing exercises "at least three times a week" without stopping (Elbow 1973: 3). The writer can even write a sentence like "I do not have any thoughts right now" or "I do not know what to do." Freewriting exercises help the writer figure out what she

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held in Ghent, Belgium in 2016.

is most interested in and choose a topic. When freely writing what is in her mind, according to what her inner voice says, the writer can naturally think of what interests her. Moreover, as there is no censorship or restriction, the writer can allow herself to be absorbed in her thoughts so that she can experience them vividly again. This will lead to expressions and sentences coming out in her real voice. Even if her line of thought is sometimes off track, the writer can keep a record of those "outlying" thoughts and rewrite what she produces in the process. This stage of writing is about "the believing game" (Elbow 1973: 147). When playing this game, the writer must believe that the various ideas in her mind are all true, which helps her avoid excluding any position without careful examination before deciding which to defend. In the believing game, the writer can choose her position among many different ones or create her own viewpoint by combining the merits of several different standpoints. Freewriting exercises help enrich the writer's voice.

After these freewriting exercises, during the stage of revising, the skill of editing takes the forefront. In this stage, Elbow suggests using the writer's outer voice. The writer should try to project herself into the reader's mind. Reading one's writing aloud actually helps the writer to understand how the reader will think and to find errors that were dismissed during the writing process. Reading aloud also helps the writer revise the punctuation, as the writer can imagine the reader's voice by concentrating on the rhythm and breathing. At this stage, unlike the believing game, "the doubting game" is at play. In the doubting game, the writer detaches her position, reconstructs her arguments, and takes the opposite position to criticize her arguments. In contrast to raising her voice during the freewriting exercises, taking the voice of the other party needs to be done in this stage. The writer's voice is changed to the imagined reader's voice. Through this stage, the writer can revise the writing's structure and strengthens her arguments. Nevertheless, taking the reader's voice does not mean suppressing the writer's own voice. Instead, through imagining the reader's voice, the writer's voice becomes clear and easier to deliver.

Furthermore, though it is essential to distinguish the stage of creating and the stage of revising, Elbow does not deny that writing is a recursive process. Writing is not linear. The writer can write the second chapter of a book while writing the first chapter, perform freewriting exercises for the third chapter while revising the second chapter, or go back to the first chapter and revise it. However, the writer must concentrate only on one stage: creating or criticizing.

Elbow's notions of "growing" and "cooking" demonstrate the recursive process of writing. Growing corresponds to the creating stage, while cooking corresponds to the revising stage. Both the growing and cooking stages occur in repetition until the piece of writing is completed. Growing refers to the early stage of writing (freewriting exercises), as well as all stages of developing ideas. Thus, growing can be called "a developmental process" (Elbow 1973: 42).

You believe X. You write out your belief or perception or argument that X is the case. By the time you have finished you see something you didn't see before: X is incorrect or you see you no longer believe X. Now you keep writing about your perplexity and uncertainty. Then you begin to see Y. You start to write about Y. You finally see that Y is correct or you believe Y. And then finally you write out Y as fully as you can and you are satisfied

with it. (Elbow 1973: 22–23)

At first, the writing process begins with the belief of X. Then, it ends with Y. This does not mean you were initially wrong or that something went off track during the process. X has just developed into Y. Through this process, the writer can discover how her idea evolved. In growing, it is good for the writer to do as many freewriting exercises as possible. It is also helpful for the writer to have conversations with herself, using her inner voice. For example, when the writer feels the word she has just written is not the right one, it can be useful to ask herself why she feels this way and how she discovered that she does.

The process of cooking requires "getting material to interact" (Elbow 1973: 73). It is a process of connecting ideas to words. In cooking, Elbow advises the writer to make a distinction between the time for thinking and the time for choosing words and typing them onto the page. After ten minutes of thinking, for the next ten minutes, the writer must only type her thoughts.

In writing education, a teacher who teaches writing also takes on a specific role as the reader in each stage to offer proper responses to the students. Elbow suggests three specific kinds of reader responses: "sharing, but no response", "response, but no criticism or evaluation", and "criticism or evaluation" (Elbow 2000: 29). In the early stages of writing, the teacher can engage in the believing game and take the role of a reader who supports the students. Though she has the authority in the class, as an audience member, the teacher becomes an ally in this stage. Her responses in this stage are "sharing, but no response" and "response, but no criticism or evaluation." This will help the students develop their own ideas in a free and safe setting. In the later stage of writing, the proper response of the teacher is "criticism or evaluation", as she is a participant in the doubting game at this point. However, participating in the doubting game does not mean discouraging the voice of a student nor intervening in the writing process. The teacher's role is only to offer the voice of an imaginary reader.

Elbow's binary writing strategy takes both the writer and the reader into account: the writer can develop her voice through the creative aspect of writing while ensuring the final piece of writing will have the proper readability for the reader. The writer can figure out what she wants to say and revise her writing by imagining the voice of the reader. In the end, the writing will allow the reader to combine her own voice with that of the writer. Just like Dolores's voice joins with Dolores Prime's voice to allow her to become complete.

4. The Meaning of Teaching IPO Essay Writing

I think, with some supplementations, Elbow's binary strategy for writing can provide us with a useful method for teaching writing for the International Philosophy Olympiad (henceforth, IPO) essay competition. This is the case because Elbow's strategy incorporates some of the characteristics required by the IPO essay.

The IPO essay competition is a contest of philosophical writing on the high school level. The competition requires one of the most challenging types of writing. Each student needs to choose one of four given quotations and begin writing. To do this, each student first must fully understand at least one of the quotations. Based on the selected quotation, the student should decide which philosophical issue she will discuss and what her own position is on that issue.

She then must offer logical grounds for her position. The writing should be done in the allotted four hours. After that, the international jury will evaluate her final piece of writing under the five main criteria of "relevance to the topic, philosophical understanding of the topic, persuasive power of argumentation, coherence, and originality" (International Federation of Philosophical Societies and UNESCO 2019). To make things more challenging, IPO requires each student to write in a language other than her native one, among the following four official languages: English, French, German, and Spanish.

With the requirements of the IPO essay competition in mind, teaching students how to prepare for the competition has a few distinctive characteristics. First of all, what distinguishes an IPO essay from other essays is that it requires two aspects: philosophical writing and second-language writing. For each aspect, a teacher who helps the students prepare for the IPO essay competition must also prepare a proper method of instruction. Above all, the teacher must teach philosophical writing. That is, she must help the students understand quotations from various pieces of philosophical literature, develop their critical minds to choose a philosophical issue as a writing topic, and offer exercises to boost their logical skills. On the whole, the teacher's guidance should help the students develop their philosophical, logical, and critical thinking. Next, the teacher must also be able to offer guidance for second-language writing. For students whose native language is not English, their second language is typically English. In this case, unless the students who qualified as IPO participants are bilingual, the teacher must know how to teach English as a second language (henceforth, ESL) writing.[2]

Moreover, the students are representatives of the delegation of each participating country. This means that the students already passed their national competition and have the necessary skills in both philosophical writing and ESL writing. Each of them is one of the most exceptional students from each country. In other words, the teacher who guides them must be able to help them excel even further in both types of writing. In addition, the students preparing to participate in the IPO are likely dealing with particular and unique situations. As they are the representatives of each delegation, qualified in a national competition, each student likely lives in different areas of the country. Sometimes a student lives in one region, but goes to school in a different region (or even in a different country in a different time zone) and lives in a dormitory during the school year. The IPO rules allow each delegation to have only two participating students and each host country may have up to ten students. Thus, a small number of students are likely scattered across different areas in a single country. These spatiotemporal conditions make it hard for teachers to educate them in the form of a class, as it is difficult for the teachers and students to gather, read each other's writings, and give each other comments.

These characteristics create a unique situation for teaching IPO essay writing. In other words, teaching IPO essay writing should be a high-level educational opportunity for a few excellent students, but, at the same time, the process has spatiotemporal restrictions. Nevertheless, there is an advantage to these circumstances. As the number of students per nation is at most ten, the teacher can more carefully focus on each student's writing. Also, after the national competition, the teacher has three to six months to prepare the students, which is plenty

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[2] In this article, I will restrict the discussion on second-language writing to ESL writing. I believe, however, the suggestion I offer below will be effective in second-language writing in languages other than English.

of time to offer the students thorough feedback to develop their writing skills.

Finally, there is the most important characteristic of teaching IPO essay writing: it should respect the spirit of IPO, which is to offer an opportunity for a valuable writing experience. "To contribute to the development of critical, inquisitive, and creative thinking" is one of the official objectives of the IPO essay competition (International Federation of Philosophical Societies and UNESCO 2019). Though some students just want to receive a medal from IPO and improve their chances of university admission, there are many experiences that IPO can offer the participating students, including the tour program from the hosting country, meeting new friends from around the world, and special high-quality lectures. Experiencing the entire process of developing and finishing a piece of philosophical writing, above all things, is the most valuable part of the IPO competition. If a student prepares to participate in the IPO competition, she will have the opportunity to develop her own ideas and complete a philosophical article. To participate in IPO is a rare experience and, through this rare experience, a student can have an opportunity and freedom to reflect on her own philosophies, think freely and critically, and engage in the self-discovery process. From the beginning of the preparation process to the moment each student disembarks from the plane in his or her homeland after the competition, I wish for every participating student to have the experience of writing with her or his own voice.

5. A Way of Teaching IPO Essay Writing

Elbow's writing strategy corresponds to the objective and characteristics of IPO essay writing. I suggest that the two aspects of IPO essay writing, the philosophical side, and the ESL side, should employ Elbow's binary strategy. On the whole, the complete essay should contain the student's real voice – what she wants to say and why she thinks that way. In the process of teaching writing, specifically philosophical writing, the believing game and creating skill should first work, followed by the doubting game and criticizing skill. For ESL writing, it is helpful to use the doubting game and criticizing skill. In this section, I show you how to employ Elbow's binary strategy to the actual process of teaching IPO essay writing.

5.1 For Philosophical Writing

To decide the topic of the essay, the student needs to figure out what kind of philosophical issue she is most interested in and what her position is on that issue. In this brainstorming stage, the teacher needs to help the student develop philosophical ideas. The teacher's role is to be "a safe audience" that does not criticize, but engages in dialogues and conversations with the students. The teacher should act as a supporting ally in the believing game. Meanwhile, the student should be working towards developing the creative skill.

The teacher can assign as many freewriting exercises as the student can handle. These exercises do not need to be lengthy, complete essays, nor do they need to be done in a second language. It is okay for the student to write only a few sentences every day in her native language. It is also okay for her to text short messages about her ideas to the teacher. As the student likely lives far away from the teacher, conversations can happen through email, online chat, or video chat. However, these exercises should be done regularly. For example, the student

should write down her ideas every day, then collect and send them to the teacher two or three times per week. After receiving these freewritings, the teacher can give the student feedback without correcting or criticizing them. Though it is okay to start with everyday subjects or other fields outside of philosophy, the freewriting exercises need to continue until the student finally narrows down her philosophical interest to two or three issues. This process can last from two or three weeks to maximally a month.

The two crucial things are to (1) create a safe zone for the student to think freely and feel safe enough to say whatever is on her mind and (2) for the teacher to have actual conversations with the student. The interaction between teacher and student should be like free texting with a friend. Instead of correcting sentences or refuting the student's ideas, the teacher should respond only by throwing new ideas to the student, encouraging her, and letting her know about other reading materials to expand and develop her thoughts. For example, one of my students asked me via text what the meaning of my life would be if God or some other superior being determined my life. Another teacher and student joined our group chat and our conversation expanded to discuss many different topics. Our list of topics was: whether free will is a necessary condition for a happy life, whether free will is one of the natural characteristics of human beings, how to define a happy life, how to define a meaningful life, and what the relationship is between free will and knowledge about the consequences of life. While the student started the conversation with a discussion of free will and determinism, I started by discussing the meaning of life and happiness. At the end of our conversation, we figured out how we each started our lines of thought and the teachers suggested some reading materials to the students, including ones about free will. The example list of the reading materials is the following.

1. For starters, as our discussion included many subjects, I recommended some dictionaries of philosophy and some books on the history of philosophy.
    - Audi, Robert, ed. (1995), *The Cambridge Dictionary of Philosophy*. Cambridge: Cambridge University Press.
    - Blackburn, Simon, ed. (2005), *The Oxford Dictionary of Philosophy*. Oxford: Oxford University.
    - Craig, Edward, ed. (2005), *The Shorter Routledge Encyclopedia of Philosophy*. London: Routledge.
    - Korean Society of Modern Western Philosophy, ed. (2001), *Modern Western Philosophy*. Paju: Changbi. (in Korean)
    - Korean Society of Modern Western Philosophy, ed. (2004), *Ten Issues of Modern Western Philosophy*. Paju: Changbi. (in Korean)
    - Honderich, Ted, ed. (2005), *The Oxford Companion to Philosophy*. Oxford: Oxford University Press.
    - Scruton, Roger (1994), *Modern Philosophy: An Introduction and Survey*. London: Bloomsbury Reader.
    - Urmson, J.O. and Jonathan Rée, ed. (2005), *The Concise Encyclopedia of Western Philosophy*. London: Routledge.

2. For the subject of free will and the happiness of life in general,
  – Kane, Robert, ed. (2011), *The Oxford Handbook of Free Will*. Oxford: Oxford University Press.
  – O'Connor, Timothy and Franklin, Christopher (2020), "Free Will," *The Stanford Encyclopedia of Philosophy*, edited by Edward N. Zalta. https://plato.stanford.edu/archives/fall2020/entries/freewill/.

3. Some references mentioned during our discussion are
  – *Ethica Nicomachea* by Aristotle
  – *Kritik der praktischen Vernunft* by Immanuel Kant

(There are several translated versions of these books. I recommend the ones translated into the students' native language.)

After deciding upon a topic, the student started to write the actual essay. In this stage, both the growing and cooking elements of Elbow's strategy are at work. For growing, the first thing the student should do is freely write down whatever is in her mind. But, in this stage, unlike the brainstorming stage, she needs to write down at least one page within the range of the topic she chooses and send that writing to the teacher at least once per week. In this phase, there are more time intervals and more writing than during the brainstorming stage.

At this point, the teacher's role should also be different than it was during the earlier stage. The teacher should now become a criticizing reader to help the student develop the thought into a proper argument. The teacher should advocate for the opposite position of what the student is defending without discouraging the student's voice or making the student feel embarrassed. This stage corresponds to the cooking process and the criticizing skill.

In this stage, providing feedback in the form of a letter is helpful. Finkel (2000) says that writing a letter to evaluate and criticize student's essays has some advantages. The letter contains both the advantages and disadvantages of the essay. Starting with the advantages makes the student believe that the teacher is faithful and the evaluation is fair. In addition, writing a letter is a form of conversation, just like texting in the earlier stage. Unlike mere proofreading, writing a letter makes the teacher mindful of the student. The student who receives the letter will feel relatively comfortable reading the letter, compared to reading proofreading notes. I also believe that writing a letter to the student has a few more advantages specific to teaching IPO essay writing. First, writing the letter as an email does not have spatiotemporal restrictions. Second, as Elbow strongly suggests that the stage of the creating skill and the stage of the criticizing skill should be separated, writing a letter to the student helps separate these two stages. Unlike corrections made directly on the essay with a red pen, a letter with feedback is physically separated from the essay itself. Feedback in the form of a letter does not intervene in the essay. This will give the student time and space to think about the essay before the revising stage.

Then, what should the letter contain? The letter should guide the student to build a logical

argument. If there is not an explicit form of argument in the student's essay, the teacher can help the student form an argument from the draft. With the earlier example of the conversations about free will, I showed my students how to extract an argument from one of our conversations.

(1) If *S* can make free decisions in her life, then her life is meaningful to her.
(2) As long as *S* does not know whether her life is determined and, if it is, how her life is determined, *S* can make free decisions even if her life is fully determined.
(3) *S* does not know whether her life is determined and, if it is, how her life is determined.
(4) (from 2 and 3) *S* can make free decisions.
(5) (from 1 and 4) *S*'s life is meaningful to her.

The first premise is about how free will and the meaning of life are related to one another. The second premise connects the range of one's knowledge to one's free will. It seems there is a relationship between the range of one's knowledge about one's life and exercising free will. The third premise is a new claim that one's knowledge about one's life is limited. The fourth premise uses the second and third premises to form a conclusion.

Notice that it is not important whether the argument is valid or persuasive. The important result is that constructing our conversations into the form of an argument led to additional questions. For example, the teacher can ask the student if the argument is the one that she wants to defend. The argument can also trigger other questions. As the first premise is a conditional sentence, one of the students asked about a person who is living a meaningful life but does not make free decisions, and how we can define "a meaningful life." As for the second and third premises, another question popped up about whether it is *good* to have epistemic limitations on our lives. The point is, showing how to construct an argument offers the students an opportunity to clarify the notions they are discussing and helps them to specify their own position on the issue.

Next, if there is an explicit form of an argument that the teacher can find in the student's essay, the teacher can check the logical structure of the argument. Mogck (2008) offers us a useful guideline for philosophical writing. The teacher can also share this kind of checklist with the students.

– What is the conclusion you want to demonstrate?
– What are the premises from which your conclusion follows?
– How are you going to show that your conclusion follows from those premises?
– How are you going to show that your premises are true? (Mogck 2008: 12)

The teacher can ask these four questions directly to the student, but can also point out if one of the premises of the student's argument seems untrue or does not follow the other premises.

Mogck (2008) provides us with four ways to criticize an argument: (1) "show that the conclusion does not follow from the premises", (2) "show that one or more of the premises is false", (3) show that the argument is valid, but that "its validity is uninteresting because the

argument is circular", (Mogck 2008: 25) and (4) show that the premises of the argument are so restricted that only those who are "perhaps too closely related to its ultimate conclusion" accept the argument (Mogck 2008: 27). These strategies are effective for criticizing an argument. Notice that directly defeating the student's argument is not the teacher's job. Instead, the teacher's job is to point out the possible strategies that can defeat the argument.

All of these procedures are part of Elbow's cooking process. They are meant to help the student strengthen her argument and make her voice louder and clearer. The entire process of receiving the student's essay and writing a letter to the student as feedback can be repeated until the essay is completed.

5.2 For Second-Language Writing

For second-language writing, the cooking process and criticizing skill are essential during the final stage. If the teacher criticizes the linguistic aspects of the essay, such as sentences, words, grammar, and style, during the growing and cooking process of the philosophical writing stage, the student might feel so embarrassed or intimidated that she cannot comfortably express what she wants to say nor develop creative and critical thinking. Thus, proofreading for second-language writing should be saved for the very last stage, temporally separate from all other exchanges on content, even though the student started writing in her second language in the first place. It would also be useful for another teacher, who is more capable of second-language writing, to take the responsibility of proofreading the student's essay at this point. In this way, the processes of philosophical writing and second-language writing can be more clearly separated. Either way, proofreading by correcting grammatical errors and providing comments on the sentence structure is the most basic job of the teacher who assists with the second-language writing portion.

Besides teaching basic-level second-language writing, during this last stage of writing, I suggest that the teacher instruct the students in various theories of style in the English language. There are two reasons for this. First, as I mentioned earlier, the students who prepare to participate in the IPO are qualified, exceptional students who passed their national competitions. This means that they understand the basics of second-language writing, including grammar and sentence structure. Thus, they need more than grammatical corrections for their second-language writing. Second, style makes the essay more readable. Learning about styles is a part of taking on the role of the reader. To place oneself in the reader's position is a valuable experience for the students, as doing so can stimulate the students' own creative thought processes. As mentioned in the earlier section, to imagine the reader's position is helpful during the logical exercise of philosophical writing. This practice is also helpful during the stylistic exercise of second-language writing and makes the students thoughtfully consider their readers.

By teaching various theories of style, I intend to let the students know there are many options and offer them many sources to consult. Many prominent materials for teaching style are neither absolute nor perfect. For example, some of the students are used to taking the advice of style education from guides like *The Elements of Style* (Strunk and White 2000) or *Style: The Basics of Clarity and Grace* (Williams and Bizup 2015). Many of the students have encountered those materials in their writing classes before preparing for the IPO essay writing competition. Those

materials offer some useful tips for writing in English, such as avoiding nominalization and passive voice, finding a verb's hidden subject, and putting new information in the last part of the sentence. But Williams himself found that teachers actually prefer the nominal style to the verbal style when they evaluate students' writings (Hake and Williams 1981). This means that to get a good grade in school, it is usually a better strategy *not to follow* Williams's advice on style.

I am not saying that those prominent materials are wrong. Instead, I insist that the teacher should lead the students to meta-criticisms on those materials, so that they can choose their own style for their own reasons. To do this, the teacher may introduce some other materials on style and rhetoric or offer precise feedback on specific sentences with more than two alternative sentences. The best teaching method at this point would be a combination of the earlier processes: writing a letter to the student and performing traditional direct proofreading using the "red pen" method. Basic proofreading can be provided with the latter method, while, with the former, the teacher can offer the students a list of references for style and rhetoric. Through this process, the student can expand her choices of style and choose the right one for her essay.

Finally, Elbow's strategy of reading the essay aloud with one's actual voice is also helpful in second-language writing because doing so helps the student find the rhythm of the sentences and determine the proper punctuation. During the final stage of writing, the teacher can ask the student to read her essay aloud, record it, listen to it, and send it to the teacher. Through this exercise, the student can figure out how her sentences flow and revise the essay to be more readable.

6. Conclusion

I have suggested a new way of teaching IPO essay writing, based on Peter Elbow's binary strategy of writing. I employed Elbow's strategy because it is apt for the two characteristics of the IPO essay: philosophical writing and second-language writing. Elbow's definition of writing (finding one's real voice) is also a proper method for the aim of IPO essay writing. For Elbow, writing is an inner conversation through one's voice. In the growing process, with the creative skill working, the writer enhances her voice. In the cooking process, with the criticizing skill working, the writer takes on the role of the reader by imagining the reader's voice. When teaching IPO essay writing, the teacher can take the reader's voice and help the student develop their creative and critical thinking. Through philosophical reflections and diverse conversations with the teacher, students can figure out what their philosophical interests are, develop their voice on philosophical issues, construct arguments around their positions, find the flaws of those arguments, and strengthen those arguments. As for second-language writing, the teacher can offer the students many options for the style of their essays so that they can expand their stylistic options for writing and edit their own essays.

I came up with this suggestion because I hope that the whole experience of participating in the IPO essay competition will be a valuable and useful experience for all the partaking students. I also hope that, thanks to this rare opportunity, I can provide them with as much knowledge as possible that they could not get through other forms of education.

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