INFORMATION TO USERS

This material was produced from a microfilm copy of the original document. While the most advanced technological means to photograph and reproduce this document have been used, the quality is heavily dependent upon the quality of the original submitted.

The following explanation of techniques is provided to help you understand markings or patterns which may appear on this reproduction.

1. The sign or "target" for pages apparently lacking from the document photographed is "Missing Page(s)". If it was possible to obtain the missing page(s) or section, they are spliced into the film along with adjacent pages. This may have necessitated cutting thru an image and duplicating adjacent pages to insure you complete continuity.

2. When an image on the film is obliterated with a large round black mark, it is an indication that the photographer suspected that the copy may have moved during exposure and thus cause a blurred image. You will find a good image of the page in the adjacent frame.

3. When a map, drawing or chart, etc., was part of the material being photographed the photographer followed a definite method in "sectioning" the material. It is customary to begin photoing at the upper left hand corner of a large sheet and to continue photoing from left to right in equal sections with a small overlap. If necessary, sectioning is continued again — beginning below the first row and continuing on until complete.

4. The majority of users indicate that the textual content is of greatest value, however, a somewhat higher quality reproduction could be made from "photographs" if essential to the understanding of the dissertation. Silver prints of "photographs" may be ordered at additional charge by writing the Order Department, giving the catalog number, title, author and specific pages you wish reproduced.

5. PLEASE NOTE: Some pages may have indistinct print. Filmed as received.

Xerox University Microfilms
300 North Zeeb Road
Ann Arbor, Michigan 48106

75-29,156

BRAZIL, James Michael, 1941-
ON TEACHING COMPOSITION AT THE COMMUNITY COLLEGE.

The University of Michigan, A.D., 1975
Education, higher

Xerox University Microfilms, Ann Arbor, Michigan 48106

THIS DISSERTATION HAS BEEN MICROFILMED EXACTLY AS RECEIVED.

ON TEACHING COMPOSITION AT THE COMMUNITY COLLEGE

by
James Michael Brazil

A dissertation submitted in partial fulfillment
of the requirements for the degree of
Doctor of Arts
(English Language & Literature)
in The University of Michigan
1975

Doctoral Committee:

Dr. Timothy G. Davies, Chairman
Professor Alan B. Howes
Professor Jay L. Robinson
Dr. Rowena M. Wilhelm

DEDICATION

"you too, archibald,
together with your funny-
writing buddy, e.e.,"
he said, "just allow me to
dedicate this thing
(hypocritically trying not
to slip into sentimentality
while wallowing in the stuff)
to my mother, ann,

who could teach

anybodyanythingtheyeverwantedtoknow

about courage

and to my wife, peggy,

who could

dothesame

about love;

<u>then</u> (and only then) will i
worry about such things as
time, chilly autumns, and half-
forgotten images of hopscotch,

lame-

footed
balloonmen,
etc.,
in the springtime. . . ."

ACKNOWLEDGEMENTS

I am a plagiarist. I am a teacher. Let me explain the "plagiarist" part first. . . . I am an avid reader--always have been--and the ideas I read (and even the styles and tones and phrasings they are written in) often stick in the back of my mind, only to turn up months or years later as "my own" ideas or style. I think the first thing I stole was the "Roses are red, violets are blue" poem when I was in first grade; I kept the first three lines of the quatrain as they were and changed the last line to, "And Mrs. Clark is too!" Now Mrs. Clark didn't yell at me, or give me and "F" on the poem, or make me write "I will not steal someone's work again" on the blackboard. You see, she was a teacher--a damned good teacher. She knew that words and ideas and phrases don't belong to anyone in particular, but to everyone in general and that you don't encourage a child to learn anything by overwhelming him or her with criticism and negativism.

So she was pleased with my poem--or at least she pretended to be pleased--and I'll be damned if I wasn't tickled because pleasing her was pretty important to me then, as important as her pleasing me. I don't think I even thanked her for being a good teacher, but if I didn't, I should have long before this. Because it wasn't a particularly

good poem, even for a six-year-old farm boy who probably smelled like the barnyard more often than he did of roses or violets. She had probably seen poems by other kids which were much better, but she never let on that she did because she probably knew that I had done the best I could do at that particular point in time, and she probably also knew that it would be senseless to judge one child's work by another.

So she encouraged me, and I've been plagiarizing ever since. And I'm not remorseful about it either. You see, I steal only the best of what has been written or thought; I've stolen from Plato, from Aristotle, from Shakespeare, Thoreau, Dryden, and thousands of other famous and not-so-famous writers and thinkers. It would be impossible now to say that this idea or that belief was originally mine or someone else's. And to tell the truth, I really don't much care; it is mine now. If the idea did belong to someone else, and he wanted to keep it for himself, he shouldn't have put it out there where I could get my hands (or my head?) on it.

But I've also stolen from my teachers: from the "good" ones I've stolen what basic attitudes, values, approaches, and knowledge I now use in my own teaching, and from the "bad" ones I at least learned (often bitterly) what not to do or be. People learn from, and emulate, other people whom they respect; and in that sense, what I have learned from the "good" teachers--from the elementary to the doctoral

level--is more than the sum of the subjects they taught in the classroom. In a very real sense, I have stolen part of them.

But a teacher is a giver; that is his or her function in life. The "good" ones know that they must give more than knowledge, more than a few (or even many) facts on a given subject; they must give their time and patience (for which they aren't paid) and their respect and concern (for which they often aren't thanked). And they have to be happy with the successes they see which are a result of their teaching and accept that as payment for their work.

It wouldn't be too difficult for me to pinpoint some of the writers and thinkers I've stolen from to complete this project: there's Donald Lloyd, Macrorie, Toffler, Bailey and Robinson, Kenneth Boulding, William Labov, Robbins Burling, and Bradford Arthur, to name just a few. And I thank all of them for sharing with me what they know. I often didn't accept (and maybe didn't understand) all that they said, but I thank them for putting it out there for me to look at and take if I wanted.

It would be more difficult, however, to pinpoint which attitude or belief or strategy I stole from which "good" teacher I had--because I've had a lot of them and I wouldn't want to miss anyone in an "honor list." I just hope they see a little bit of themselves in this project (or in me) and accept that as proof of my gratitude.

But I did single out Mrs. Clark, who taught me for

five years in a single-room, multi-grade country school, for special notice as my first "good" teacher, and I would be remiss if I didn't single out Dr. Timothy Davies, Director of the Doctor of Arts in English Program at the University of Michigan and chairman of my committee, as a more recent example of a "good" teacher. I could list (at the risk of boring the reader) all the things he has done and all the personal qualities he has and all the times he has been someone above and beyond the call of duty--but I won't. Just let me say, "Thank you, Tim; you're a teacher."

And there are others to be thanked; there are the members of my committee--all "good teachers"--Drs. Alan Howes, Jay Robinson, and Rowena Wilhelm, who have had insightful comments, or challenging ideas, or personal qualities which I have taken. And finally, there are the people who started the Doctor of Arts in English Program at the University of Michigan, teachers and administrators--many of whom I don't even know--who had enough vision to see that a new program was needed, who had enough creativity to put one together, and who had enough perseverance and clout to get it established.

PREFACE

The significance of the opening preposition in the title of this dissertation should not be overlooked: this project offers just one perspective out of many possible perspectives on the teaching of freshman composition at the community college level. It is not intended to be an all-inclusive statement on the subject or, for that matter, even a final statement of the one perspective which is advanced here.

Although I would like to think of the three chapters which follow as constituting an integral whole, each is, in reality, a self-contained unit which could be read separately. Chapter I is a historical study of the language standardization of the English language from the 1700's to the present, entertwined with a discussion of the linguistic insecurity such language standardization can cause.

Chapter II is a discussion of teaching composition at the community college level. Although it is partially based on some of the assumptions and language facts in Chapter I, it goes beyond the realm of language to touch upon such matters as affective education, pedagogical practices, and the grading system.

Chapter III is a description of a research project which attempted to evaluate two contrasting approaches to teaching freshman composition. Although it, too, is based on some of the assumptions and language facts from Chapter I--as well as some of the pedagogical assumptions of Chapter II--the reader would not necessarily have to read the first two chapters to understand it. The three chapters belong together in the sense that the first two chapters set forth the linguistic and pedagogical rationale for one of the teaching approaches evaluated in Chapter III.

TABLE OF CONTENTS

DEDICATION ii

ACKNOWLEDGEMENTS iii

PREFACE vii

LIST OF APPENDICES x

NOMENCLATURE xi

CHAPTER I: LINGUISTIC INSECURITY AND THE DOCTRINE OF CORRECTNESS 1

CHAPTER II: WHAT DO WE DO NOW? 53

What We Shouldn't Be Doing
What We Might Be Doing Instead

CHAPTER III: THE CLASSROOM EXPERIMENT 130

Variables, Student Gains, and Hypotheses
The Courses--College Descriptions and Tracking Procedures
Class Profiles--Demographic Data
Methods of Instruction--Their Contrasts
Methods and Instruments Used for Evaluation
The Results
A Final Word

APPENDIX 244

BIBLIOGRAPHY 302

LIST OF APPENDICES

I. COURSE OF STUDY 244

II. ENGLISH QUESTIONNAIRE 255

III. MOCK LANGUAGE QUIZ 256

IV. "PORPHYRIA" EXERCISE 257

V. DELETION EXERCISES 265

VI. JUMBLED SENTENCE EXERCISE 276

VII. JUMBLED PARAGRAPH EXERCISE 278

VIII. PARALINGUISTIC HANDBOOK 282

IX. BALES' ROLES, FISHBOWL, BUDGET EXERCISE . . 295

X. STUDENT EVALUATION OF COURSE 299

NOMENCLATURE

I hope that the reader will not find the following list of "definitions" forbidding and assume from them that the project itself is impenetrable. Most of the items listed here are, I think, also explained in the text itself; I list them here only as an easy reference point for those readers who might find an unfamiliar term or an unfamiliar use of a term.

affective education: that part of education which deals with feelings, interests, values, beliefs, and emotions.

cognitive education: that part of education which deals with factual knowledge, reasoning, and thought processes.

consonant cluster reduction: the tendency for speakers--especially a black dialect speaker--to drop a consonant sound in pronunciation when the consonant is a member of a consonant blend. For example, "walked" becomes "walk", "desk" becomes "des", and "kept" becomes "kep" when consonant cluster reduction occurs.

dialect: a variety of a language, such as a regional or social variety, with features which are shared by that regional or social group of people. The "New England" dialect and the "Southern" dialect are regional

varieties of English while the "Black" dialect is a social variety of English.

extra-linguistic factors: factors which are essentially outside the linguistic, or language, system, but which may affect language use. The fear of a social setting and lack of knowledge of a topic are two extra-linguistic factors which may affect language use.

fluency: generally, the ability to tap one's linguistic competence; fluency would include sufficiency, pertinency, cohesiveness, concreteness, and variety.

hypercorrection: the tendency of insecure users of a language to "overshoot the mark" in adhering to a prescriptive "rule" of that language. Hence, that person might say or write "hided" for the past tense of "hide" or consistently use "whom" (Whomever is responsible for this mess should clean it up) for both the subjective and objective case of that pronoun.

invariant "be": a prominent feature of the black dialect which implies a general or habitual state. "He always be fooling around" and "It be late when she get home" are examples of this usage.

linguistic insecurity: the fear that one's use of language does not measure up to an external norm of correctness. The conscious correction of one's own speech and the fear of writing are two manifestations of linguistic insecurity.

negative concord: the generative "rule" of a dialect or

language system for making a negative sentence. In one dialect--standard English--the rule may be to place the negative in the first possible position: "He didn't do anything." In another dialect--black English--the rule may be to not only place the negative in the first possible position, but also to make any following indefinites negative: "He didn't do nothing." The important point here is that both negative sentences are produced by the systematic nature of the dialect system.

paralinguistic features: those features which are attendant to the written mode of language. Thus, spelling, punctuation, and the use of mechanics are paralinguistic features, in that they are found in writing but not in speech.

prestige language features: those usages or language features which draw admiration from readers or listeners. For example, "I shall be there tomorrow" is generally more favorably regarded than "I will be there to-tomorrow," and "I am desirous of meeting him" is generally more favorably regarded than "I would like to meet him." Likewise, "He doesn't have anything" is more generally admired than "He don't have nothing."

register: a "level" of language usage adopted for a particular situation. For instance, the level of language used in scholarly articles is generally different than the level of language used in friendly conversa-

tion. Everyone has a range of these language uses and adapts the appropriate level to fit the situation.

stigmatized language feature: those usages or language features which draw general condemnation from readers or listeners. The use of such expressions as "irregardless" or "ain't" is stigmatized, as are most features of minority dialects.

terminal fading: a tendency of some speakers to "leave off" consonant sounds at the ends of words, such as "t" or "d" sounds. A black dialect speaker's "He walk all the way home last night" is an example of terminal fading.

zero -ed morpheme: the "missing" -ed or past tense marker which usually indicates the tense of a verb. "He stop to tell his friend something" is an example of a verb with the zero -ed morpheme (caused by consonant cluster reduction).

zero -s morpheme: the "missing" -s or first person present marker on the verb in a sentence like "He walk like a duck." This feature, like the zero -ed morpheme, is a common feature of the black dialect.

It is important to note that these features are the result of the systematic workings of a language system, not the result of sloppy language use.

CHAPTER I

Linguistic Insecurity and the Doctrine of Correctness

Introduction

"Which is correct, 'Invite whoever wishes to come' or 'Invite whomever wishes to come'?" I looked up from the card catalogue to discover that one of the librarians had been writing a personal note, had stumbled across a usage problem, and was asking her colleague for help. The second librarian frowned uncertainly and rolled her eyes back as if to project the two choices onto the ceiling in order to study them more closely. "Whomever," she finally said with authority; then less positively, she added, "at least it sounds better to me." The first librarian looked at her paper, hesitated slightly (perhaps torn between looking it up or not?), and finally agreed that "whomever" was probably correct.

Although this was obviously a minor incident in the lives of these two ladies, it struck me at the time of being a representative example of the linguistic insecurity that afflicts most people. Although well-educated (probably

at least a Master's degree) and firmly implanted in America's professional, middle class, these two librarians demonstrated the fact that success and education have their negative side also--that somewhere along the ascending path to suburbia and Miller's High Life, they had contracted the chronic, if not fatal, disease of fearing that their use of language did not measure up to some external norm of correctness.

This example, with only slight variations, could be found occurring in almost everyone's life. I can vividly recall when, as a young Navy Corpsman, I referred to a thin, frail patient as being "emancipated." The derisive laughter which followed almost drowned out my embarrassed explanation that I knew the right word, but had merely mispronounced it. While this incident was embarrassing, it was neither the first nor the last time that I was to be humbled by my failure to use "correct" usage or the "proper" pronunciation in the presence of some "authority."

Another, far more traumatic, incident occurred later when I was a college junior taking a fiction-writing course. I had spent an enormous amount of time and energy writing my first short story and was satisfied that it was a <u>good</u> story. I waited patiently for the instructor to return it, hoping that there would be comments which would encourage me to follow my desire to become a writer. Each class day that he walked into the classroom I could feel my heart pounding from anticipation that he would have the papers

with him. I should have regarded this two-week period as a reprieve, for when he did pass back the papers, mine had been graded "F+" with the single comment, "Weak on fundamentals." In the margins were many objections to my spelling lapses ("shimmy" for "shinny"), some typographical errors ("freinds" for "friends"), my ignorance of the verbs "lie" and "lay", my penchant for inserting an apostrophe into the possessive "its" (eight times in the paper), and my failure to insert a hyphen in an item like "100-watt bulb."

I was stunned, embarrassed, humiliated; I don't remember what followed in that class or even in my other classes that day. I do remember, however, feeling the anguish, the pain of such a rebuff, as well as anger: the man hadn't even bothered to comment upon the story itself. At first, I decided to drop the course (in order to protect a "good average" in my English major), but my determination to prove myself to that man prevailed in the end.

Only eight students of the original twenty finished that course--masochists all, for whom creative writing meant more that a "good mark" at semester's end. And we eight learned a great deal about fiction writing, for the instructor <u>did</u> know his business and <u>was</u> able to teach what he knew. Although we suffered some psychological damage in the process, the real tragedy of that course was that those who dropped were damaged more, with never an opportunity to prove to themselves (or the instructor) that they

too were capable of expressing themselves in writing. What I didn't know then was the fact that, like many professional writers, this instructor was convinced that someone couldn't pretend to write anything with any delicacy or sensitivity until he had first mastered "the basics" (read usage choice and proofreading skills) of the language--that there was only one correct way to use language, and that was the way "educated," or "professional" writers used it. Until a student learned those basics, this man felt, he or she should not be encouraged in creative writing, or for that matter, in any form of educational endeavor.

It would be impossible to guess how much linguistic insecurity that instructor caused in that and succeeding semesters, but the amount produced could be multiplied by tens of thousands like-minded, conservative English teachers across the country who were (and still are) determined to stomp out any deviation from the "rules" of English grammar and usage as "debased," "illiterate," and "uneducated."

The Doctrine of Correctness: Its Beginnings

That the forces of language standardization are so ubiquitous and so powerful in this country is not surprising when one considers the development and long history of the "doctrine of correctness" in the English language. As in so many other areas, the language of this country (along with attitudes and beliefs about it) was a direct import

from the mother country.[1] The English language had few proponents of standardization before 1700, with the exception of the anguish some philologists felt about words which were recent imports from a foreign language. One has only to peruse the writings of Shakespeare, Bacon, Sidney, and Milton to discover examples of idiosyncratic usage, diction, spelling, and punctuation before that time by prominent writers, and among other writers, the language was even less standardized. For example, "home" was frequently spelled "whome," "keep" was sometimes spelled "cep" and "particular" was variously spelled as "piticler," "piticlur," and "partickler."[2]

According to Sterling Leonard, the earliest demands for the standardization of English were in the areas of pronunciation and vocabulary, and it wasn't until Swift, Johnson, and Bishop Lowth took up the standardization call that grammar and usage were included. The flood of English grammar books which followed Johnson's dictionary were written both to "fix" the language against improprieties and "barbarisms" and to give "gentlemen" a "standard" on which to base their speech and protect their exalted status in life. One such grammar book proclaimed, "My Animadversions will intend to such Phrases only as People in decent Life inadvertently adopt."[3]

Although a few grammarians, notably Priestly, maintained that custom was the sole arbiter of usage--that language is an affair of compact--the overwhelming majority of

grammarians saw language as a divinely-instituted entity which was corrupted by man and must be restored to its original perfection. But if there was general agreement that the language must be protected from further decay, there was little agreement on just how the language should be "fixed." Some appealed to a "universal grammar" and attempted to torture English by the application of Latin forms and syntax; others, appealing to "reason" and "analogy", looked for parallels (many of them absurd) in English or looked to etymology and language history (as they then knew it) to determine what present usage and structure should be. Still others, either more honest or less studied than the rest, appealed to ipse dixit pronouncements--either their own or those of some other "authority."[4]

The resulting confusion of prescriptions, proscriptions, attacks, and counterattacks would be downright humorous if the pronouncements had not been taken so seriously or survived for so long. Such shibboleths as concluding an English sentence with a preposition or splitting an infinitive are ludicrous examples of "rules" resulting from the application of the grammatical proprieties of Latin to English, while other "rules" are the result of "reason" and "analogy" analysis. It was Lowth who decided that two negatives made an affirmative and who banned the use of the superlative to indicate one of two. Another personal judgement--that between "shall" and "will"--is said to be the result of a mathematician named Johannis Willis, who arbi-

trarily decided that such a distinction would make a definite improvement in the language.[5]

Leonard sums up the results of the mighty efforts of these 18th century grammarians by quoting Webster's observation that of the doubtful points of grammar, not half had been settled by Bishop Lowth and his followers, and that they introduced more errors than they corrected. Leonard concludes, "Their activities appear in perspective to have been a prodigious raising of issues already laid, and of points irrelevant and insignificant."[6] The result was that "specific hindrances to communication were constantly set up by an excess of zeal to make it serve its purpose better."[7] The ultimate absurdity was to be found in the writing styles of the critics and those who followed their admonitions:

> In the latter half of the [18th] century we come upon an excessively painful correctitude, a frequent resort to circumlocution and repitition . . . [by] writers [who,] fearful of censure by critics of their own ilk, examined their production word by word and phrase by phrase . . . in order to render everything perfectly parsable.[8]

By the end of the 18th century, then, the doctrine of correctness had been firmly implanted; it was no longer possible for a young gentleman to write with "a cheery disregard" for grammatical propriety (as one critic rather patronizingly said of Shakespeare). Since one could never assume that he was using a socially acceptable structure without first consulting one of the many grammar books,

linguistic insecurity was born.

The 19th Century

Unfortunately, the 19th century was to produce an even greater effort toward correctness and standardization. One of the fruits of the Industrial Revolution in the mid-1700's was the growth of a new class of people--a middle class--which was rapidly acquiring money and power but lacked historical roots and a sense of class identity. By the early 19th century, this new class was eager to divorce itself from the classes below and identify with the class above it. The social mobility and aspirations of the middle class were a perfect vehicle for the spread of prescriptive grammar:

> In their desire to attain a status to which they felt their new-found affluence and freedom entitled them, these people assumed an almost compulsive interest in English grammar. To them, language became a medium of social prestige, or, to use a modern term, a medium of upward social mobility. Toward this end, wealthy merchants and their wives employed tutors to inform them of the elegant modes of speech.[9]

The grammar book, originally written for the elite only, had now taken on a vast new audience, an audience which, in its social insecurity, was willing to grant it absolute authority. Lord Chesterfield could as easily be speaking for the middle class in the 19th century when he wrote of Johnson's dictionary a century earlier:

> Good order and authority are now necessary. But where shall we find them, and at the same time, the obedience due them? We must

> have recourse to the old Roman expedient in times of confusion, and choose a dictator. Upon this principle, I give my vote to Mr. Johnson to fill that great and arduous post. And I hereby declare, that I make a total surrender of all my rights and privileges in the English language, as a free born British subject, to the said Mr. Johnson, during the term of his dictatorship. Nay, more, I will not only obey him like an old Roman, as my dictator, but, like a modern Roman, I will implicitly believe in him as my Pope, and hold him to be infallible while in the chair.[10]

Crossing the Atlantic

Unfortunately for Americans, this prescriptive drive for correctness raged as violently on this side of the Atlantic as it did on the other, democratic principles and an illusion of a classless society notwithstanding. John Adams was just one of the early advocates for an academy for refining, correcting, and improving the English language in America.[11]

Noah Webster, a dominant figure in language matters in this country, was at first an early champion of the form of English used in America. He argued that description of the national language be based on American usage, not on that of England, and that the standard should be nationwide, not local; but Webster also contended that the standard should be set by the most enlightened (the educated) members of the country, not the most ignorant.[12] His early spelling books argued for less conventional spelling (that is, based on British convention), and he attempted to "improve" the spellings of some words according to his own

convictions.[13] Webster's views changed with time, however; he later modified his advocacy of a distinct American English and began using only conservative spellings in his dictionaries and spelling books.[14]

Most critics now find Webster's work as being far from liberalizing: "His determination to erect a national custom largely out of New England materials was laudable, but of a piece with his zeal in reforming pronunciations and word choices."[15] In effect, Webster's work was to encourage the doctrine of correctness in America as did his counterparts' work in England.

Lindley Murray's grammar book, most of it copied from Bishop Lowth, sold over one million copies in America before 1850. Other grammars in America were then merely copied from Murray's.[16] This uncritical acceptance of such dubious content encouraged equally uncritical, insecure Americans to accept it as truth; and as universal education spread in America, the faith in the absolute, rule-governed perfection of the English language spread with it. Lacking titles and an aristocratic heritage, socially-mobile Americans were willing to adopt language "rules" which would set them apart from their less privileged countrymen (or, in the case of the masses of immigrants who came to this country during the 19th century, eager to be Americanized in the great melting pot of democracy and affluence, to make them <u>indistinguishable</u> from their countrymen), and they looked to their cherished dictionaries and grammar

books for these rules. America was the land of opportunity, and the notion that anyone could become a wealthy gentleman if he worked hard enough was widely believed, as evidenced in the fiction of Horatio Alger. Alger's Ragged Dick was not only a blueprint of social graces and values to be adopted by the upward-striving person, but a linguistic treatise as well.

The 20th Century: Attack and Counter-attack

Although some 19th century philologists made statements in support of Joseph Priestly's early position that general usage was the sole determiner of language correctness, it wasn't really until the early 20th century that J. Leslie Hall documented this position with examples from literary texts and opinions of contemporary grammarians in his English Usage.[17]

It was also in the early part of this century that George Philip Krapp first enunciated in his Modern English the concept of language appropriateness. Krapp contended that custom was the only determinant of the standard--that Standard English is that usage which is recognized and accepted as customary in any given community: "What is defended as customary use by a community, or even by a single speaker, to carry the matter to its final analysis, is standard, or conventional, or 'right', or 'correct', in that community or for that speaker."[18]

Another attack against the doctrine of correctness

came in the form of Sterling Leonard's Current English Usage. Arguing the folly of forcing "the standards of a small, select coterie upon the great mass of students in our schools,"[19] Leonard contended that current usage, not ipse dixit pronouncements from the past, should be the criterion for language teaching in America's schools. To establish what current, acceptable usage was, the study was based on questionnaires which sought the opinions of linguists, teachers, editors, authors and businessmen.

Claiming the same criterion for language teaching, Albert Marckwardt and Fred Walcott attempted another study a few years later, this one based on recorded usage, rather than someone's opinion as to what current "acceptable" usage was or should be.[20] Although both studies attempted to liberalize the doctrine of correctness by expunging archaic rules from handbooks and classrooms, they were not really reports on general usage, but of "cultivated" usage and opinion.

It was Charles Carpenter Fries who ultimately rejected the absolute rules of the grammar books and the polls of "educated usage" users to advance a different version or statement of general usage, based on the spontaneous usage of the people who carry on the important affairs of the country. His American English Grammar was a study of this informal, general usage, which culminated in Fries calling for the teaching of an informal standard English in the classroom--a stand which he was later to modify by

stating that the standard of general usage should not apply in all language situations.[21] Fries also designated cultural and functional "levels" of language use, much as Krapp did, and this concept was to be repeated often (with varying numbers of discovered levels) during the following forty years.[22]

But if Leonard, Krapp, Fries, and other linguists of the first half of this century had hoped to replace the prescriptive doctrine of correctness with more liberalized concepts about language, that change was not to come about quickly or without resistance. Certainly part of the resistance came from confusion over the "levels of usage" and "functional varieties" of language. Some linguists called for a standard based on the general usage of the people; others, echoing Fries' earlier pronouncements, claimed that the standard must come from those people who handle the important affairs of the country. Still others, perhaps misinterpreting the designation of the "colloquial" level, saw little change at all from the old standards of "right" and "wrong."[23]

Purists, of course, thought they understood only too well what was being said by the 20th century linguists and reacted vehemently. Their basic charge was that modern linguists were calling for an "anything goes" in language usage--that if taken seriously, the claims of the linguists would bring about a linguistic nihilism, a degradation from which the English language would surely never recover (a

position very reminiscent of the 18th century tinkerers who started the entire argument).

This reaction to linguistic findings was neither isolated nor muted; it was, in fact, both ubiquitous and deafening. After over 150 years of dominance, the adherents of the doctrine of correctness were not willing to leave the field without a fight. These traditionalists were comprised largely of lexicographers, educators, humanists, professional writers, editors, and other print media operatives who, for either philosophical, pedagogical, aesthetic, or monetary purposes, tended to take a very conservative view of language standards. From 1930 right up to the present day, one can find examples of this traditionalist viewpoint in great number, but Wilson Follett may be a representative spokesman:

> Linguistic scholarship, once an encouragement to the most exacting definitions and standards of worksmanship, has for some time been dedicating itself to the abolition of standards; and the new rhetoric evolved under its auspices is an organized assumption that language good enough for anybody is good enough for everybody. We have come into a time when the ideals preached and, sometimes, practiced by exalted authority can only take shape in uses of English that are at best tolerable and at worst revolting. Such official pressure as is now put on the young learner is no longer in the direction of forcing him to ask himself whether his way of saying something could have been made better at a bearable cost. . . . Everything now taught him concentrates on the lowly question, Will it do at a pinch? . . . What it seems to represent is the pattern of habits deliberately adopted by the educated when they set out to show that they are no better than anyone else, if as good. It goes to show the lengths to

> which we can carry conformism and the terror of being noticeable in a society that is . . . daft with democracy and sick with sin.[24]

Another problem which arose during this period was the confusion over the differences between the written and spoken modes and the standards which should apply in each case. Fries (and indeed, most linguists) contended that the spoken system was the language; but were the new standards being advocated for speech also to stand for writing? It is probably not a distortion to say that many people developed a sort of linguistic schizophrenia over the matter: they adopted a laissez-faire attitude toward conventions in speech, but held a much more conservative, traditional attitude toward writing.

But as early as 1944 Krapp's standard of appropriateness for speech was being advocated for writing as well:

> But the only relevant standard by which to judge a straightforward piece of prose is the ease with which it conveys its full intended sense to the reader to whom it is addressed, rather than the correctness by the laws of formal English grammar.[25]

About a decade later Donald Lloyd also called for an end to the teaching of writing correctness:

> The demon which possesses us is our mania for correctness. It dominates our minds from the first grade to the graduate school; it is the first and often the only thing we think of our language. Our spelling must be "correct"--even if the words are ill-chosen; our "usage" must be "correct"--even though any possible substitute expression, however crude, would be perfectly clear; our punctuation must be "correct"--even though practices surge and change with the passing of years, and differ

> from book to book, periodical to periodical. Correct! That's what we've got to be, and the idea that we've got to be correct rests like a soggy blanket on our brains and our hands whenever we try to write. . . . The result of all this is that a wet hand of fear rests on the heart of every nonprofessional writer who merely has a lot of important knowledge to communicate. He writes every sentence with a self-conscious horror of doing something wrong.[26]

On the other hand, Robert Pooley was still searching for an answer to "correctness" in 1960 when he wrote his "Dare Schools Set a Standard in English Usage?" Pooley contended that "standard" usage included a fairly wide range of latitude or tolerance, and only when "the [language] behavior exceeds the limit of tolerance to the point of becoming noticeable, amusing, embarrassing, or annoying, is the standard violated."[27] What Pooley doesn't say is that by this definition of a standard, one usage item could be greeted with acceptance from one listener (or reader) and by derisive laughter from another.

The linguists of the first half of this century may have brought about some liberalization of attitudes toward the English language, but the results seem spotty at best. Although lagging far behind linguistic scholarship, handbooks began to drop a few of their prescriptive, archaic inheritances from the past and began to base their prescriptions on "current usage"--although this current usage was derived from literary works and opinions of an elite panel of judges, who themselves had been schooled in the old prescriptive grammar and were reluctant to admit of any

deviations from it. One dictionary, at least, refused to be prescriptive, and its publication caused its reviewers to go into convulsions.[28] Most dictionaries, however, have remained avidly prescriptive about usage choices:

> What is desirable is that when value judgments are explicit, they should be clearly attributed. Thus good usage can usually be distinguised from bad usage, even as good books can be distinguished from bad books. The present editors maintain that those best fitted to make such distinctions are, as Noah Webster said, the enlightened members of the community; not the scholarly theoreticians, not the instinctive verbalizers of the unlettered mass. The best authorities, at least for cultivated usage, are those professional speakers and writers who have demonstrated their sensitiveness to the language and their power to wield it effectively and beautifully.[29]

In sum, then, the descriptive linguists' impact on the doctrine of correctness may have been more minimal than one might think. The standards of correctness may have been diffused slightly, or had their acceptance markers jarred slightly farther apart, but the standards still stood as rigid and unyielding as possible. While the game has remained largely the same, only the referee has been changed. As Donald Lloyd laments:

> To trace this monolithic concentration on usage is to peruse a vicious circle, with the linguists on the outside. The literate public seems to get it from the English teachers, and the teachers get it from the public. The attitudes and pronouncements on language of a Jacques Barzun, a Wilson Follett, a Bernard DeVoto, or a Norman Lewis mean more to English teachers than anything said by the most distinguised professional students of language--such as Leonard Bloomfield, Robert Hall, or Charles Carpenter Fries.[30]

The real tragedy is, as Lloyd states, that the results and conclusions of this half-century of linguistic research have failed to filter down to our nation's educators and the public. Robert Pooley obviously thought he was condensing the findings of the past decades when he presented his list of usage prescriptions and proscriptions as standards for modern classroom teaching.[31] Although he introduces his "standards" in relativistic terms, the mere fact that he lists them as authoritative "do's and don't's" for the classroom (coupled with the fact that the article was published by the NCTE) makes the list become gospel for too many teachers, who, eager to grasp something tangible in the sea of linguistic uncertainty, will ignore Pooley's caution and build their courses around these "authoritative linguistic facts." And once again, the teaching of English is reduced to a relatively small list of prohibitions about usage.

The Dialect Controversy: 1960-Present

If teaching based on such notions of "correctness" can cause linguistic insecurities in such white, middle class speakers and writers as the two librarians mentioned in the beginning of this chapter and me (who supposedly use some variety of "standard" English), one can guess what emotional trauma such teaching causes speakers of some other variety of English.

Although the notion of dialects is not a new concept,

most early observors of dialects saw them as debased varieties of the "standard," and little serious dialect study was done in this country before The Linguistic Atlas survey was begun. This work, and most dialect research in this country during the first half of the century, was concerned with regional dialects--the geographical diffusion of vocabulary choices and pronunciations that separated one regional group of speakers from another. But in the 1960's much attention was focused on the educational problems incurred in teaching "standard" English to speakers (mostly black) of a "nonstandard" dialect in the urban areas of our country. It was widely known that the schools had been a dismal failure in teaching all subjects, especially "standard" English to children from our urban slums. Much federal money from the New Frontier and Great Society administrations was pumped into further study and new educational programs which purported to correct these past failures. It couldn't be said that the doctrine of correctness vs. the usage movement battle was over by the 1960's; instead, it simply found a new battleground and new warriors for what was to become a three-sided battle: the dialect eradicators, bidialectalists, and dialect-acceptance advocates each mapped out educational plans for what to do with the child from a minority culture who spoke a divergent dialect.

The Eradicationist-Bidialectalist Controversy

Most of the new attempts at teaching "nonstandard" English-speaking children were based on two assumptions: the first that assimilation into the great melting pot of American society depended on these children learning the "standard" dialect in order to gain social progress,[32] and the second that the main cause for the failure of urban lower-class children in schools was due to their "cultural" and "language" deprivations:

> For many researchers, the causes of educational failure lie in the child, or more often in the sub- or different culture that has shaped the child. Such investigators have coined the terminology of disadvantage or deprivation; and they speak of impoverished culture, cultural deprivation, cultural deficit, cultural lag, disadvantaged environments, lacking toys, lacking books, lacking fathers, lacking human contact and conversation. When the subject is language, we hear of language deprivation, or of the nonverbal child, silent because he lacks names for things around; deprived because his language does not fit him for conceptualization or logic. . . .[33]

The programs espoused by most of the language deprivation theorists were based on the assumption that the language to which inner-city children were exposed during their formative years was a "restricted" code-- that these children "receive little verbal stimulation, hear very little well-formed language, and as a result are impoverished in their means of verbal expression. They cannot speak complete sentences, do not know the names of common objects, cannot form concepts or convey logical thoughts."[34] Such programs, in essence, are based on the notion that

there is only one correct form of English, and that these dialects are restricted, debased versions of it. One program--the Bereiter-Englemann program--went so far as to proceed on the assumption that these children had no language at all.

It remained for sociolinguists like Labov to expose the fallacies of such theories. In "The Logic of Nonstandard English," Labov argued that the notion of language deprivation was essentially nonsense; instead, he contended, the testing instruments and testing environment set up a threatening situation in which it was impossible to measure the verbal capacity of the child--a capacity which was already highly developed and often demonstrated in non-school situations. Although Labov conceded that nonstandard speakers would need to be taught to pay more attention to explicit surface detail to perform better in classroom situations, he argued that much of middle-class verbality was over-complicated and actually dysfunctional:

> Before we impose middle-class verbal style upon children from other cultural groups, we should find out how much of this is useful for the main work of analyzing and generalizing, and how much is stylistic--or even dysfunctional. In high school and college, middle-class children spontaneously complicate their syntax to the point that instructors despair of getting them to make their language simple and clearer. . . . Is the elaborate code of Bernstein really so "flexible, detailed, and subtle". . . ? Isn't it also turgid, redundant, bombastic, and empty? Is it simply an elaborate style, rather than a superior code or system?[35]

Labov went on to show that black English was every bit

as systematic as "standard" English in its pronunciation, grammar, and syntax and that it was perfectly capable as a means for expressing logical thought. He concluded that it was largely the ignorance of educators and theorists who, seizing upon such differing yet rule-governed features of the black dialect as negative concord, contraction, and tense inflection, pronounced speakers of this dialect to be illogical, ungrammatical and lacking the linguistic (and cognitive) resources to succeed in academic endeavors.

In sum, Labov's work shows that the language views of people like Bereiter are not radically different from those of the 18th century grammarians who wished to eradicate usages which they saw (from various perspectives) as being illogical, ungrammatical, and illiterate. Both wished to abolish a usage or variety of the English language which, in their opinion, was substandard and thus incorrect. The programs devised by people like Bereiter, however, are more pernicious because they seek to eradicate an individual's entire dialect and replace it with a more socially preferred one without once questioning the morality or practicality of such a practice. If they had only reviewed the dismal record of our schools in indoctrinating students to "acceptable" usages, they may have been less eager in attemping to intervene in the wide range of phonological, syntactical, and grammatical "deviations" of students who used a divergent dialect.

The problem, regardless of how it is viewed, analyzed,

argued, or defined, comes down to one basic point: most people (including most educators) still view language varieties not as dialect difference, but as either "standard" or "substandard", right or wrong. Just as the findings of the earlier 20th century linguists had little effect upon general attitudes and pedagogical practices in the area of usage, so too will the scholarly work of Labov and other sociolinguists and dialectologists probably have minimal influence on the general attitude toward other dialects of English. As Halliday et al. put it:

> . . . So strong is the feeling that there are correct and incorrect forms of linguistic behavior that if one asks, as the present writers have asked many groups of university students, "What is the purpose of the teaching of English in English schools?" a frequent answer is, "To teach the children to speak and write correct English." The old observation that parents in the new dialect regions send their children to school so that they can be taught to "talk proper" is by no means out of date. . . .[36]

Indeed, it is not out of date; the editor of The Crisis (the official organ of the NAACP) writes:

> Any genuine effort to improve the speech of black folk, a longtime handicap, is vital. But such an effort is impaired by the implication that an imperfect speech pattern is adequate. It simply is not. For those children whose parents have been denied adequate education, corrective education should begin at the earliest stage of formal education. . . . But first it must be recognized that "black" English is a serious handicap, a relic of slavery. . . .[37]

The "corrective education" of which the editor speaks, of course, is the almost futile attempt to eradicate the child's

native dialect.

J. Mitchell Morse is another of the many writers who are ignorant of (or choose to ignore) the linguistic realities of dialects and demand language standardization:

> But we cannot let them refuse to learn standard English, because with their limited vocabularies . . . and their unfamiliarity with the standard grammar of world-wide English, they cannot understand the books they will have to read, or discuss them orally or in writing with any fluency or precision, or be capable of having ideas that their neighbors "down home" are not linguistically equipped to have. . . . [Black English] doesn't lend itself to clear expression. It was the language of slavery. It was taught to illiterate slaves by illiterate overseers whose language it was. . . .[38]

Professor Morse's understanding of language is best shown when, in a letter to the editor of College English, he writes, "A person who has difficulty with the agreement of subject and verb can't think clearly; and a person whose habitual way of expressing such agreement differs from the standard way must suffer a disadvantage when he comes to read a book."[39]

The Bidialectalist-Dialect Acceptance Controversy

Other spokesmen, obviously more informed about the nature of language than Morse, state that the black dialect is a fully developed, totally adequate linguistic system which is no better or worse than the standard dialect. Yet these theorists also contend that while the student should be allowed the dignity of their dialect in non-school situations, they should be taught the standard dialect in school;

in essence, they would have black speakers become bi-dialectal, or able to use two varieties of the language. Learning the standard dialect is essential, they feel, for practical, social reasons:

> First, although it is true from a linguistic viewpoint that all dialects are equal, it is also true from a social viewpoint that some dialects are considered more valuable than others in certain contexts. The linguistic relativity, then, does not take into account the social reality. Middle class individuals still rate Standard American English as more desirable than Negro speech. . . .[40]

Now we have the real criterion of what is "correct" and what is "substandard" language: the guage is not a matter of logicalness, grammaticality, or explicitness, but rather the tyranny of middle class opinion which has hardly shed the mythical assumptions of the 18th century.

As another reason for teaching standard English, bi-dialectists contend that interference from this different linguistic system can cause difficulties for the dialect speaker when he reads standard English. This viewpoint is rejected, however, by reading specialists like Kenneth Goodman, who argues that reading is not a precise process--that it does not involve exact, detailed, sequential perception and identification of letters, words, spelling patterns, and larger language units. Instead, Professor Goodman advances the theory that reading is a selective process, a "psycholinguistic guessing game" which is "confirmed, rejected, or refined as reading progresses."[41] Simply put, a black dialect speaker can read a written standard sentence;

he simply cannot read it orally with the prestige pronunciation: ". . . part of the problem of learning to read for divergent speakers could be eliminated if teachers let children read in their own dialects and if teachers got rid of the misconception that spelling determines pronunciation."[42]

Labov, himself a bidialectalist who sees some vague advantage of the "explicitness" of the standard dialect,[43] has shown that dialect speakers can easily translate spoken standard sentences into black dialect by perceiving only the meaning or underlying semantic structure and not the surface detail.[44] There is no reason to assume that such a spontaneous "translation" does not also occur in the reading process of black dialect speakers (or of all readers, for that matter).

Critics of bidialectalism see little difference between this pedagogical stand and that (like Morse's) which chooses to simply eradicate the differing dialect. Claiming that the complete bidialectal is "as mythical as the unicorn," James Sledd contends that those who advocate "doublespeak" are in reality advocating "verbicide", practicing immorality in the name of social reality by "imposing a false set of values, of which 'upward mobility' is the highest; and he [the bidialectalist] then sets out to make the child 'upwardly mobile' by requiring hours of stultifying drill . . . in situations where standard English is deemed appropriate. . . . Appropriate will be defined

by the white world, which will fix the punishment if the liberated doublespeaker prefers his own definition."[45] Sledd sees the enforcement of standard English as the sole linguistic medium as an insidious means of preserving the societal status quo:

> Standard English in the United States is a principal means of preserving the existing power structure, for it builds the system of class distinctions into the most inward reaches of each child's humanity: the language whose mastery makes the child human makes him also a member of a social class. Even rebellion demands a kind of allegiance to the class system, because effective rebellion, as the world goes now, requires the use of the standard language, and the rebel is not likely to master the standard language without absorbing some of the prejudice that it embodies. In the United States, the child "knows his place" before he knows he knows it, and the rebellious adult is either co-opted into the ruling class or has to fight to get a hearing. Biloquialism makes capital of this situation.[46]

Geneva Smitherman agrees with Sledd that the eradicationist-bidialectalist position of insisting upon the use of only standard "white" English has nothing to do with the educational process and everything to do with American political reality: "And we black folks is not gon take all that weight, for no one has empiracally demonstrated that linguistic/stylistic features of BE [Black English] impede educational progress in communication skills, or any other area of cognitive learning."[47] Smitherman sees the denigration of the black dialect as a manifestation of white America's class anxiety:

> After all, as Baldwin says, in a country

> where everybody has status, it is possible that nobody has status. So Americans, lacking a fixed place in the society, don't know where they be in terms of social class and personal identity. For this reason, it has been useful to have nigguhs around, so at least they always knows where the bottom bees.[48]

And Smitherman also objects to the superficial descriptions of the black dialect which have been done--most of which reiterate a few surface feature differences like the zero-s morpheme, double negation concord, or omission of the past tense marker. Claiming that there is no deep structure difference between these and their counterpart features in the standard white dialect (and hence, no difference in the semantic content of the message), she argues that the dialectologists have overlooked some very real stylistic/lexical/rhetorical features of the black idiom which basically stem from the oral tradition of the black culture. Such verbal activities as toasting, signifying, call and response, sounding, and rapping[49] are rarely discussed by those bidialectalists who would intervene in the child's language system; nor are there discussions of the connotative meanings of such words as "bad" or "nigger" or such grammatical uses of certain words as intensifiers or expletives.[50]

What Smitherman fears is that this dialect intervention will cause young blacks to forget (or reject) their black heritage as they are forced to adopt the dialect of the white middle class:

> Methinks there is some insidious design afoot to cut off Black students from they cultural roots, from, according to Frantz Fanon, "those they left behind," to create a new class of super-niggers, nouveau-white Blacks, who will rap in the oppressor's dialect, totally obliterating any knowledge or use of BE--any form of language firmly imbedded in the African-American past. Because, you see, the plain and simple fact is that language does not exist in a vacuum but in the socio-cultural reality.[51]

More writers are beginning to see that the great American melting pot is as much a myth as the notion of an absolute, monolithic standard dialect--that America has not been able to assimilate all its members into a homogenous national culture: ". . . we are not a monolithic culture guided by common assumptions, beliefs, and goals so much as a loose conglomerate of subcultures, sharing some attitudes, conflicting violently about others."[52] Some heartening signs that there is a recognition of this fact lie in the relatively recent introduction of black studies and studies of other cultural groups at the university level. But on the other hand, many of the black educational leaders who argue for studies into the cultural inheritance of blacks argue just as strenuously for the teaching of standard English to all black college students. As long as the English teacher is black, linguistic rape is apparently not only acceptable, but actually desirable.

The problem seems to lie in the fact that both myths--the myth of a standard English and the myth of the assimilative potency of the American cultural melting pot--are

deeply imbedded in the mind of practically every American, regardless of his or her social class, race, or culture. Never mind that the linguistic and social realities around us belie these myths every day, the typical American chooses to go on believing. As one of my students asked when the subject of dialects was discussed, "Wouldn't it be easier if we all used the same dialect?" The answer is that yes, it probably would be easier, just as it would be easier if we all shared the same values and beliefs. But it also certainly would be a duller America, both culturally and linguistically; and the question ignores Sapir's rule that no language has ever resisted the tendency to split into dialectics. Instead of wishful thinking of a completely homogenous society where all individuals speak a national dialect, we should revel in our pluralistic, culturally different society with its various dialects--if for no other reason than we can't do anything about it. Of course, there will be some who shed the values and dialect of the subculture to "move up" to "mainstream" America, but they won't do it without some losses or incurring some psychological damage along the way. And, as Sledd has argued, they can't have it both ways: they cannot effortlessly move from one dialect to another (with all the attendant cultural values and attitudes) as an amphibian moves from land to water.

Language Attitudes

But are the middle class language attitudes really that strong? Have Americans really been so inculcated with the myth of a standard, with the doctrine of correctness, that a differing dialect draws universal condemnation? In finding an answer to these questions, we must first realize that there seem to be stereotypes (as Sledd has pointed out, almost inherited with the language one learns), either favorable or unfavorable, in the minds of people toward speakers of other languages and dialects. Gardner and Lambert have shown, for instance, that American students in such diverse areas as Maine and Louisiana have a generally negative attitude toward the French-American person:

> In general the stereotyped French-American is [seen as being] relatively unkind, dishonest, short, nervous, self-confident, bossy, and ambitious. The fact that he is also seen as entertaining may mean that even with his ambitions and leadership potential he is not taken too seriously.[53]

The fact that Gardner and Lambert's study was testing the reactions of the dominant culture toward Americans who speak a different language (not a different dialect of the same language) seems less significant than the fact that the attitudes being tested were those toward a group of Americans from a generally lower socioeconomic class. In other words, it is always the class, race, or ethnic bias of the respondents which is really being tested, not the viability of the linguistic medium of the minority.

Roger Shuy reports a study of the dialect attitudes of sixteen persons who do the hiring for firms which employ

40,000 people in the Washington, D.C. area. These employers were played tapes which represented the speech of four distinct social classes. While these sixteen employers claimed, in their written comments, that the speech of a prospective employee had little influence on his or her employability, their actual responses indicated otherwise:

> On the whole, the reactions of these employers to the taped speech samples were fairly consonant with the idea generally perpetrated by the classrooms of America; namely, that speech is directly proportionate to employability.[54]

In a follow-up study, these same employers were asked to rank the speakers on a seven-slot socioeconomic scale. Again, the same conscious denials of speech bias contrasted with the unconscious bias actually held by these employers:

> Most of the employers in our study consciously denied that speech is a consideration, but they unconsciously reacted with amazing uniformity in assigning jobs on the basis of very few linguistic clues. The better jobs invariably went to the standard speakers. Those who were judged unemployable were invariably those with a lesser degree of standard English. One might say that employers seem better able to use linguistic clues as a criterion for employment than they are to talk about them.[55]

Shuy also notes that mainstream Americans tend to tolerate pronunciation and lexical variation much more than they do grammatical differences.[56] In other words, a dialect like black English, which shows some surface grammatical deviations from "standard" English, will be unconsciously more despised by an informant than a regional white dialect which

differs only in certain lexical choices or pronunciation.

Labov's study of language attitudes in New York City also demonstrates how deeply these opinions are held. As part of the study, Labov played a tape of speakers who spoke certain words with various phonological differences and asked his informants to rate the speakers (imagining themselves as a personnel manager interviewing people for a large corporation) on a seven-point socioeconomic scale. The results showed a very wide agreement that certain phonological variables like (eh) in "can" or (dh) in "that" were very low in prestige among the informants and that the phonological variable of (r) was high in prestige; the speakers on the tapes were rated higher or lower on the socioeconomic scale according to whether they avoided the low prestige pronunciation and used the high prestige one.[57]

I adapted Labov's Subjective Reaction Scale in order to test my own students' subjective reactions to various features in writing, such as the use of slang, swear words, fused sentences, punctuation irregularities, pompous diction, and stereotyped black dialect features. The students were to imagine themselves as personnel managers of a large industry and to rate the writers of twenty-five sentences on a socioeconomic scale, according to the highest job they could hold based on their writing ability.

Not surprisingly, those items which reflected features of the black dialect received the lowest ratings of

all categories tested. Five of the six sentences which reflected black dialect features were the lowest rated of all twenty-five sentences, rating even lower than the sentences which contained swear words. Furthermore, the black dialect items received the largest number of "none of these" responses, indicating that the students would not even hire the writers of these sentences as a laborer (the lowest rung on the socioeconomic scale). The results seem to confirm Shuy's contention that a differing grammatical construction draws the most prejudice, since the students rated sentences containing the invariant "be", the zero-ed morpheme, and the double negation construction as the lowest of all the specific items.

A short anecdote may illustrate Shuy's point that members of the dominant culture may speak in liberal terms about a minority dialect, but hold very unconscious prejudices against it which show up on an instrument such as the Subjective Reaction Scale. One of my wife's friends was at our home the day that I was tabulating the results of my class. She showed an interest in the project and wanted to "try" one of the instruments. Her attitudinal results were very similar to the results from my entire class--placing black dialect sentences at the bottom of the socioeconomic scale. As I was looking at her results, she asked, "What does it show?" "It shows," I said (only half-joking), "that you are a thorough-going racist!" I then went on to explain how she had reacted to all the

various features being tested. She was horrified. "But I didn't even know those were black features!" she protested.

Of course she didn't; she is as nice and accepting and liberal a person as one would want to meet, and I really believe her when she says she isn't prejudiced against blacks--at least she isn't consciously prejudiced. But somewhere along the line (and it isn't hard to guess where the language bias comes from) she has internalized the notion that anyone who speaks or writes with these dialect features is an unworthy person--certainly not worthy enough to hold a relatively high socioeconomic position.

Linguistic Self-Hatred and Linguistic Insecurity

Nor is language bias against minority dialects and usages held only by members of the dominant culture. Most of the evidence seems to suggest that while minority dialect speakers often do not, or can not, adopt the dialect of the dominant culture, they often do adopt the language attitudes and biases of the majority, even when those biases brand their own linguistic system as unacceptable. Gardner and Lambert report, "The reactions of the French-American students from Louisiana are very similar to those of the American students, suggesting that they may have adopted community-wide stereotypes about their own group, a characteristic reaction of various minority groups."[58]

Labov found this same tendency for linguistic self-hatred in his New York City speakers. On the Self-Evaluation Test (which was a guise for "self-recognition") Labov found that informants simply did not hear themselves using stigmatized pronunciations, although they could readily detect these same features in some other speaker: "The New Yorker does not perceive the sound that he speaks, but rather the norm which he has accepted as the result of pressure from above."[59]

Black students in my own class (more data will be presented in Chapter 3) showed this same inability to perceive their own writing habits (many consistently use black dialect features in their own writing) and reacted almost as negatively toward black dialect features in writing as did white students; on a six-point scale (with six being the highest ranking) black students rated the overall black dialect category 1.74 compared to the 1.43 rating given by white students. Blacks rated the sentence with an invariant "be" even lower than did whites (.94 to 1.26), and they rated the black dialect category only slightly higher than swear words (1.74 to 1.36), which was their most despised category.

This linguistic hatred by the dominant culture and linguistic self-hatred by those who use a stigmatized pronunciation, usage, or construction as a regular feature of their dialect or idiolect are bound to have their severe psychological effects on the minority dialect user.

Sapir perceived as much in 1921 when he wrote:

> If an individual is brought up in a community that has its characteristic dialect and if he becomes identified later in life with another community which has a second mode of speech, some very interesting personality problems arise which involve the status symbolism or affectional symbolism of these differing forms of speech. Individuals who vacillate somewhat in their conception of their own role in society may often be detected unconsciously betraying this feeling of insecurity in a vacillating pronunciation or intonation or choice of words. When, under the influence of an emotional crisis, such individuals are thrown back upon their earliest emotional experiences--"regress", in short--they are likely to relapse into early dialectic habits of speech. It is suggested that the question of the relation of the individual to the various dialects and languages to which he has been subjected from time to time is of far more than anecdotal interest, that it constitutes, as a matter of fact, a very important approach to the problem of personality subjected to the strains of cultural change.[60]

What Sapir could only guess at in the 1920's, Labov set out to prove in the 1960's. In his study of the language and language attitudes of New York City speakers, Labov found a hypercorrect tendency (especially in the lower middle class) which stemmed from a profound linguistic insecurity:

> In general, we may say that those who adopt a standard of correctness which is imposed from without, and from beyond the group which helped form their native speech pattern, are bound to show signs of linguistic insecurity. For most New Yorkers, the reference group for linguistic behavior is not any group of which they are a member. Linguistic insecurity leads directly to hypercorrection, for the insecure speaker has not internalized his newly acquired norms, and

> has no automatically applied rule to let him know where to stop in his correction. Sometimes the structure of his own native pattern makes it very difficult for him to stop at the mark set by higher ranking social groups.[61]

Labov confirmed this latent linguistic insecurity with another instrument which measured the informants' manifest insecurity. On this form, the informant was asked to choose which of the usage items he or she felt were correct, and then to indicate the usage which he actually used; in other words, the willingness to admit his or her inability to meet an external norm was actually being measured. Not surprisingly, the lower middle class group showed the most linguistic insecurity, with 58% of the informants admitting insecurity on three to seven of the eighteen items, and 10% showing insecurity on eight to thirteen of the items. Labov concludes, "The lower middle class is the most seriously affected by this tendency [of linguistic insecurity], but all classes show the trait to a greater or lesser degree."[62]

Bailey reports studies which adapted Labov's instrument for testing in Detroit. In one study, newcomers to a wealthy Detroit suburb were found to have a linguistic security index twice as high as those who had lived in the suburb for over ten years. Another study found that girls in a Detroit area school had a slightly lower linguistic insecurity index than boys at the sixth grade level, but by the twelfth grade, girls had an insecurity

index twice that of boys. As Bailey sees it:

> [The evidence suggests] that the socialization process imposed on women encourages linguistic insecurity along with other uncertainties about the proper role for educated women in American life. Both the suburban study and Labov's work in New York support the hypothesis that American women are even more likely than men to be daunted by an external standard of correctness and to concern themselves with linguistic etiquette.[63]

He concludes:

> This research further suggests that high linguistic insecurity accompanies an individual's awareness of himself as remote from the sources of power and authority. Political activists from both right and left were studied and the results support this view, as did an examination of linguistic insecurity among black and white students in a teacher-preparation program. But even those with the most apparent external justification for a belief in their own access to power and authority rarely proved to be thoroughly satisfied with their own grasp of the standard of correctness. . . .[64]

My own adaptation of Labov's instrument to find linguistic insecurity in the written mode among my students revealed even more insecurity than did Labov's study of insecurity in the spoken mode. While Labov's informants showed an insecurity range of 0-13 (of a possible eighteen), my students showed a range of 0-25 (of a possible twenty-five), with an insecurity index of 9.95, which is considerably higher than that of the New York group. Almost 80% of the students thought the elegant diction of "I am desirous to meet him" was more correct than their diction of "I'd like to meet him" or "I would like to meet him."

Almost 70% showed insecurity on usage items (can/may, shall/will), and 75% showed insecurity about the stigmatized verb form as a result of a confirmatory question (I'm going to, ain't I/am I not/aren't I?). It also appears that the who/whom fear is very much alive: 56% of the students showed insecurity and hypercorrection in the use of this pronoun case.

One surprising finding was that white students were even more insecure than black students (perhaps because black students have learned along the way that "school language" is a virtually impossible rip-off?). As a group, whites had a linguistic insecurity index of 10.6 while blacks had an index of 8.9. Again, all students felt most secure about items which reflected features of the black dialect (d'on nobody talk like that--nor write like that neither); only 3% of the blacks showed insecurity about BE stigmatized verb tenses, while (surprisingly) 7% of the whites showed insecurity about them.

Conclusion

It seems that the fear of the English classroom and the insecurities it has caused have diminished little over the years since the 1800's, when schoolmasters took it upon themselves to pound "good English" into the thick little skulls of their charges. They never succeeded in their absurd intention of saving the language from "barbarous use", but they have certainly succeeded in persuading their students that they, indeed, have thick skulls. If this

linguistic insecurity seems to be greater in the written mode than the spoken, it may be due to the fact that writing is seen more as a "school form", something to be used only to complete an assignment (with the topic, rhetorical type, and register predetermined by the teacher), and from which the student rarely receives enough self-satisfaction or positive reinforcement.

There probably are many reasons why, collectively, we English teachers have made writing an activity to be dreaded and avoided. The first reason is that we have uncritically accepted the myth that there is only one type of English, a "standard" English which is complete and perfect and unchangeable (especially in writing), and we have come to regard any deviations from this myth as "sub-standard", "inferior", and a debased version of the real language. Secondly, we have allowed ourselves to be set up as gatekeepers of this imaginary "standard" English; confidently armed with our dictionaries, handbooks, and MLA style sheet, we feel obligated to club to death any offender who dares transgress upon such hallowed ground. Supported by general societal attitudes about language, we feel we are not doing our jobs if we don't red-mark all student "errors", regardless of whether or not the students will learn anything from the practice. The red pen practice becomes such a deeply ingrained habit that it is almost a reflex behavior--the hand with the pen (always poised and ready for the attack) seems to move by itself, weeding out

"infractions" as if it had language attitudes of its own. It doesn't, of course; the attitudes are ours, ridiculously conceived during the 18th century and foolishly passed down (reinforced by class and racial bias) from generation to generation until we have come to accept them as the unalterable truth.

There is, of course, nothing inherently wrong with accepting ideas from the past; yet there is something wrong with an uncritical acceptance of such notions, especially when modern scholarship has proven them unfounded. It must have been difficult for the world to change its attitudes about the order of the universe following Galileo's discovery, but change had to come in the face of mounting evidence that the Ptolemic concept, although having a long history and believed almost universally, was in fact a myth. So it is with the doctrine of correctness. It has become so firmly rooted in our value system that it practically dictates how we "see" the linguistic world. This attitude is clearly reflected in the ubiquitous statement of English teachers toward student writing: "I have to correct a set of papers."

A corollary statement by English teachers, "I have to grade a set of papers," suggests a third reason why our students fear writing: taught as a "school" form, writing has become the prime vehicle for continuing the competitive footrace which our entire educational establishment has become. In a graded, normative educational

environment, the unique process of individual writing also becomes something to rate and grade (final grades are due in the office by December 10th), and students are pitted one against another--regardless of their stage of language acquisition or cognitive learning style--in a contest for the first prize. First prize, of course, usually goes to the writing which bears the closest resemblance to the teacher's undefined notion of "standard" English, not necessarily to the writing which shows the most originality or depth of thought. Some English teachers have become so insecure about grading that they have honestly tried to define what their standards are: "an 'A' paper will have no more than two spelling errors, two comma errors, no sentence fragments. . . ." If they really wanted to be honest, they could admit that the grading of student writing is almost completely subjective, that it is a practice meant not to serve the student by improving his writing, but to serve the graduate school/industrial establishment by sorting out future prospects as grist for their mills.

There are probably many psychological reasons why we English teachers continue to perpetuate the correctness dogma. Fear of what our colleagues and administrators would say is probably one such reason. It's as if the marking of surface errors has become our only raison d'etre--at least in the eyes of our colleagues. And then, there is something which is ego-reinforcing about being considered the "expert" of usage matters by our linguistically insecure

colleagues. But probably the main reason why we have continued with our old practices is that, as Robinson suggests, in the face of a complex task, we have chosen to do something simple.[65]

Teaching English is a complex task, but it's a task which could be made much simpler if we started teaching linguistic facts instead of two-hundred year old myths. If English teachers set out, as our first priority, to destroy the notion of absolute "correctness" in language use, we could save ourselves a great deal of time (which could be more profitably spent on other matters), and we could save our students a great deal of frustration and insecurity: "The really fundamental problem is to get rid of the undemocratic attitude that underlies the whole situation, that makes us condemn variant speech-forms, and that makes such teaching necessary."[66]

Changing basic attitudes about language will not be easy, however. Many (maybe most) of our students will regard these new concepts as being heretical, as will their parents and many of our colleagues and administrators. Unfortunately, the ubiquitousness of the print media has made us think that everything which is written should have the same degree of editing and proofreading as a book or magazine. What we neglect to tell our students is that what they read in print is really the result of a group effort; the author asks his friends and colleagues for feedback and structural help before it is submitted, and

the work is edited and proofread time and again by editors and their operatives before it finally ends up in print. And yet we (and most everyone else) expect the writing of our freshman students to exhibit the same degree of editorial and proofreading skill as that in a printed book or essay--and we expect it by the end of the first semester!

Too, many linguists have failed to discuss the spoken vs. written modes in any detail. Robbins Burling, for instance, agrues very eloquently for acceptance of Black English as a systematic, equal dialect, but fudges when it comes to the point of accepting black dialect features in writing: "Grade school teachers should not even worry about nonstandard colloquialisms that creep into written work. The time for editing these out comes much later--in high school or even in college."[67] Most experts seem to agree with Burling that the written form represents no dialect of English, that it is a style which is more formal, more rigid, (a "frozen" style, Martin Joos calls it) than any spoken style or dialect, and thus, the argument goes, not much more difficult for a speaker of one dialect to learn than another. Burling gives some examples of a very formal style ("He had none I cared to inspect") to back up this contention, but one could question just how many people really use such formal constructions in their writing (certainly very few students in a community college!). One might also question if we should be teaching such a formal style in the first place. This is not to

argue that a formal written style is never required, but too many of us, I fear, have come to believe that this rigid style, with its formal constructions and perfectly edited appearance, is the only acceptable form of written English.

If black dialect features show up in a student's writing (as often happens), the writing is viewed as substandard and unacceptable, and draws such written comments from the teacher as "Don't use double negatives!" or "Learn your verb tenses!" The whole argument of class and language bias moves from the spoken mode to the written mode. The question is--do we try to force everyone to use the same dialect features in writing (which is impossible to do on any large scale unless social barriers are dropped) or do we teach features of other dialects so that our students can better understand and appreciate the diversity of their language?

Geneva Smitherman changes the question into a forceful statement: "The only percentage in writing a paper with WE spelling, punctuation and usage is in maybe eliciting a positive attitudinal response from a prescriptivist middle-class-aspirant teacher. Dig on the fact that sheer 'correctness' does not a good writer make."[68] Kenneth Goodman also argues against trying to pedagogically eradicate a student's dialect:

> My own conviction is that even after literacy has been achieved future language change cannot come about through the extinc-

> tion of the native dialect and the substitution of another. I believe that language growth must be a growth outward from the native dialect, an expansion which eventually will encompass the socially preferred forms but retain its roots. The child can expand his language as he expands his outlook, not rejecting his own sub-culture but coming to see it in its broader setting. Eventually he can achieve the flexibility of language which makes it possible for him to communicate easily in many diverse settings and on many levels.[69]

And if a student has not achieved this "flexibility" by the time he or she comes to our writing class, we must decide what we will do. Either we retain the prescriptivist attitude for which English teachers are famous, or we learn to accept our students' dialect features and work to extend their writing capability. Robinson suggests that our equation of nonstandard dialect and language deprivation has led to much failure in the past, and he points toward more important concerns for the writing classroom:

> The concept of dialect equality does not reduce the complexity in the task of teaching effective language use, nor does it remove from the teacher the responsibility for teaching his students to expand and develop their native linguistic resources. To say that nonstandard speakers have the same basic linguistic competence as standard speakers does not mean that every nonstandard speaker knows all the vocabulary he must know, can manipulate complex sentences effectively, or control styles appropriate to a wide range of topics and audiences. We must teach him, just as we must teach the immature user of Standard English. Both bring to the classroom systems we can work with; and rejecting the notion of verbal deprivation on the part of some students may force us to look hard at factors other than dialect that <u>can</u> cause failure in language use: inadequate intellectual preparation for addres-

> sing a topic, failure on the part of the teacher to indicate what is required, lack of trust between teacher and student, the student's lack of experience in the whole process of writing, and his failure to see how writing can possibly be of importance to him. . . .[70]

There is, then, much to be done. But before we can start doing it, there is much that we must stop doing!

NOTES

1. George P. Krapp, The English Language in America (New York: Frederick Ungar Publishing Co., 1925), pp. 4-5.

2. Ibid., pp. ix-x.

3. Sterling A. Leonard, The Doctrine of Correctness in English Usage 1700-1800 (New York: Russell & Russell, Inc., 1962), p. 169.

4. Ibid., pp. 9-16.

5. Neil Postman and Charles Weingartner, Linguistics: A Revolution in Teaching (New York: Dell Publishing Co., Inc., 1966), p. 53.

6. Leonard, pp. 236-237.

7. Ibid., p. 241.

8. Ibid.

9. Postman and Weingartner, p. 47.

10. Ibid., p. 53.

11. Krapp, p. 6.

12. Ibid., p. 11.

13. Ibid., p. 337.

14. Ibid., p. 344.

15. Leonard, p. 180.

16. Robert Pooley, "Historical Backgrounds of English Usage," in Essays on Language and Usage, ed. Leonard F. Dean and Kenneth Wilson (New York: Oxford University Press, 1963), p. 253.

17. Charles Hartung, "Doctrines of English Usage," in Dean and Wilson op. cit., p. 262.

18. quoted in Hartung, p. 263.

19. Sterling A. Leonard, Current English Usage (New

York: The Inland Press, 1932), p. xvi.

20. Albert H. Marckwardt and Fred Walcott, Facts About Currect English Usage (New York: Appleton-Century-Crofts, Inc., 1938).

21. Hartung, p. 263.

22. Two short discussions of these levels are Charles C. Fries' "Usage Levels and Dialect Distribution" and John S. Kenyon's "Cultural Levels and Functional Varieties of English". Both can be found in Essays on Language and Usage, Dean and Wilson.

23. John S. Kenyon, "Cultural Levels and Functional Varieties of English," in Dean and Wilson op. cit., p. 279.

24. Wilson Follet, "Bargain Basement English," in Introductory Readings on Language, eds. Wallace L. Anderson and Norman C. Stageberg (New York: Holt, Rinehart and Winston, 1962), p. 343.

25. Robert Graves and Alan Hodge, The Reader Over Your Shoulder (New York: The McMillan Co., 1944), p. 43.

26. Donald J. Lloyd, "Our National Mania for Correctness" in Dean and Wilson op. cit., pp. 308-309.

27. Robert C. Pooley, "Dare Schools Set a Standard in English Usage?" in Dean and Wilson, p. 291.

28. see James Sledd's "The Lexicographer's Uneasy Chair" in Dean and Wilson, pp. 93-101.

29. Morris Bishop, "Good Usage, Bad Usage, and Usage," The American Heritage Dictionary of the English Language, ed. William Morris (Boston: Houghton Mifflin Co., 1969), p. xxiii.

30. Lloyd, pp. 308-309.

31. Pooley, "Dare Schools", pp. 291-297.

32. see Charles Fries' "Differences in Language Practices", in Introductory Readings on Language, eds. Wallace L. Anderson and Norman C. Stageberg, pp. 358-372 for a complete statement of this view.

33. Richard W. Bailey and Jay L. Robinson, Varieties of Present-Day English (New York: The McMillan Co., 1973), p. 357.

34. William Labov, "The Logic of Nonstandard English"

in Bailey and Robinson op. cit., p. 320.

35. Labov, pp. 329-330.

36. M.A.K. Halliday et al., "The Users and Uses of Language," in Bailey and Robinson, p. 36.

37. The Crisis, August 1971 (vol. 78, No. 6), p. 175.

38. J. Mitchell Morse, "The Shuffling Speech of Slavery," College English 34 (Mar 73), pp. 837-839.

39. Ibid., p. 840.

40. Joan C. Baratz, "Educational Considerations for Teaching Standard English to Negro Children" in Teaching Standard English in the Inner City, eds. Ralph W. Fasold and Roger W. Shuy (The Center for Applied Linguistics: Washington, D.C., 1970), p. 25.

41. Kenneth S. Goodman, "Reading: A Psycholinguistic Guessing Game," Journal of the Reading Specialist, 4 (May 1967), p. 126.

42. Kenneth Goodman, "Dialect Barriers to Reading Comprehension," Elementary English 42:8 (Dec 1965), p. 857.

43. Labov, p. 343.

44. Ibid., pp. 341-342.

45. James Sledd, "Doublespeak: Dialectology in the Service of Big Brother" in Bailey and Robinson, p. 374.

46. Ibid., p. 378.

47. Geneva Smitherman, "White English in Blackface or, Who Do I Be?" The Black Scholar, May-June 1973, p. 32.

48. Geneva Smitherman, "God Don't Never Change--Black English from a Black Perspective," College English, 34 (March 1973), pp. 828-833.

49. Robbins Burling discusses most of these verbal activities in some detail in his English in Black and White (New York: Holt, Rinehart and Winston, 1973), pp. 78-87.

50. Smitherman, "White English in Blackface," pp. 35-36.

51. Smitherman, "God Don't Never Change," p. 833.

52. Jay L. Robinson, "The Wall of Babel; or, Up Against the Language Barrier," in Bailey and Robinson, p. 416.

53. R.C. Gardner and W.E. Lambert, Attitudes and Motivation in Second-Language Learning (Rowley, Mass.: Newbury House Publishers, 1972), p. 102.

54. Roger Shuy, "Language and Success: Who Are the Judges?" in Bailey and Robinson, pp. 306-307.

55. Ibid., p. 307.

56. Ibid., p. 315.

57. William Labov, Social Stratification of English in New York City (Washington, D.C.: The Center of Applied Linguistics, 1966), pp. 405-450.

58. Gardner and Lambert, p. 103.

59. Labov, Social Stratification, p. 471.

60. Edward Sapir, Selected Writings of Edward Sapir in Language, Culture and Personality, ed. David G. Mandelbaum (Berkeley, Cal.: University of California Press, 1951), p. 88.

61. Labov, Social Stratification, p. 475.

62. Ibid., pp. 477-480.

63. Richard W. Bailey, "Write Off vs. Write On: Dialects and the Teaching of Composition," in Bailey and Robinson, p. 390.

64. Ibid.

65. Robinson, p. 433.

66. Robert A. Hall, Linguistics and Your Language (Garden City, N.Y.: Doubleday & Co., 1960), p. 195.

67. Burling, p. 160.

68. Smitherman, "White English in Blackface," p. 32.

69. Goodman, "Dialect Barriers to Reading Comprehension," p. 28.

70. Robinson, p. 432.

CHAPTER II

What Do We Do Now?

Introduction

I wrote this section in response to a colleague who, after reading the last section, said that it would help her if someone made a list of suggestions of things that she and other composition teachers could use if they accepted at least some of the assumptions in the previous section.

Now I don't like lists of pronouncements of "do's" and "don'ts." To write such a list seems egotistical; it seems to be setting oneself up as an authority on a subject, and God knows, I don't see myself as an authority on anything. This chapter is not meant to be preachy, know-it-all, or the last word on the subject of teaching composition. In fact, I reserve the right, like Emerson, to change my mind on any of these points as soon as I am convinced I was wrong.

I have, however, had an opportunity to read, to think, to question, and to debate these subjects for two years, virtually uninterrupted by the exigencies of teaching

classes, reading papers, or doing the thousand and one other things that an English teacher has to do on the job in order to survive. One purpose of writing, for me, is to discover meaning; and by writing this section I have had an opportunity to synthesize and evaluate for myself a great many ideas and beliefs, and to discover--again for myself--what I am about as a teacher of composition.

I offer this chapter in a sense of sharing the fruits of that opportunity, not in the sense of setting forth a dogma. Some of these beliefs I hold very strongly, of course, and I have not hesitated to say what I think. But I would not argue that "my way" is the only way there is; in fact, I am a strong believer in diversity, and I think there may be many paths which have the same destination. . . .

As a structural device, this chapter is divided into two sections: "What We Shouldn't Be Doing" and "What We Might Be Doing Instead." Every structure has its drawbacks, of course, and one drawback here is that I have placed my critical comments first and the "positive" or constructive statements last (something I would never do when responding to a student paper!). The issues and concepts in teaching composition are so complex and so inter-related that I needed to arbitrarily separate some points in order to "get a handle" on the entire subject. If some of the statements in the first part seem a bit intemperate or unsupported, I ask the reader's patience until the second part, where a critical statement may be tempered somewhat or a

general statement receive more support.

A. What We Shouldn't Be Doing

Insisting on One Dialect

If you read the preceding chapter, you may already have guessed that the first suggestion I would make is for us to leave our students' dialect alone (The Conference on College Composition and Communication has published an excellent booklet on this point, entitled "Students' Right to Their Own Language" [Fall 1974]). If we are afraid that there is nothing left for composition teachers to do once we stop marking surface dialect features, we probably should be teaching literature or researching or doing almost anything but teaching composition; there is much to do in a composition classroom and some of these possibilities will be detailed in a later part of this chapter.

But we must do something positive here also; we must start teaching some linguistic facts about language to our students--we must teach them that English is a various language, with many dialects which are all equally systematic, complex language systems, and we must start teaching them about attitudes about these various forms of English (Chapter III, on linguistic insecurity and language attitudes, will discuss this point in more detail) so that they will have a clearer understanding of social reactions to the features they write. And if a student wishes to keep the

dialect features in his or her writing, we must accept that. On the other hand, if he or she wishes to "eradicate" those features (or try to), then it is also our duty, I feel, to help him or her to do so through individual instruction. The choice is the student's, not ours.

Regulating Our Students to Fail

If we really love and respect the human race, and our students as part of that human race, we should never present them with a list of "theme regulations" like the one which follows. This list was the official document for freshman composition courses at a major state college; I like to call it "The Ten Commandments", since it is so negatively stated, so commanding in tone, and assumes that the student has original sin from the very beginning. (His baptism, of course, will be the first corrected paper which is returned to him.) With such a list of "thou shalt not's" it is no wonder that students are afraid to write, just as it is no wonder that Christians are afraid to die.

THEME REGULATIONS

1. Themes are due on dates specified by the instructor. Under ordinary circumstances no theme will be accepted later than its assigned date. Themes showing evidence of haste or carelessness in composition will be returned by the instructor, unread. Themes not accepted and themes not handed in will be graded F.

2. Each theme must have a title page containing the title,

the name of the student, the course and section number, the name of the instructor, and the date. The title must also be written on the top of page 1. The pages of all papers must be numbered, starting with page 2.

3. Themes may be written in longhand or typed. Themes written in longhand must be written in black or in blue-black ink on one side only of white, lined, standard size (8 1/2 x 11) theme paper. Narrow-lined notebook paper is not acceptable. Typed themes must be double spaced, on one side only of standard-weight typewriter paper. Typing should be done with clean enough type and a fresh enough ribbon to produce dark, legible print. When using lined theme paper, let the red line mark the left margin, and do not crowd the right. When typing, leave a left margin of approximately an inch and a half, and a right margin of approximately three-fourths of an inch.

4. Each theme will be read by the instructor and returned to the student for correction. Symbols used in criticisms of themes are found in the Guide to Revision in the Handbook. Corrections must be written on the back of the preceding page, directly opposite the errors. Corrections of materials on the first page of the theme are to be written on the back of the title page. After making all corrections, the student will resubmit the theme to the instructor, who will keep it on file. Themes not corrected and resubmitted on the day due will be given a grade of F.

5. All misspelled words must be looked up in the diction-

ary for correction. Misspelling a word in the written correction will result in a lowered grade.

6. Aside from misspelled words, rewrite every sentence containing an error. Faults in paragraph structure can be rectified only by the complete recasting of the defective passage. An instructor may require that the entire paper be rewritten.

7. No student will be given a passing grade in ***, ***, or *** if he is incapable of recognizing and preventing the following errors in his work: (a) frequent misspellings (including misuse of apostrophes, faulty proofreading for typographical errors, and misuse of hyphens), (b) comma splice, (c) fragments, (d) fused sentences, (e) incoherence in sentence structure (including failure of agreement between subject and verb, pronoun and antecedent.)

8. No paper containing one of these blacklist errors will be graded higher than C. No paper containing two of these errors will be graded higher than D. No paper containing three or more of these errors will be graded higher than F. Three spelling errors count as one blacklist error. Two spelling errors would usually result in lowering A and B grades by one letter grade.

9. Acknowledgement of material borrowed from another must be made in the body of the theme, or in footnotes. Direct quotations, even of short phrases, must always be enclosed in quotation marks. Quotations longer than four lines (poetry, two lines) are indented and single-spaced,

without quotation marks.

10. The act of presenting as one's own the language and ideas of others is a form of cheating, known as plagiarism. Penalties for cheating are stated in the ** *** Faculty Handbook as follows: "The penalty for cheating on first offense shall be immediate dismissal from the course and upon second offense, immediate dismissal from the College." If in doubt about acknowledging indebtedness, the student should consult his instructor in advance.

Another list of regulations, just as absurd as the first, follows; one can see that some rhetorical concerns are more specifically stated here, but other than that, little else has changed. It is a list of requirements for passing a Foundations (remedial) English course at some community college (I know not where). Notice, among other things here, the criteria for the "A" and "B" grades.

Foundations English Objectives

Students are placed in Foundations English in accordance with the student's performance on standard tests. The following objectives indicate the level of performance required of the student before entrance into:

> English 101, which is required for most two year programs.
>
> Freshman English 111, which is required for students who wish to transfer to a four year school.

Objectives for 101:

I.The student must be able to demonstrate ability to perform

consistently by meeting the following objectives in at least three papers. The third paper must be written on a topic announced at the beginning of a class period, and it must be completed within sixty minutes.

1. These papers must consist of at least three paragraphs:
   A. An introductory statement of 30 to 50 words, without a topic sentence, with a thesis sentence near the end.
   B. A middle paragraph(s) of 45-100 words, with a topic sentence which is near the beginning, with detail supporting the thesis. If two paragraphs are written both must be 75-100 words, with a topic sentence.
   C. A concluding statement of 30 to 50 words,(without a topic sentence) which develops a logical conclusion based on the middle paragraph, or which summarizes the prior material.

II. Any one of the following fallacies in logic will disqualify a paper:

1. Hasty Generalization. Example: If a train has been late twice, we may not generalize that the railroad never runs on time. That would be a generalization based on inadequate evidence.
2. Post hoc ergo propter hoc, "after this, therefore because of this." Example: "I washed and polished my car and it rained; therefore, washing and polish-

ing my car caused it to rain."

3. Appeal to Unqualified Authority. It is perfectly reasonable to appeal to a qualified authority about an idea, but it is unreasonable to appeal to someone without expert qualifications. Example: "We should eat cereal X because Mickey Mantle says it is the best." Mantle is qualified to talk expertly about baseball, but he is not qualified by training or experience to give an expert opinion on nutrition.

4. False Analogy. Reasoning by analogy is a legitimate process; however, it can distort and mislead if employed improperly. Example. "Democrats believe in public ownership of some utilities; so do communists and socialists; therefore, democrats are communists."

   Another example: "Any one old enough to fight for his country is old enough to have a voice in running it. Let's give the kids the vote!"

5. Polar Thinking. Polar thinking is usually expressed by the terms "either" and "or." Example: "You are either with us or against us. If you are a good American, you will vote Democratic." In polar thinking no alternative is permitted.

6. Argumentum ad hominum, "attacking the person." Example: "We cannot listen to the opposition. He is a misfit, an agitator, and complainer."

7. "God" and "Devil" words (slanted language). Many words are open to personal definition. They are loaded with emotional implications, and the writer should be careful to define words loaded with emotional content: "Patriot," "Old Glory," "socialism," "propaganda," "Christian," "radical," "conservative," "liberal," "facist," "free enterprise," "communism," etc.

8. Circular Reasoning. Example: "Virginia is the greatest state in the union because I've lived here all my life." Another example: "It's the right thing to do because it's the right action to take." Another example: "This is a good theme because I know what a good theme is."

9. Unqualified Statement. An unqualified statement is a statement that is not true because too many categories are included in the statement. "Everybody enjoys Christmas" is an unqualified statement. It is not true because some people don't enjoy Christmas. The statement can be qualified by saying, "Almost everyone enjoys Christmas," or "Most people enjoy Christmas."

III. The following words and phrases may not be used in any context:

in today's world	I think
in this modern day and age	in my opinion
in the world of today	you
modern age of today	your
in conclusion	good

to me	bad
generation of today	really
today's generation	very
	just
	great
	fantastic

IV. The following number and types of errors per paper will be allowed:

Spelling 2	Subject-Verb Agreement 2
Punctuation 4	Parallelism 2
Fragments 0	Pronoun-Reference-Agreement 2
Run-On Sentences 0	Tense Shift 1
Comma Splice 0	Shift in Point of View 1
Awkward Sentence 1	Wrong Word 2
Contractions 0	Word Needed 1
	Meaningless Sentence 0

V. In addition, the student must show an ability to use a variety of sentence patterns: The papers should in-include at least two compound sentences and two complex sentences, as well as simple sentences. It should be noted that any breach of standard English is allowable, provided the student has indicated on his paper that he is aware of the breach and has employed it as a writing technique. However, statements may not be repeated ver batim, except for reasons stated above.

Objectives for 111:

I. All objectives stated in sections I, II, III, and V are applicable to students who aspire to enter English 111.

II. The following number and types of errors per paper will be allowed:

Spelling 1	Subject-Verb Agreement 1
Punctuation 2	Parallelism 1
Fragments 0	Pronoun-Reference-Agreement 1
Run-On Sentences 0	Tense Shift 0
Comma Splice 0	Shift in Point of View 0

Awkward Sentence 1	Wrong Word 0
Contractions 0	Word Needed 0
	Meaningless Sentence 0

Grades:

An "A" will be earned if the student meets the objectives for English 111.

A "B" will be earned if the student meets the objectives for English 101.

A "C" will be earned if the student does not meet the objectives for 101 or 111.

A "W" may be given to a student who fails to attend regularly or who needs more time in foundations.

It is simply hard to believe that the English instructors who used these "guidelines" or "courses of study" were honestly hoping to help their students to write better, although I'm sure they were. I could go through them, point by point, showing what I think is wrong with them--but the reader can perform this dissection just as easily as I. Suffice it to say that the general negativeness of both documents, coupled with the assumption that the student writer is guilty before he even puts a word onto paper, would seem to preclude any student enthusiasm in the composition class.

Then, too, the "doctrine of correctness" is written all over these documents; an underlying assumption of both of them is that a piece of writing is not worth consideration until it is perfectly "correct," perfectly edited in its surface forms. Does one (or two or three or four?) spelling error make a "bad" paper? Does one failure to

show subject-verb agreement mean that the writer is a failing, hopeless case? Why must all paragraphs have 75-100 words. Why must the thesis sentence be near the end of the introductory paragraph? Why would one fallacy in logic disqualify a paper? Why must a paper include at least two compound sentences and two complex sentences? Why can't such words and phrases as "bad," "good," "really," "you," "I think" and "to me" be used in any context? It simply baffles the imagination to attempt to discover what these instructors were hoping to accomplish!

Reducing to Absurdity

A third mistake that we composition teachers make is to reduce our subject to a "checklist" of facts or behaviors. On placement tests we accept, too often, the results of a student's ability to recognize grammatical or usage forms in lieu of a sample of his or her own writing, and on post-tests, we give an "objective" test in lieu of a sample of achievement. Time is a problem, of course; community college English teachers are literally deluged with work, and we are constantly looking for ways to cut corners. But if we do cut corners, we should do it on other activities, not at our students' expense. If we continue to accept the results of "grammar" tests (regardless of their titles) as proof of achievement (or lack of it) in writing, we must ignore all the research (like the

Harris 1962 study) which shows little or no correlation between the two. And if we assume that being able to list or state facts about a process is an indication that that person could perform the process, then we haven't been paying attention to Bloom's levels of mastery in his A Taxonomy of Educational Objectives.

It was this second mistake that I made when I wrote the following part of a final exam for a Foundations English (or remedial or developmental or whatever the current euphemism is) course I once taught. Note the assumption that underlies my questions--that if they can memorize and state a rhetorical principle, then that is evidence that they can use the principle!

ENGLISH 002
Final Exam

Part I Answer all questions on this part - 2 points each

1. What is the most common form of writing?
2. What is the most difficult task in writing a composition?
3. What are the three main parts of any composition?
4. When do you use expository writing?
5. What is it designed to do?
6. What was our "Free Association" experiment (that we did in class) trying to prove?
7. What purpose does the Introduction serve?
8. What purpose does the Body serve?
9. What purpose does the Conclusion serve?
10. What is the purpose of the "controlling idea"?

11. What is the main idea of a single paragraph called?

12 - 15. What are the four most common ways of supporting a thesis statement?

16 - 18. What are three common methods of organization?

Some of this "reduction" or "simplicity" error is due, I think, to the fact that we must come up with a grade for our students at very arbitrary points in time, and we feel that we must have some objective "evidence" to point to if our grade is questioned. As long as we can justify the grade by some "standard" or "criterion", we feel on safe ground--no matter that the standard or criterion is spurious in itself. Because of this, we end up with absurdities such as two spelling errors causing a failing grade or a demand that a particular piece of writing have X number of compound-complex sentences in it in order to receive a certain grade. We might do better by admitting that the grading system is extraneous--sometimes even counter-productive--to the real aims of education and that it is largely subjective and difficult to defend. Maybe then we could get on with our main business of teaching composition. But don't misunderstand me--I'm not saying that <u>evaluation</u> is irrelevant; I'm saying that <u>grades</u> are irrelevant.

This grading demand is further complicated by the whole accountability issue and the use of educational objectives. Now I am a believer in educational objectives; I think they help us educators to rid ourselves of some fuzzy thinking and to focus on the priorities that we

really wish to accomplish in our teaching. But I also have seen--too often seen--them misused, and almost always they are misused in the sense of reducing a very complex subject down to a few easily-definable, easily-rated objectives.

I have sat on curriculum committees where otherwise-intelligent, sophisticated English instructors have argued whether two or three spelling errors should be allowed in a "passing" paper, or whether one or two dangling modifiers could be permitted. If they seriously thought they could teach spelling at the adult level, there might have been some logic to their argument; but neither they nor practically anyone else I know would contend that they know how to teach spelling to an adult writer (other than the few rhyming "rules" and a few admonitions such as "look your misspelled words up in a dictionary"; but they still act as if marking spelling errors were their major purpose in life! To quote Professor Robinson's ironic comment again, "In the face of complexity, do something simple." Such more amorphous things as fluency, style, tone, precision of statement, coherence, and pertinency are infinitely more important in a piece of writing than a dangling modifier or two spelling errors, and I'll be damned if I will ignore them in my teaching simply because I can't write a behavioral objective for them! The next time I'm in a room where such an argument is going on, I'll dangle my modifier right out of there. . . .

Doing Our Own Thing

If we are composition teachers, then the major focus in our classrooms should be on writing, not on something else. For too long too many of us have taught something else under the guise of "composition". Again, it is partly not our fault. Most of us were trained in literature, not in composition--under a general title of "English"--and our first love and allegiance does not concern helping students to write better. Yet we have to eat, too--so we take a job which requires being "strapped" with three or four sections of composition, and we simply turn these classes into ill-named literature classes, with compositions to be written as a secondary concern. Of course, we have lots of reasons for doing this: to introduce our students to the world of words, to put them in touch with "abstraction feelings", to open up to them the world of literature, and so on. But for too many of us, these are rationalizations, not pedagogical strategies--rationalizations for us to continue, students be damned, to do our own thing.

Others of us use the composition class as a platform for our social/political/religious/philosophical beliefs. Again, we are adept at rationalizing why we do this, but these rationalizations are really no different than those for using literature as a content base. If we must be strapped with composition courses, then we will manage to salvage something of interest to us from them. And we continue with the old, vitalistic practice of teaching our

favorite authors/topics, hoping that some of the polish and sophistication will rub off on our students. . . .

Now all this is not to imply that literature or current events or social questions should never be used in a composition classroom; I think they could be used very effectively as well-designed strategies while teaching the compositional process, but not as an end to themselves, regardless of how tantalizing they seem.

I made this mistake many times, but I was at my worst the very first semester I taught. I started teaching in a community college in mid-year, fresh out of graduate school, and armed with a pretty good background in English and American literature, not one day's teaching experience, and no work in composition.

All of the classes I was to teach were "Foundations" English--the pre-college or bottom track of English--which were for students who wouldn't be able to cope with (it was deemed) the regular freshman English classes. What did I do? I taught them literature, of course (firmly rationalized in the course of study), and preached the doctrine of correctness to them and gave a lot of grammar exercises to them to correct their errors. (But first I had to teach myself "grammar" every night for two months because I hadn't had a grammar course since eighth grade.)

It was a tough semester for me; the works of literature had all been chosen by my predecessor, and I hadn't read many of them before. God knows why she chose a novel

like Adam Bede with which to inspire these students, but that was one of the things I was strapped with. And God knows why I kept on teaching from her design, but I did--I even used it for a model for the next semester, but this time with works of literature that I had read and liked. It would be silly, I suppose, to detail much more. We spent a lot of class time discussing the literature (midst groans of agony, expressions of anger, and admissions that some hadn't read the assignment), discussing current events (which all of us could get more interested in than Adam Bede and which I also used for writing assignments), and correcting "errors" I found in their own writings.

I did, to my credit, also discuss elements of composition and the writing process (what I knew about them, that is), but we were so busy "covering" everything else that we just didn't have much time. . . . And I followed her lesson-plans (very complete, with detailed goals and objectives), gave quizzes, corrected papers, and assigned research papers (called for in the course of study). But then, I didn't know what to evaluate for a final course grade. . . .

Oh sure, I had quiz grades, and attendance sheets, and lab (writing lab) reports, and writing grades; but I didn't know what to ask them on a final exam (everybody gave a final exam there--it was in the rules, or at least I thought it was). Well, I came up with one. You have already seen most of the first part of that exam (objective

and easy to score) back on pages 66 and 67, and here are a few more literature-oriented questions to that first part:

19 - 22. What are the four "meanings" of a poem as described in Chapter 10 (Criticism of a Poem) of our textbook?

23. What are you doing when you analyze something?

24. When assigned a research paper, what would be your first step?

25. State one significant reason for reading and discussing literature.

I couldn't answer most of these "objective" questions today, at least according to what I would have marked as "correct" at that time (I wonder what Chapter 10 did have to say about the "four meanings of a poem"?), but I could think of lots of wise-guy answers to most of them--especially number 24.

But this wasn't all there was to the final exam, no sir. My teachers had all been tough and demanding and had given long, hard exams, and I didn't want it to get around that I was a softy! How could I earn anyone's respect that way? Besides, I had to see if they had learned anything about all that literature and current events I had been teaching them. What follows, then, was my answer to all these questions, in the form of Part II of the final exam:

Part II 50% Answer two of the following three questions. 25 points each.

A. Discuss briefly the realistic (or unrealistic) elements in Adam Bede. Consider such elements as:

plot, setting, characters, and continuity (time sequence).

B. Discuss briefly the conflicting elements of tradition and change in Fiddler On the Roof.

C. "Man no longer governs the world, or even himself for that matter. Instead, he has become a helpless victim of an uncontrollable world. The decisions that man makes are unimportant and accomplish nothing."

Using either the Commander Bucher case or A Man For All Seasons, comment on the above.

Now there are some things I could say in defense of this part of the exam (for instance, I had them write at least, and I was asking them to synthesize a great deal of information), but why did I have to be so restrictive about it? Why did I demand literary explication as the sole proof of writing ability? Because, I guess, that's what I thought an "English" exam should look like, and that's what I had been teaching in the classroom. The "composition" part of the class had somehow gotten lost in the shuffle.

Restricting Modes of Writing

Just as too many of us English teachers set up arbitrary course content restrictions, so too do we unnecessarily restrict the modes in which our students must write We seem to forget that language has many purposes, just as it has many forms. To say that one purpose is more important or "higher" than other purposes is not only a biased statement, but sheer drivel. The truth is that we

use language for many reasons, and even in the written mode, one form is not automatically "better" than another, because the purpose of writing varies from individual to individual. One man's technical report may be another man's Hamlet.

Now we all know this, of course; but when it comes to teaching writing in our community college (everyman's college) class, we seem to forget that our students are living, breathing, unique individuals with unique backgrounds and experiences and needs, and try to force them all onto the Procrustrean bed of exposition. The tyranny of subject matter is mirrored by the tyranny of mode. I am constantly amazed at the contradictions we composition teachers live every day of our lives: being liberal, sensitive people, we allow for a diversity of opinion among our colleagues and friends, but rarely do we allow for this diversity in our classrooms. When we close the door to our classrooms, we also close the door to our minds. The room becomes our kingdom, and our assignments become our edicts. And all too often we proclaim that our students write on this or that subject, in the expository mode, and in an academic register.

For some students, of course, it may be the perfect assignment; but for too many it is not. Whether the subject we choose for them is academic or personal, traditional or contemporary, it's wrong if we make the choice. With all the choices made for them, students cannot be

expected to see the significance of the assignment, and once again the educational experience is reduced to an empty, sterile process:

> They told me to write about life;
> To discover new insights;
> To probe my inner soul;
> To reflect on my ideals;
> And have it in by Friday.
> --Marguerite Kelly, University of Mich.
> T.A. Newsletter, No. 3 (Spr 1975), p. 1

Again, we can rationalize why our students must write in this mode or that. Not over six months ago I was arguing the point that I owed it to my students to demand that they write at least one assignment in each of the four modes of discourse. They will need this practice, I argued, later on in their academic career. What I should have done, of course, was lay everything out for them to see, explain all modes carefully and fully, explain what types are used most often for what purposes, and what most people expect to see in certain types of discourse. And then I should have let them write in whatever mode they damn well wanted: whichever they felt most comfortable with, whichever they wanted to learn something more about or have more experience with, or whichever they could best use for their own purposes.

But it's hard for me. It's hard to stop telling my students what I think they should do or think or be. Like most other English teachers, I tend to think that all students/writers aspire to a classically liberal arts education, come from the upper rungs of the socioeconomic ladder,

and are hell-bent on having their writing published in elitist journals. But it isn't so, and it's doubly not so at the community college level.

And it's also not true that one mode or subject or dialect or style is necessarily better than another. The writer, purpose, audience, and occasion will mostly determine what is best under different circumstances. Let me contrast two brief passages from two professional authors to illustrate this point:

> Those who hold that "social morality" is the only kind worth considering tend to assume that the end justifies the means. If a broken promise or a cynical invasion of a private right promotes "the greatest good of the greatest number" then it is an act of "higher morality." That seems to me a curiously inverted, soft-hearted and soft-headed Machiavellianism. The man of honor is reluctant to use dishonorable means no matter what ends seem to justify them. And he seems to me to be a safer member of society. (from Joseph Wood Krutch's "Honor and Morality")

> Mama never acted biggity in court, but she would bow her head only so low. But as soon as I got up that morning, I could tell that Dad was going to be a real drag. He got up with his hat in his hand and was bowing his head before we even got out of the house. He kept telling me how to act and what not to say. I pretended to be listening to him real hard, hoping he would feel kind of smart and maybe act like somebody with some sense when he got into court. But what I really wanted to tell him was, "Shit, man, I been in court before, so you better watch me and let me pull <u>your</u> coat about how to act in front of that judge, and those other white people." But if I had said that, he would have kicked my ass. (from Claude Brown's <u>Manchild in the Promised Land</u>)

Now Joseph Wood Krutch and Claude Brown are two of my favorite writers: I could become positively rhapsodic in discussing the things I like about their writings, but it would be impossible for me to rate or grade them, or even to say which one I liked the best. Both are beautifully written works, even though their genres, styles, subjects, dialects, voices, intended audiences, and lexicons are entirely different--almost antithetical. And it would be as wrong to force Brown to work in Krutch's form and style as it would to force Krutch to write in Brown's. The same reasoning should apply to our students' writing.

Becoming Disciples

Probably in no other profession are there so many theories of how to do something as there are in teaching. We teachers are amazingly skillful at producing theories, philosophies, rationales, and rationalizations for our teaching, but amazingly inept at using teaching strategies which consistently help our students to learn. We love to talk about education; in our offices, in the lounge, at conferences, at parties--it doesn't matter where we are or whom we might be boring--we love to talk about it. And I really think that this behavior is a good sign; for most of us it means that we really do care about what we are doing and really do enjoy teaching. And all that talk helps us to clarify what we think or believe in, and to get some goals and priorities straight in our minds.

For others of us, though, all that talk is a charade, a smokescreen behind which we hide our dismal failures. Some teachers I know (not many, though) love the subject of education, but hate to teach in the classroom. And still others of us are out and out hypocrites; we espouse one philosophy of life or education, but act completely to the contrary with our students.

But nowhere, I think, do we err more than in becoming fervent advocates or disciples of any one "school" or philosophy of education. Disciples often become bores (and I've done my share of that), but even worse, they become restrictive and closed-minded. Spare me the Skinnerians, the Rogerians, the primal therapists, the classicists--at least those who argue that "their" pedagogical theories are the only way to go. Like the good Christians down through the centuries who killed for Christ and the democrats during the Reign of Terror who slaughtered in the name of freedom, these bandwagon-riders often do more harm than good. I've already mentioned the behaviorists who either misunderstand or carry too far the general principles of that philosophy and end up failing a student paper because of one subject-verb problem or two spelling errors, but the disciples of other philosophies can be just as absurd. Insisting upon teaching "good" literature to students who cannot (or will not) relate to the stuff or insisting upon personal growth or group process activities in a class that does not want them are just as meaningless.

What is most ironic is the way we cling to our philosophies and educational beliefs, even when we know ourselves that they aren't working too well or doing anyone much good. And we fret and worry about our consistency (when it may well be that we are too consistent in reinforcing the wrong things) or accuse our students of being lazy, ignorant, and apathetic because they don't seem to get excited about the kinds of things we want them to. . . . If we are really interested in helping our students, our students must come before--well before--our philosophy. After all, a philosophy is just a tool; if the tool isn't working anymore, it should be changed or discarded in favor of something that does work.

Teaching by Negativity

I have saved our greatest fault to the last--negativity. It is so ubiquitous, so pervasive in education--from the elementary level to the graduate school--that it is difficult to separate it from some of the other things we do wrong, and most of the time we don't mean to be negative or even realize that we are being negative. You saw two good examples of negativity in the "Theme Regulations" and "Foundations English Objectives" discussed earlier. If I had some student theme papers which I "graded" only a few years ago, I could show you some other examples of negativity. I certainly didn't intend to be negative--I honestly wanted to help my students--but I thought that

an English teacher was supposed to correct every error and point out every flaw; and furthermore, so did my colleagues, my administrators, and my students.

But there was so much to do! With all the other things that an English teacher has to do, grading papers often turns out to be the most tedious and time-consuming task. To save time, the task is often reduced to red-marking surface errors, giving a grade, and if the student is lucky, writing a general comment or two (are those general comments intended to help the student in his writing or to rationalize the subjective grade we gave?). I used to hate to grade papers. I liked to read them, but I hated to grade them. That and figuring out course grades at the end of the semester were the two things that I liked the least about teaching, but I now read them, enjoy them, diagnose them, respond to them, and find out from the student what kinds of feedback and suggestions he or she wants before I make any. You can criticize, and mark, and make suggestions all day, but it won't help the student one bit unless he wants to learn something. I would like to have a dollar for every time I misspelled words which end in "-ful" like "beautiful" or "plentiful" (I would use "full")--and had them "corrected" by teachers. But as soon as editing and proofreading became important to me, I learned them; all those red marks were in vain until that point in time.

But our negativity goes beyond the grading of papers.

Part of our negativity, I think, may be due to our very traditional educational background. We have read a great deal, and I sometimes think that we judge our student's writing by an "ideal" form somewhere in our heads; we are judging them, that is, by professional standards. A few years back Bergen Evans was on one of the T.V. talk shows, plugging "The Famous Writers School," and he made a statement to the effect that amateur writers needed to be discouraged more than encouraged. Too many little housewives and college students, he sniffed, were churning out garbage while under the illusion that they were writing "the great American novel." A community college English teacher I talked to recently made pretty much the same statement. In her creative writing class, she thought her first obligation was to burst the bubble of those would-be artists who already thought they were writing some good stuff.

It's elitist thinking, of course. It's the kind of thinking that views composition as product, not process, and judges all products by one ideal (usually by some long-established writer). By such standards, Claude Brown would have flunked English 101, and Walt Whitman would have been thrown out of Creative Writing. And James Joyce and William Faulkner? Obvious cases for bonehead English. Even Hemingway would have had trouble passing an English course because the big dummy couldn't seem to get the hang of complex and compound-complex sentences. Henry James? For-

get it. "Too much deadwood! Cut! Cut! Cut!"

There is simply no such thing as too much positive feedback or too much encouragement. Our seven year old son, we think, has a great deal of arts and craft talent. He is really good at drawing and painting and modeling objects, and he has been encouraged and supported both at home and at school in these areas. And he has developed his own criteria, his own set of standards, and is very critical of his own work. He knows when something is pretty good or pretty bad and rarely asks for my opinion on a drawing because he knows that I am practically devoid of artistic talent or taste. His mother is his mentor in this area because she has both qualities. He can take suggestions and criticism from her because he respects her judgement and knows that she wants him to develop his talent. But what if she had been critical of his first drawing--the one of the cat that looked more like a rat? What would have happened if she compared that to some "ideal" drawing in her mind? He wouldn't be spending so many hours drawing and painting and making things now, I suspect.

Where does "creativity" or "writing ability" come from? Is it inherited, along with color, bone structure, and propensity for heart disease? Or is it something that happens, is nurtured, and grows? Shall we discourage our student writers until, lo and behold, one or two of them burst forth as polished, sophisticated, professional writers, or do they become polished, sophisticated writers

because someone has encouraged them to write, because they have written a great deal (both good and bad stuff, probably), and doing "good" work is now important to them? What motivates people best, fear or encouragement? I've had the first kind far too often in my own educational experience. And yes, the fear may have made me read some things that I wasn't motivated to read and to do some other things that I wouldn't have done otherwise, but it also made me detest certain subjects and certain activities and I never touched them again once the grades were in and the threat removed.

Now I am no expert on elementary education, but I'm pretty sure that a child would never learn to read and write if he were not given some structure to do so. But we are dealing with adult students whose linguistic resources are already highly developed; that means that our greatest task is motivation. Our job is to motivate them to write more, to read more, and to learn more. And we don't do any of these things very well by being negative, "bursting their bubble," or showing them their place, or bemoaning the fact that they are lazy or stupid or apathetic. If they don't write like a professional when they come to our college, we assign them to remedial English until they learn the "necessary skills." It makes one wonder what freshman composition is supposed to teach students. And if they <u>do</u> wind up in freshman comp. without the "necessary skills," it's negative city--they'll be

shown, real fast, just how dumb they are and how poorly they write. And if that ain't motivation, I don't know what is!

One more anecdote to illustrate this point. Last fall I taught a composition course (discussed in Chapter III) at a large state prison. One of my students was about forty-two or three years old and just getting into short story writing. He was already a good writer--a sophisticated, standard English writer--but he had no confidence in his ability to do any creative work; yet that's what he wanted to do more than anything. Of course, I encouraged him. His first story was about the killing of a fly, only the reader wasn't supposed to know it was a fly until the end (the old O. Henry surprise ending) of the story. It was three pages long, and I wrote back three pages of warm, supportive comments without one negative statement; and I didn't have to lie--there really <u>were</u> many good things to say. It encouraged him. He worked like mad and developed a great deal over the semester, and his final story was a beauty. But he didn't need me too much by then because he could look back at that earlier story and see for <u>himself</u> what was wrong with it and how far he had come as a writer in four months. But with just a little negativity at the wrong time, and he probably would have never tried again.

From my point of view, then, teaching by negativeness is just one step better than teaching by a strap or a birch

rod, but its effects can be just as brutal. It may be great for our egos to show "bonehead" students, as a first pitch, the very "bone-ness" of their heads, but it certainly won't do <u>their</u> egos any good--or their writings either. Negative teaching reinforces all the wrong things and makes our teaching task doubly difficult.

1. It reinforces the notion that there is one unalterable and absolute standard for writing (and in fact for all language use).
2. It reinforces the notion that one cannot effectively communicate or express anything until "correct" word forms, placement of punctuation marks, and paragraphing have been learned (a pox on Bergen Evans and his bursting of bubbles!).
3. It reinforces the notion that these students are linguistically disadvantaged, that they are immature and ignorant, and that they will probably never be really good writers.
4. It reinforces the notion that writing is merely hard work, inherently mechanical, and rarely a satisfying experience.
5. It reinforces the notion that sincerity is less important than form, that truth is less important than elegance.

What we must remember, I think, is that most (not all, but most) of the students in our community college classes are generally not the ones who have been reinforced

and successful in their previous academic experiences. Most of the successful high school students, the ones who dug Shakespeare, wrote classically-perfect little essays, and received the high grades, reinforcement and praise, are probably on a scholarship at some university. And that's O.K. with me; I wish them health, and success, and joy. But I'll be damned if I will carry around in my mind a mental "ideal" of them by which to judge the students in my own classes. My own students have already had enough negativity--enough to last them a life-time; it's now time to show them that they, too, have some valuable, unique contributions to make.

B. What We Might Be Doing Instead

In many ways, this section will try to discuss "the other side of the coin" from what has been said before, but I will make no serious attempt to have the two parts exactly paralleled--for in other ways, I want this section to go beyond the issues which have already been raised.

Grading and Evaluation

I have nibbled around the edges of the whole issue of grading and evaluation in earlier sections, but I have never met it head on. In some ways I fear to do this because it is such a complex issue, it is so ubiquitous and pervasive in the educational establishment, and, like the topics of religion and politics, it is an area where people have

strong--very strong--beliefs and opinions. And if a reader has stuck with me this far, I would hate to lose him now.

But it must be faced. It is impossible to talk about teaching any subject in today's world of education without facing it. Now it is difficult enough to discuss grading and evaluation in such subjects as biology, literature, or history (What should be known? What must be known? Why should that be known and not something else? What are the criteria for a "B"? For an "A"? Are these arbitrary criteria, or do they have any solid basis?), but the topic gets especially hard to deal with in a writing class.

Now we all know that different people value different types of things. Who is the better writer, Hemingway or Faulkner, and who is the better poet, Frost or Eliot? You could get lots of opinions and arguments on both sides, but the truth is that it would come down to a value judgement, personal preference. We also know that English teachers have a highly-developed set of values and attitudes about almost everything, but especially about the written mode of language. The only problem is that it is difficult enough to get a group of English teachers to agree on anything, let alone total agreement about what makes a "good" piece of writing or what makes a "bad" piece of writing.

I once served on a three-member panel of judges for a community college creative writing contest. I worked diligently and carefully, choosing those entries which, to

my judgement, showed the most merit. After doing that, I compared my list of "winners" with one of the other judges. We were in amazingly close agreement. Sure, he had one entry as number one where I had it number two (and my number one was his number two), but other than that, we were in agreement on not only which ones showed the most merit, but also on what meritorious qualities earned them that distinction.

The only problem was the third judge. Her list was not only different from ours, but almost the antithesis of them. And what is more, she had her reasons for choosing such winners--reasons and criteria and qualities which were probably just as valid as ours. Now we were all reasonably intelligent, reasonably well-read people who had spent a great deal of time in literary exegesis; but damned if we could agree on who those winners should be!

Even when we come out of the heady area of creative writing to the genre of essays (or themes or compositions or writings or papers), we still disagree. One person may favor the classically-written, classically-structured exposition while another may favor the casual, loosely-structured personal narrative. The Educational Testing Service has found, for example, that there is often as much as a one letter grade difference in opinion by the raters (all experienced English teachers who had been trained by ETS) on any one paper, and for those of us lacking such training, the spread is often a two letter grade difference. That

means that an "A" paper to one rater is a "C" paper to another, or that a "B" paper to one is a "D" paper to another. And, of course, there are always those researchers who show that one teacher graded a paper as "A" while another graded it as "F"--usually with the insinuation that English teachers don't know what they are doing!

When faced with such "evidence," we English teachers get awfully timid and meek. We have a difficult time explaining to our dean why we can't come up with a tidy list of goals and objectives that we can all agree on when the secretarial faculty or history department has already done so, together with "mastery" or criterion levels for each letter grade. So some of us pack it in and try getting specific. We sweat and worry and toil and try to come up with specific objectives and definite criteria levels. And the result? You guessed it: "The following number and types of errors per paper will be allowed"; or "An 'A' paper must have X number of compound and complex sentences and each paragraph must begin with a topic sentence. If someone can prove to me that all contributing, worthwhile members of our society, or even all members of a college faculty and administration, can write a perfectly edited, perfectly structured essay under such criteria on the first try, I'll use such a set of criteria for grading purposes.

Those of us who don't get timid and meek often become defensive and angry. "Writing is Art," we scream, "and

Art can never be taught by a paint-by-the-numbers set!" And then it starts. The humanists accuse the behaviorists of being Faustian, of selling their souls for next year's contract, and the behaviorists accuse the humanists of elitism and vagueness, of muttering amorphous cliches to cover up their inability to define what they do in the classroom. And the dean doesn't give a damn maybe; he just wants those goals and objectives and criteria for grading completed!

But it gets more complicated than that. In a community college composition class we are faced with a very diverse student population. There is the hot-shot, "successful" student who loves writing, loves academic subjects, and could have "made it" at any university anywhere. And there is also the not-so-successful student, who hated high school, hates to write, and doesn't seem to be interested in anything. And there is the little grandmother who has been out of school for forty years and is awfully afraid that she won't be able to compete with "these young kids." And there are many others of various ages, colors, backgrounds, and learning styles--all living, breathing, unique individuals, not nameless, faceless stereotypes as I have made them seem here.

So we grist them through our mill, and at the end of ten or fifteen weeks, we evaluate their progress and give them a grade. And we know that it isn't fair; we know that Bill Thompson has worked terribly hard and has progressed

a great deal, but we also know that his writing isn't nearly as sophisticated and polished as Susan Trumwell's. Or if we are grading by a criterion scale rather than a normative scale, he still has verb tense problems or is still writing in fragments; that means that he hasn't met the criteria for objective number three and six (and probably seven, four and nine as well) and that means his grade is, let's see--ten goes into one hundred ten times, divide that by sixteen, carry the decimal, multiply by nothing--that means old Bill has failed! And Susan Trumwell? Why, she met all the objectives beautifully, thank you. A plus. I'm looking forward to working with her in English 112! Maybe if we send Bill back to Developmental English, where he has a chance to develop his skills. . . . Oh, he's dropping out of school? I'm sorry to hear that.

There are other ways to grade, of course. We can grade by quantity rather than quality. And to make sure that not too many people get high grades (the dean would raise hell, and our colleagues would talk about the "gut" course we run, and Time magazine might have an article [November 11, 1974] about "Too Many 'A's"), we make the "A" grade so hard to get that 4.0 students practically kill themselves and end up hating us, our course, and everything we stand for!

Or we can grade by the growth model. That way, Bill Thompson gets and "A" for the growth he has achieved, but

Susan Trumwell doesn't because she was a good writer to begin with and knew it. She didn't do that much work in the course, but she knows damn well her writing product is better than old, plodding Bill's. And she's going to take the while matter to the administration because there must be justice somewhere at this college!

We could also grade by invisible criteria, like many of the teachers I have had in the past. These "invisible" graders are usually the humanists--the ones who utter the amorphous statements. Still, they also believe in "standards", even if they can't begin to define what the word actually means. So the standards are invisible, tucked away somewhere in the deep recesses of their minds, only to emerge as unarticulated "A's" and "F's" on student papers. Well, sure, they can defend the grade if they are challenged by a student, but the paper really was an "A" or "B" paper because they said it was, and the symbol or grade is just a representation of that subjective opinion. But the symbol then takes on a life of its own. It becomes something real, something tangible--something to hold onto. And the grades themselves become the standards; it's an amazing process--almost like magic, something from nothing!

Or we could refuse to grade; instead we could choose to fight the structure in a head-on battle. This choice would, no doubt, be a satisfying, self-righteous--if short-lived--approach to take. Like Lear, one could bellow and shake his fist at the enormity of the injustice or attempt

to disrupt the machinery of the system by refusing to follow the dictated "professional' procedures ("Everyone gets an 'A';" or "Grade yourselves.") In either case, one could only hope to become a martyr for a cause, since the machine rolls relentlessly on, spitting out radicals (branded with non-tenure notices) as unusable rejects.

So we grade. The grades may or may not have anything to do with how much learning took place, and they certainly don't measure all the learning that took place; but they pile up on transcripts, and other people use them as "facts" by which to evaluate those students later on in life, with some students coming out as winners and some as losers. And if we stop grading, the graduate schools get uptight because they don't know who to let in and who to keep out, and I.B.M. gets uptight because they don't know who to hire. They then refuse to admit or hire those students who were non-graded, and the students get mad and blame us for not living up to our professional responsibilities; we then start grading again.

And I'll grade too. I'll grade because right now the system doesn't offer me a choice. And I'll do my best to be fair and flexible about it, but I won't pretend that that letter grade says a great deal about that student. But then, I.B.M. doesn't ask for an interpretation of that symbol; they will read into it whatever they want to.

Now, I can evaluate, although I have to admit that my evaluation would be partly objective, partly subjective.

And I would be happy to write lengthy "evaluations" to students in which I discuss my judgements of their achievements and growth, both cognitive and affective, in that class. But I wouldn't want to pretend that this was the only perspective or the only judgement of any worth. Such detailed statements make more sense to me than a single symbol which can be interpreted in any way by anybody, and on which important decisions like the direction of a human being's life are made. But my way is too cumbersome for the system; there would be too much information, I'm told. Graduate schools and businesses don't want to evaluate all that information, it seems. . . .

So I'll continue to grade and continue to argue against it. I'll try to convince anyone or everyone that evaluation should be for the student, not for some extraneous purpose or institution, and I'll try to convince my colleagues and administrators that my course should be set up on a non-competitive, non-graded basis, since cooperation, sharing, and a concern for others should, I feel, be integral parts of the educational process. But if a non-graded basis is against institutional policy, evaluation could be performed in a variety of ways that at least have a modicum of fairness: by the growth model, by student-instructor consensus, by instructor evaluation (at the end of the course) of the five (or seven or nine) papers a student thinks represent his or her best efforts, by consensus, or by individually chosen methods of evaluation.

And I'll try not to let the grades subvert the real aims of education.

Focusing in on the Compositional Process

If we can free our minds from the myth of the correctness doctrine, and if we can make at least an uneasy peace with the grading system, we might be in a better position to help our students to write more effectively. But to do that, we also have to start thinking of them as individuals with individual strengths and weaknesses, instead of assuming that they all have the same strengths and weaknesses and all need the same help at the same point in time. Our teaching in composition must be diagnostic and individualized, not general and normative. We must first recognize that all writing is developmental and that the best we can do is to help each student writer extend his writing capability during the limited time we are working with him.

There are no miracles to be worked, no overnight cures. People learn how to write better by thinking about writing, by talking about writing, by reading and analyzing writing, but mostly by writing themselves--and getting comments, suggestions, and feedback from other people about that writing. Now we may spend class time on other things--and they might be valid strategies and well worth doing--but we must make sure that we don't pursue some other subject for its own sake and end up teaching art, or history

or Life when we should be teaching composition.

One way to keep our minds on what we are supposed to be doing, of keeping our pedagogical priorities in order, is to view writing as process, not product. We all know that the process isn't necessarily a neat, orderly, segmented one, and we also know that all writers don't go through the process in the same way. But one way or another, all writers do go through the process, so it might be helpful at this point to have a linearized diagram of that process. (By the way, the diagram isn't mine; I stole it--lock, stock, and barrel--from Dr. Jay Robinson, who stole it [I mean adapted it] from Aristotle. Likewise, most of the discussion that follows the diagram really belongs to Professor Robinson, not to me.) I like this model because it helps even someone like me to understand the kinds of things I can do to have some chance of helping my students to write better:

Pre-Writing Stage	Writing Stage
1. Motivation to write (either ordered to write or moved to write)	1. Forming (Making rhetorical choices of a structure or pattern)
2. Discovering (Discovering an audience, discovering a purpose, discovering a topic, discovering what to say about that topic)	2. Making specific language choices (Choice of dialect, choice of register, choice of usage items)
3. Making formal choices (Choosing, in broad terms, techniques to best deal with that topic, for that audience, for that purpose)	3. Languaging (The actual writing of all these choices into sentences and paragraphs)

Post-Writing Stage

1. Criticizing/Editing (Reevaluation of the writing, with audience and purpose in mind--for possible restructuring or rewriting of parts, paragraphs, or sentences to achieve the desired effect or goal.

2. Proof-reading (Done only under certain circumstances, with certain audiences who have certain "expectations" or biases about language)

Again, the writing process isn't static or fixed as it may appear on any diagram about it, and each writer doesn't go through the process in a fixed way. But generally, some things happen, consciously or not, to writers in the process before other things happen. One doesn't write, for instance, without first being motivated to write; whether the motivation is internal or external--whether one is moved to write or forced to write--nothing else in the process can happen unless motivation takes place.

But once that motivation has occurred, certain choices must be made before--long before--words get put onto paper. One choice is the discovery of the audience of that writing. This choice or discovery affects everything else that is done in the process. If the audience were one's mother, or lover, or close friend, for instance, the tone, style, structure, and register would be vastly different than if the audience were a graduate dean or a prospective employer. (One prison student of mine thought all writing should be formal and academic, and he showed me a letter he had written to his wife which was stiff, pretentious,

and "elegant." We both had fun laughing about it because he knew by that time where he had made his mistake.)

Other early choices must be made once the audience is discovered. One such choice is the purpose of the writing. Is it meant to persuade? To explain? To entertain? Or what? The decision is an important one, for it, too, governs what will happen later on. The "topic," "subject," or "content" of the writing comes in here also, of course. We can't persuade or explain anything to anyone without a subject. And when the subject or topic is discovered, we then have to "discover" what aspects of that topic will go in and which will not. We may need to "brainstorm" or research to discover aspects of that topic to use in the writing. And we need to decide which details, examples, illustrations, and contrasts may be needed or may not be needed.

Other decisions are made in this stage. What tone or voice do we wish to use? Which style? Which register? Do we wish to convince our audience of something by light, sophisticated irony or by earnest indignation or by a wealth of objective facts and data? Or maybe a combination of some or all of these? The choices are real (although often not conscious), and they are important--tremendously important--to that writing.

By the time one begins the actual writing stage, most of the important, large decisions have been made. It has already been decided who the audience is, what the purpose

is, whether the writing will be persuasive, expository, or narrative. Rhetorical choices of structure, or form, or pattern may not have been decided yet, however. How does one lead into the subject? Which details should go where? How should everything be arranged to best accomplish whatever it is one wishes to accomplish? Specific language choices are made, too, in consonance with all the earlier decisions. And finally, all those decisions are formed into patterns of sentences and paragraphs. Again, the process isn't exactly sequential (or as simple) as it is made to seem here, but these lesser decisions are made at this stage, in one sequence or another, and the piece of writing, for better or worse, is produced.

The post-writing stage includes both editing (revision) and proofreading. It is at this stage that an overall reevaluation of the entire product (we can now call it a product) is performed to determine if it needs more structuring (or restructuring), more details or illustrations or examples (or fewer), or some editing work (fussing with the sentences, with the word choices, with the introduction) until it does and says what we want it to. And at this stage, we may want to "wash its face" (as Anne Bradstreet would say) for certain audiences and under certain circumstances (for we have seen in Chapter I how certain people react to language features which they consider "slovenly" or "wrong").

Finding Our Priorities

Now as teachers of writing we must make certain choices of our own--not as writers, but as teachers in the educational process. We all want our students to learn and grow and question and become better writers and better people. Whatever our "philosophy" of education, we all agree on that much. What we don't agree about is how to accomplish some or all of these goals. But I don't think it matters much what our philosophies are, as long as they further the educational process and not hinder it. And as teachers of composition, we should not let our philosophies distort or subvert the compositional process and prevent our students from becoming more confident, experienced, and sophisticated writers.

Let me show you what I mean. If we are advocates (either consciously or unconsciously) of the doctrine of correctness, we spend the greatest amount of our teaching time and effort on stage 3 of the compositional process. We correct spelling errors with a vengeance; we mark all dialect features as "tense problems" or "agreement problems" or "double negatives" (in other words, wrong); we spend much of our time (and our students' time) on such linguistic features as word choice (can/may/shall or like/as or a host of others); and we focus on such paralinguistic features as mechanics or punctuation. We have to do this, we feel; we are conditioned by our beliefs about language to see writing as product only, our courses of

study (goals and objectives) are designed to teach writing as product only, and our criteria (mastery levels) are set up to evaluate writing as product only.

So we do it that way. The students with the most problems in writing we winnow out like chaff from wheat for "Developmental" English (God, she couldn't write at all!"). And we hope that they don't see through our obfuscations (just as Richard Nixon hoped that we could still see that "light at the end of the tunnel") and discover that they had been duped again and drop out of college. The ones who show promise, or at least not too many problems in their writing (the cut-off score is the 39th percentile), we allow in our "regular" freshman composition class and begin to teach them literature, or current events, or primal therapy, or Art, or Life; but we evaluate them by the doctrine of correctness.

And we can't understand why they don't learn much that way. But, grades are due in the office, etc. . . . . What we are actually doing is ignoring the best linguistic evidence (and the best pedagogical evidence) that is available to us, and unconsciously following the example and beliefs of Miss Fiddich (the personification of everyone's old grammar teacher). We are ignoring the linguistic evidence that language is complex, rule-governed (but not by Miss Fiddich's set of "rules"), and very systematic, regardless of the dialect. That's why we have such problems getting some black students to put those "ed" morphemes

on their verbs or to stop using the "double negative." But we are also ignoring the pedagogical evidence that real learning occurs when the individual student finds a relevant subject to him--that his world-view, background, experiences, and interests constitute the only meaningful basis for his learning.

Instead of continuing in the same old way, we might be doing a lot of things--things that, from almost any standpoint, make a great deal more sense.

The First Stage--Pre-Writing

We might, for instance, start looking at the first stage of the compositional process instead of the last and see if there are not some extra-linguistic things that we could help the student with: things like fear of writing, lack of knowledge of a topic, lack of knowledge of the social setting, lack of knowledge of the writing process, lack of a well-developed "discovery" process, and lack of motivation. And there are no sure-fire, fool-proof techniques that I know of for dealing with any of these things which would help all students. All we can do is to try and discover what extra-linguistic factor is hindering a particular student's development (if any) and to devise strategies for dealing with it. (In Chapter III of this project I have described some strategies which I used in a composition course, some of which worked and some of which didn't.)

There are already some books on the market which attempt to deal with some factors in this first stage of the writing process. Young, Becker, and Pike's Rhetoric: Discovery and Change offers a very elaborate, very systematic "discovery" process for generating material for writing. Fred Morgan's Here and Now offers a different kind of discovery process, by helping the student to "discover" things in art, literature, and the physical environment and then relating these to his or her own experience. These books could be helpful, but they won't be helpful if we teach discovery procedures but insist on evaluating only surface "correctness."

Other people have different strategies. Walter Clark, who is Chairman of Freshman Composition at the University of Michigan, has a "theme-a-day" strategy which he has used effectively. Bernard Van't Hul, also of the University of Michigan English Department, uses a "Porphyria" exercise for helping his students to focus on such things as "audience" and "purpose" of writing (see Appendix). Other teachers use journals or diaries as a strategy to help their students gain fluency.

And there are other strategies--many others--which creative teachers have used, but which I have not seen. There are, for instance, many things that can be done with other subjects like literature or history or mechanical engineering or current events to be used as strategies in this first stage of the compositional process; and they

can probably be used effectively if they are used as strategies, not as ends unto themselves.

There are more general things we can do immediately, too. We can foster an environment of concern and respect for each member of the class, and we can attempt to prove that learning (even learning writing) need not be dull, boring, mechanical, or mere hard work. We can let them write about subjects and experiences that are important to them (even help them to find what is important) rather than forcing them to deal with the favorite subjects of the instructor. We could attempt to show our students that writing does not have to be a sterile, mechanical exercise--that writing at its best is an honest attempt to discover meaning, to express oneself, or to communicate and share ideas, experiences, and facts, not a matter of filling up a page with pretentious, pompous words that "sound good" but are devoid of life, sincerity, or conviction. Yes, there are lots of things we could be doing in this pre-writing stage of the compositional process. . . .

The Second Stage--A Matter of Form

But that's not all we could be doing. In his essay, "Write Off Vs. Write On: Dialects and the Teaching of Composition" Richard Bailey argues that the main job of the composition teacher is to engage his or her students in matters of form. What Bailey is talking about is that, regardless of what else the composition teacher needs to do

(in stages 1 and 3 of the compositonal process), his or her main business is working with students in stage 2, the "disposition" or "writing" stage. To a large degree, I think he is right, but I don't think that decision can be made without first knowing who the students are, and more importantly, where they are in their interests, attitudes, and development as writers.

At any rate, Bailey is not saying that we should turn our composition classroom into lecture sessions on formal rhetoric, pedantically illustrating the "formal" examples of paragraph and essay development and then asking students to write in these forms. There are more interesting ways of doing it. One approach he uses very early in the semester to show students that they already have a well-developed sense of form (almost an implicit competence) is to change a formal piece of writing into "Jabberwocky"--nonsense words--with all paragraph markers obliterated and then to ask some of his students (in groups) to discover these structural boundaries. The other students are attempting to discover the same paragraph boundaries of the same piece of prose, but in English, not in "Jabberwocky." The results of both groups are amazingly similar; the radically-altered text of the "Jabberwocky" piece fools few students as to its overall structure.

Other "exercises" like this one, dealing with rhetorical concerns, can also be developed. Another, also suggested by Bailey, is to "scramble" the sentences of a

paragraph and then to ask students to unscramble them--to show them that they already have a well-developed sense of the "rhetoric" of paragraph development. But a word of caution should be issued here; our students (and we, too) have been socialized to be insecure about our judgements, and they always want to know what the "right" answer really is. Often, of course, a paragraph could have been developed, successfully, in more than one way, and it may be self-defeating to give the "correct" or "original" order. It is more important, I think, to let groups argue for the "correctness" of their answers, based on the rhetorical clues they used for structuring the paragraph. A similar exercise would be to scramble the paragraphs of a short essay or to have them write a missing middle paragraph for an introduction and conclusion you give them--or write a conclusion for an introduction and discussion you give them.

Other strategies, like deletion (or cloze) exercises, could be used early in the course to serve the same purposes. Different words could be deleted to illustrate different things. For instance, the deletion of all substitutions of a word in a text (whether those substitutions are nouns or pronouns) can show students how much they tacitly know about coherence. The same technique can be used to raise to the conscious level their unconscious understanding of parallelism, contrast, and variety in a piece of prose.

These sound like simple exercises, and they are--if they are chosen wisely. But when you stop to analyze these exercises, they are really asking the student to perform a challenging task: he or she must guess (out of nowhere, or at best, out of his or her tacit, intuitive knowledge of language and expectations of it) not only the correct class of word which has been deleted, but also the correct register of the passage and the exact "meaning" of the passage to come up with a "correct" answer. In other words, an exercise like this is asking the student to use all his or her knowledge of linking devices, substitutions, and contextual, syntactical, and comparative/contrastive clues in a passage.

Another possibility for working in the second stage of the compositional process is suggested by the work of Francis Christensen in his Notes Toward A New Rhetoric (and more specifically, the first two essays in that work). Essentially, Christensen suggests teaching imbedding or addition as sentence exercises toward more mature student writing--to get students to take short, simple sentences and build them into longer, more complex units by imbedding or adding more detail. For example, students could be shown how a simple sentence like "The old man walked down that path each day" could be changed to "At a time when most of us were still in bed sleeping, the old, withered man (who never slept, it seemed) slowly and cautiously walked down that path each day, his cane lightly tap-

ping the ground in front of him, as if he were searching for something he had lost long ago." These examples, too, may be used effectively with some students, especially in the light of Kellogg Hunt's work which shows that the more mature writers tend to have a greater index of subordinate to main clauses and a greater number of words in independent clauses.

Now some linguists would argue that the problem (of immature writing) may not be a linguistic problem at all, but a cognitive one, and that it would be senseless to intervene in the student's linguistic system to treat a cognitive problem. And I think the caveat is an important one: the student's language will reflect everything that is going wrong, but not everything going wrong is a linguistic problem. Yet my answer, in this case, is that teaching a student to "see" more detail, to add more detail, and to structure more "poundage" into one sentence or passage of his writing treads on the borderline between cognitive and language development, and you may have to treat one to better develop the other. But on the other hand, this is not an argument for the static memorization of sentence patterns either, like the Bereiter-Engleman program of the last decade. In a program like this, a teacher would show an inner-city child a picture of a squirrel in a tree and ask the child where the squirrel was. If the child used an elliptical expression like, "In the tree," he would be corrected because he didn't use an

explicit sentence pattern like "The squirrel is in the tree." There is a vast, creative difference between what Cristensen is suggesting and what the Bereiter-Engleman program demanded.

There are other ways to help students to develop a sense of form. We could, for instance, examine with them examples of language that are meant to obfuscate and confuse, rather than to communicate and clarify (diplomatic language, governmentese, educationese). Or we could investigate the language of advertising. Students could be asked to bring in examples of what they consider to be excellent writing and then analyze these in class. Or they could be encouraged to emulate the style of their favorite writers. They could also analyze prose to discover how many cliches are used, or how many neologisms are being used, or to discover "slanted" words or expressions, logical fallacies, or hedge-words.

We could also show our students that even mature, professional writers often do some horrible writing at times, by showing some examples like the ones below and asking them to rewrite the passages so that they would be clearer and more effective:

> Hence arises a multiplication of philosophies and the formulation of innumerable definitions of the "good life" which ran all the way from that implied in Nietzsche's "live dangerously" to that implied in various catchwords like the characteristically American nebulosity "service," whose very multiplicity reveals how far mankind has drifted from the possibility of formulating

> any generally accepted rationalization to impose upon these vital impulses which lead them to live and how far they are, therefore, from the possibility of regarding life as a science.
>
> (from Joseph Wood Krutch's The Modern Temper)

> In these varying disguises, he may, I have suggested, have found, in addition to the fact that they were, each of them, representative, and in addition also to the amount of sheer fun he derived from wearing them--and his immense and vehement sense of fun must always be borne in mind--two definite advantages from the painter's point of view.
>
> (from Osbert Sitwell's Noble Essences)

Such examples could be found in almost anyone's writing, of course (maybe especially our own), and we might want to have students find their own examples.

There are so many examples of what we could be doing in this second stage of the compositional process that it would be impossible to list them all. But let me give just a few more that I have heard of: we could develop sentence-combining exercises, or even exercises to have students explore the possibilities of changing tense. We could ask them to write passages from a different point of view, or with a different tone, or in a different register. We could ask them to do "corporate writing"--to write an essay or a short story with each student writing a different part. They could learn a great deal about audience, purpose, tone, register, and style from such an exercise, I would think; and they could also learn a great deal about editing too! Or we could develop exercises that ask

them to develop synonomous expressions--different ways of saying the same thing in a different style--which could help them to see that "fussing" with language and structures until they seem "just right" is important in their own writing as well.

But all these are just things that could be done or might be done, not things that I think necessarily must be done. And certainly they all shouldn't be done because then they would become an end unto themselves, merely ways of filling up classtime. These are just strategies, means toward an end, which should be used selectively (with clear objectives in mind) for different purposes and with different classes. If used judiciously, however, they can be better--much better--than the old practice of having students read a professionally written essay, discussing it in class, and then assigning a writing on the same topic. Inexperienced writers have fewer choices in stages 1 and 2 of the compositional process than do experienced writers, and we are doing them no favor by making those choices for them--by assigning topics in assigned forms.

The Third Stage--Editing and Proofreading

In many ways I don't like to lump the editing and proofreading processes together, since I think that editing is much more important than the latter. The editing process, in essence, is really an extension of stage 2--a matter of taking a fresh, critical look at one's writing,

bringing to bear all the intuition, knowledge, and understanding that one has of writing processes and forms, in order to be sure that the product says or is what we want it to say or be. In the sense that it is part of the process that looks at a finished product, it does belong in this third stage; but in the sense that it may also entail further rewriting, further structuring, it belongs in the second stage. Some writers edit as they write, some edit one part of a writing before starting another, and some people edit only after the entire writing has been finished. As in the other stages of the compositional process, there are probably no two people who do it in exactly the same way, nor should there be; that's why a static diagram can never really capture such a fluid, amorphous process as writing.

Wherever the editing process belongs, it is an important part of writing. With the audience and purpose of the writing in mind, it is the time for trimming, amplifying, questioning logic, and checking structure. It is the time to look at what one has written with a cool, objective eye.

Yet for teaching purposes, I do think it belongs in this third stage of the compositional process, for it is here that we can help our students to see that this stage doesn't have to be done alone--that they can rely on other students in the class, other people outside the class, and us for help and feedback. The third stage--the editing

and proofreading processes--can be a joint, group, or community effort, in other words. It is here that they can learn from each other, learn from us, or learn from their wives, husbands, roommates, or ministers--whomever they trust to have a well-developed, critical eye to give them critical guidance, not negative judgements and whomever they feel comfortable working with.

I have already discussed in part I that it is exactly these steps that most mature, experienced, or professional writers take. They take their writing to people whom they respect and trust for comments, suggestions, and feedback, and this often entails a great deal more writing to be done once those comments or suggestions have been received. And it is exactly these steps which inexperienced writers do not take! Because they haven't learned to take them, they have been cheated out of a great many chances to learn more about writing. It is for this reason that I think a strong sense of community among students in a writing class must be developed very early in the semester. Inexperienced writers need this sense of community, of peer support, and of peer teaching and feedback. And it is exactly for this reason that "good" student writers shouldn't be separated from "bad" student writers by tracking; there is too much about writing that they can learn from each other. And yes, the "good" writers can learn more about writing by helping other students--as well as learning some important values about life that most of us would

consider to be important aspects of "education."

"Successful" people have already learned how to do this, of course. A businessman may be highly successful at his work yet rely on his secretary to perform this editing and proof-reading help. My brother-in-law, who is now a highly paid, highly-regarded electronics expert, got this kind of help from my sister when he was going to college--he obviously didn't get it from his "English" professors, who were too busy teaching literature, philosophy, or Life in their classes and assigning papers to be written. Graduate students, publishing scholars, and professional writers, of course, have learned long ago to ask for this kind of help; chances are, they wouldn't have gotten to where they are today if they hadn't!

But community college students do not have this kind of "people-resource" at their disposal. They are often the first generation member of their family to attend college, and the other members of the family may feel more ignorant about writing than they do. Friends, too, may be of little help to them on such "scholarly" endeavors, they may feel; and they may not <u>know</u> that many other students or faculty members at the community college!

There are ways of helping them, of course. We can offer our help and work with them as much as possible, whether on "English" assignments or assignments from any other class. We not only <u>can</u> do this, but we <u>must</u> do this: it is the single most important aspect of being a composi-

tion teacher. And we simply must break down the barriers so that they feel comfortable coming to us for help because we are, after all, the people who are supposed to know the most about writing. But we won't help them much if we are only classroom teachers--teachers whose offices are filled with colleagues, coffee-klatches, and criticism but empty of those students who really need us the most.

Yet if we design our classroom strategies well enough (Pfieffer and Jones' Structured Experiences for Human Relations Training may help here) and foster an environment of concern, sharing, and respect for each member of the class, students will get plenty of help in this last stage of the compositional process. Nor need we "assign" one student to help another (except, perhaps, in some rare case); over a period of time, a student will "find" another student (or students) whom he or she can work with and learn from. There are so many students and so few of "us" that students must learn to draw on more than one person-resource; that, too, is a part of learning how to "succeed." All these practices can help reinforce the strategies we are using in the classroom.

And finally, of course, there is the proof-reading process which has occupied so much of our attention in the classroom, on student papers, and in determining student grades. And that, too, has its place in the compositional process--last place. After all, we don't show somehow how to trim the window-sills of a house until after the

house is built. Metaphorically, however, that's what we English teachers have been doing for entirely too long with our student writers. Surface correctness has indeed become a monomania, not only among English teachers, but in the general population as well. And, of course, that's what our students expect us to teach them in an "English" class: they expect exhortations on the subject, they expect lectures on the subject, they expect their corrected papers to be oozing with bloody ink--even though they haven't learned much from such practices in all their other "English" classes. Furthermore, that's what everyone else "expects" us to be doing--from our colleagues, to the dean, to the citizens of the community. In the final analysis, however, we must set the priorities and make the decisions for our own classroom, based on what will help our students the most in the short ten or fifteen weeks that we have to work with them. Nothing else should detract from that goal.

Priorities Into Practice

In order to examine our priorities, let's take a look at an actual student paper that was submitted as a "first writing" in the prison freshman composition class I taught:

Hi, my name is **** ****. I thought that this would be a good way to start this paper, Because this paper is going to be about me and about English, my ups and downs.
I think the first thing I sould tell you is that rht reason

I son't like english is because I'm not sure how I'm going to do in it, in fact I think I'm going to fail more that I care too. But there is one thing I need it in order to inprove my day to day life because English is in every part of your life. Point two, Onther reason I don't think I'm going to do well is because I quite english way back in the 10th grade and never took it again and wasn't very good at it then. So as you can see there is a lot for me to learn, and if I sound dumb in the start of thing I'm not puting it on, I'm dumb!

Now I mys well tell you about myself althought there isn't much to tell. You allredy know my name I'm 27 yrs. oldk, My home town in Traverse City MI. I was born and raised theee and stayed untell I was 19, Then I went in to the Navey, But befor I get into that back to Traverse. I just made it throught Traverse City Hi, School. And really there isn't much to say when it come to me, most of it is about my dad and what he did and as I said in the beginning this is about me and not my dad. As I said befor I was in the Navy, I was there for two yrs. I didn't like the Nav. as we called it, at all in fact I think this place is a lot like the Navay,, in the way you have to do thing at a set way, the only real big diff, is this school and I think its the best thing thats happened to this place.. After I got out of the navy I went back to T.C. and didn't stay there very long and from there went to Detroit and bumed around there for about one yr. but after that I came here

with with 10-15 yr. bit, my first out date is 1976. Well as you can see there isn't much to write about **** **** but to be Frank its less than even I thought it was going to be, of course I could have drawn it out in some parts but I think thats a pertty good pitcher of why or how I got here and when I go..

What should we do to help this writer? It would make little sense, I submit, to red-mark his surface errors, even though he pleaded with me to do so. What I did, instead, was to write back a long, written discussion which didn't even mention all the faults or surface errors, but which showed, instead, that he had communicated something to me. (Indeed, he communicates <u>many</u> things here!) And boy, wouldn't an "F" do him a lot of good here? That would surely show him how little he knew and motivate him to work at his writing! I admit that I could have discussed some structural things with him, and pointed out the wandering focus of the writing; but there will be time . . . time enough in other writings to get to such concerns. But if this were a later paper and he had asked for critical feedback on it, I think that's where I would have started, never even <u>mentioning</u> the surface "errors." In other words, this student needed help in stages 1 and 2 of the compositional process--much help--before getting to stage 3.

On the other hand, another student paper presents a

different kind of problem:

Smiling Funeral

One of the warm summer days rather beautiful because of the clear sky. Not really a day for a funeral it seemed.

The practice of funerals being sat in a joyful maner was unusual to me. My-self being from a Western civilization were the culture is very diffrent from that of the East and South East. The South-Eastern culture of South Keara was very old, and what I was about to take part in was only customary.

It is with much understanding that the living pass the dead on in such a joyful fram of mind and mood. For in most old cultures like that of South Keara. There is no word in the language for hell as we today know the meaning to be. The words used to express the jouneys end for the living spirt of the dead is, Happy Yama. The meaning of which is simple, Over the montain, or to ascend to a better place.

The arangement for the funeral are set in a decorative design of bright colors and large signs. Signs proclaiming the dead persons name. Members of the procession are family, friends and guests. All of which are dressed in bright colors. Many wearing what look to be party hats. Offten there are two or three drumers.

There is a rhthemic sound and movement to the proces-

sion. Forming a dance like step of movement, steping five pases forward and two back. The casket is carried in a case ornamented with dragon heads of bright colors. From which are hung many bright colored ribbons. The case is carried on two horizontal polls which is carried by eight men. In frount of the case sets the pace maker of the rythem; also carried by the eight men.

At the grave sight after the dead is placed in a round grave. There is the eating of many goods and wines. Many free spirted songs feel the air telling of live and death.

The ending of the funeral is the beginning of the life of the spirt of the dead. The people of the procession are left to live life pleased because the spirts of the dead is free, and has ascended. They can smile because one has gone over the montain.

This student already has a well-developed sense of narrative form. Of course, he could trim and amplify in places, but generally, he has a clear understanding of what a narrative should do or be. What should be done? Nothing but encouraging him to write more, I submit--at least for awhile. Yet we could be reinforcing him, pointing out all the things he is doing <u>right</u>! Later, we might try to help him to get rid of those fragments, to develop a stronger continuity in his writing. And the spelling errors and subject-verb agreement errors and the other surface problems which your red pen is itching to get to? What errors?

I don't even see them at this point. (If you are unsure of which features are "errors" and which are the result of a dialect, you might want to read Bradford Arthur's Teaching English to Speakers of English and Robbins Burling's English in Black and White; both are written for the teacher, like me, with little linguistic background.

I am suggesting that it would do little good (and probably much harm) to point out to him these surface errors, just as it does little good (and much harm) to mark double negative and missing "ed" morphemes on the verb tenses of black students and then make them do exercises or work in a programmed text to "correct" their mistakes. We would probably only end up causing more problems than we solve. We have tried that way for too long, and it just doesn't work very well. Yes, this student needs help in his writing, just as we all need help at one point or another, but in no sense of the word is he a "bad" writer!

Suppose, for the sake of argument, that both papers had been "proofread" to "correct" all paralinguistic errors (including only those fragments and run-on sentences which are the result of punctuation but not changing anything else). They would look like this.

Hi, my name is *** ***. I thought that this would be a good way to start this paper because this paper is going to be about me and about English, my ups and downs.

I think the first thing I should tell you is that the

reason I don't like English is because I'm not sure how I'm going to do in it; in fact I think I'm going to fail more than I care to. But there is one thing--I need it in order to improve my day to day life because English is in every part of your life. Point two, another reason I don't think I'm going to do too well is because I quit English way back in the tenth grade and never took it again and wasn't very good at it then. So as you can see, there is a lot for me to learn; and if I sound dumb in the start of things, I'm not putting it on--I'm dumb!

Now I may as well tell you about myself although there isn't much to tell. You already know my name. I'm twenty-seven years old. My home town is Traverse City, Michigan. I was born and raised there and stayed until I was nineteen; then I went into the Navy. But before I get into that, back to Traverse. I just made it through Traverse City High School. And really there isn't much to say when it comes to me; most of it is about my dad and what he did, and as I said in the beginning, this is about me and not my dad. As I said before, I was in the Navy; I was there for two years. I didn't like the "Nav.", as we called it, at all--in fact, I think this place is a lot like the Navy in the way you have to do things at a set way. The only real big difference is this school, and I think it's the best thing that's happened to this place. After I got out of the Navy, I went back to Traverse City and didn't stay there very long, and from there went to Detroit and bummed

around there for about one year. But after that I came here with the 10-15 year bit. My first out date is 1976. Well, as you can see, there isn't much to write about *** ***, but to be frank, it's less than even I thought it was going to be. Of course, I could have drawn it out in some parts, but I think that's a pretty good picture of why or how I got here and when I go.

Smiling Funeral

One of the warm summer days, rather beautiful because of the clear sky--not really a day for a funeral, it seemed.

The practice of funerals being set in a joyful manner was unusual to me, myself being from a western civilization where the culture is very different from that of the East and Southeast. The Southeastern culture of South Korea was very old, and what I was about to take part in was only customary.

It is with much understanding that the living pass the dead on in such a joyful frame of mind and mood, for in most old cultures like that of South Korea there is no word in the language for hell as we today know the meaning to be. The words used to express the journey's end for the living spirit is, "Happy Yama," the meaning of which is simple, "Over the mountain" or "to ascend to a better place."

The arrangements for the funeral are set in a decorative design of bright colors and large signs, signs pro-

claiming the dead person's name. Members of the procession are family, friends, and guests--all of which are dressed in bright colors, many wearing what look to be party hats. Often there are two or three drummers.

There is a rhythmic sound and movement to the procession, forming a dance-like step of movement, stepping five paces forward and two back. The casket is carried in a case ornamented with dragon heads of bright colors, from which are hung many bright-colored ribbons. The case is carried on two horizontal poles which is carried by eight men. In front of the case sits the pacemaker of the rhythm, also carried by the eight men.

At the grave site after the dead is placed in a round grave, there is the eating of many goods and wines. Many free-spirited songs fill the air, telling of life and death.

The ending of the funeral is the beginning of the life of the spirit of the dead. The people of the procession are left to live life pleased because the spirit of the dead is free and has ascended. They can smile because one has gone over the mountain.

Such "corrections" help the first paper hardly at all; the structural flaws are still mortal. But the second paper becomes much easier to read--a "better" paper. It is a better paper, not because the spelling has been corrected, but because the knowledge of one or two marks of punctuation could help this student to write better. A

priority for one student, then, would be a meaningless exercise in futility for another.

We could, in the classroom, help our students to see for themselves what is or is not important to them in paralinguistics. We could bring in samples of prose which have all punctuation obliterated, or some types of punctuation obliterated, and ask them to discuss which "road-markers" are or are not important or most important or least important for understanding. The same type of thing could be done with spelling and all the other paralinguistic features.

But again, if the class has been set up right, they can help each other with such things, and we can help them with such things in our office or in the student lounge or in the writing lab. Because the needs are so diverse in this area, it is hardly the type of thing that one should spend general class time covering.

We simply cannot do everything that needs to be done in one semester, or even one year perhaps. And we can't say for sure what needs to be done until we see a particular group or particular student writer: what one group or individual wants or needs, another may not. We must be flexible and diagnostic and eclectic; and when a student needs work (we feel) in a certain area, we must encourage and motivate and help him or her. A student will learn something only if he or she wants to or is motivated to learn it.

The Keys to Learning

Motivation and encouragement and positive reinforcement are the keys to learning--even to learning such a traditionally distasteful subject as "grammar." Allow me just one more anecdote to illustrate this point.

The Dean of Instruction called me one day for a favor. One of the black ministers in the community had called him to see if a college English instructor would teach a "grammar course" for their church's adult educational-development program. The Dean was a bright guy; he believed in the community college philosophy, he knew that this was a community need, and he knew that he was a persuasive talker. He had already agreed to furnish the English teacher, as well as evening facilities for the program.

I can't remember how he talked me into it; the pay was terrible--about one or two hundred dollars for an entire semester. Besides that, I hated to teach grammar, and I had read the research reports which said that teaching grammar did not improve student writing. And beyond all that, it meant giving up another evening every week with my family (during the winter) to trudge into school with another preparation for another class.

But I did it. I'm one of these idiots who like to try as many new teaching experiences as possible; I had taught adult groups before, but I had never taught a black adult group before, and I would have felt guilty espousing the community college philosophy on one hand and refusing

to teach a course on the other.

As it turned out, I loved that group--maybe more than any other I taught. I explained to them that a knowledge of grammar, in and of itself, didn't necessarily improve writing. They didn't care. They wanted to learn something that most had been deprived of (they felt) when they were young. In essence, they wanted to learn grammar because they wanted to--which is probably the most valid reason for education there is. And that reason made all the difference. They worked like hell in that course; they studied their grammar books, did their exercises, and attended class every time. And classes were fun, in spite of the fact that the subject was grammar. They answered questions, asked questions, pushed for more examples and better explanations, and generally kept things happening all the while--all this in a traditional, teacher-centered classroom with a traditional, potentially-dull subject such as grammar!

And they thought I was pretty neat too. They had a tribute for me during the last class and presented me with a present, a cake, and an entire party! I was a little embarrassed I guess, but I secretly loved it. But beyond the ego-massaging, I learned something even more valuable from this group of people--something which all of us educators really know, but often seem to forget: people learn something when they are motivated to learn it. This group had the motivation, and this fact made my work easy; indeed,

they probably didn't need me at all (but they liked the idea of being taught by a "college" teacher!).

Yet most of the classes we community college teachers face are not this motivated. Common complaints about students around faculty lounges are that they are lazy, unmotivated, non-caring, stupid, docile, and recalcitrant. In the same vein, composition teachers claim that students "don't know anything about writing, don't care about their writing, don't want to learn anything about the language," and so on.

If all this is true, then it would seem that we teachers have a job to do--a job which we obviously aren't doing too well right now. Maybe it's time we stopped assuming that our sole job is to dispense knowledge and "correct" errors and grade papers, and started doing something to motivate students to write, to learn, to grow. Maybe it's time we stopped assuming that the fault lies with the students, with their home environments, or with the high schools they attended (as we sit on our duffs in our swivel chairs, with our coffee cups in our hands, surrounded by the greatest works of Western civilization). Maybe we should be spending less time with our colleagues and more time with our students, less time criticizing our students and more time defending them, and less time learning more and more about less and less and more time learning approaches and strategies which would help us teach more effectively what we already know.

And I'm not arguing in favor of any one particular "philosophy" of education or classroom strategy. Some teachers can make a lecture positively electrifying while others of us are generally insipid. Some of us are excellent leading a large group discussion while others of us are not. Some of us can use group-process exercises to perfection, while others of us handle them badly. The important thing, of course, is that we keep trying, that we use the approachs which we do best, from which our particular students learn best, and which best suit the particular subject and particular occasion. And if something doesn't work too well (as often happens) we need to analyze what went wrong and attempt to modify the strategy for the future (or even discard it in favor of another strategy) instead of automatically assuming that the fault always lies with the students.

Yes, I would jump at the chance to teach a grammar course group like that last one, even though I still believe the practice to be somewhat futile and pedagogically unsound. I would do it if that's what a group wanted to learn, because for them it may be valuable. I no longer pretend to be an expert on what should be valuable for everyone. Likewise, I would teach a course in science fiction or the detective novel if that's what people wanted to learn, and I would try to suppress my personal beliefs that they should be reading Shakespeare or Melville or Tennyson instead. (In the year 2075, English teachers may be

lamenting the fact that students don't want to read Bradbury or Ross MacDonald or Samuel Delany anymore!)

But I would rather, I think, try to help them improve their writing. And to do that, I may have to do more than assign papers to be written, put red marks on those papers, and then complain that my students don't want to learn anything about writing. I may have to learn more about what can be done to motivate people to write, what causes an almost universal fear of writing, and what can be done to make such an incomprehensible subject comprehensible for my students. I may have to change strategies, change attitudes, and learn and teach more about the nature of language itself. And I still won't be totally successful. . . . But once students wish to improve their writing, once they are motivated, you can't <u>stop</u> them from improving; teaching them, at that point, is a piece of cake.

CHAPTER III

The Classroom Experiment

Introduction

The basic goal of this experiment was to test the overall effectiveness of two contrasting approaches to teaching freshman composition at the community college level: a "student-centered" approach and a "teacher-centered" approach. As explained in more detail later, there was no attempt to isolate just one variable of one approach for evaluation; instead, it was the overall effectiveness of the two "clusters" of differences making up the two approaches which was being measured.

At the very outset it must be stated that the research design and the instruments used for evaluation had not been pre-tested prior to this experiment. But this experiment is not being reported for "pure" researchers; it is being reported for composition teachers. If the data being reported here seem acceptable and reasonable to my colleagues, I will be satisfied that the project has been worthwhile. If the design or any of the instruments can

be used or modified for use in subsequent experiments, I will be especially satisfied. It is, I now think, almost impossible to design an "airtight" experimental design for composition; there are simply too many variables which need to be controlled. But that doesn't mean that we shouldn't keep trying; in fact, it is essential that we keep trying to test and evaluate strategies and approaches which help our students to become more confident, fluent, mature writers.

A. Variables, Student Gains, and Hypotheses

Controlled Variables

Both classes were taught at a large state prison as a part of a community college program. This program was well-established and offered a variety of courses for the inmates. Because one of the hypotheses of the experiment was that "tracking"--at least in this particular situation--was unjustified, we elected to teach one section of English 121 (university-parallel composition) and one section of English 111 (non-transferrable composition) for the experiment. We could not, of course, "control" the student variable in the classes by selecting which student went to which class; in a later section, however, I will present some demographic analyses of the students from both classes, as well as data on their pre and post scores in six different areas, which show only slight differences between the

two groups.

In many ways the prison environment offered a desirable place to conduct such a pedagogical experiment since it controlled (simply by being what it is) some variables--like outside activities--which would not otherwise be controlled. This is not to argue that the prison experience is exactly the same for any two inmante; clearly it is not. But it is much more uniform as a "home" environment than would be true for community college students who are not prisoners, where some students go home to study in an upper-middle class home environment and others go home to study in a house that has a dirt floor. I have had students from both environments in previous community college classes.

Other possible variables were also controlled. We were able to select two courses which were taught at the same hours of the same days of the week and for the same length of time. Since the prison environment precluded any "office hours" for instructors (a real weakness in the prison program), neither instructor could spend any "outside" time with his students. And although almost anything is possible in a prison, it was highly unlikely that a student could get much help from another prisoner. The maximum security of the prison and tightness of scheduling for inmates made this a very difficult thing to do. The amount of writing done for each class was also controlled. Although the other instructor demanded one more "formal"

assignment than I did, my students wrote ten journal entries which his students did not. The net result of "amount written" (or demanded) was practically equal.

Uncontrolled Variables

Students--even community college prison students--do other things than "English" during the course of any semester and have many differing experiences outside the classroom which may or may not influence their "performance" during the course of any experiment. Many of these inmates were taking other courses at the time, were having "good" or "bad" relationships with their families, the guards, or other inmates, were being considered for early parole or being denied parole, and so on. These experiences obviously had an influence on the men, but it is impossible to tell how much. The same thing, of course, can be said about students in any experiment in composition; they may be failing other courses, having difficulty at home, having financial problems, falling in love (or out of love) and so on. These are uncontrolled variables, but the problem is true for all experiments of this kind.

There was also the instructor variable, the net impact on students of two different teachers with two different personalities and two different backgrounds. I could have controlled this variable by teaching both classes myself, but at the expense of allowing the "time" and "day" variables to be different and also allowing the possibility of

a "Jeckel and Hyde" situation, where I might unconsciously exhibit a negative personality in the teacher-centered class to influence the outcome of the experiment.

While we instructors were not "carbon copies" of each other, we did have many approximate qualities and experiences, we thought. I was 33 and the other instructor was 32 when the courses were taught. We both had "traditional" English educational backgrounds (M.A.) through the Master's level and while he had a Ph. D. in Junior College Administration, I had completed my course work for the Doctor of Arts in English. He had nine years of community college experience--five as an English instructor and four as an administrator-- while I had five years' experience at the community college level, all as an English instructor. We both considered ourselves and each other to be outgoing, student-oriented, "humanistic" teachers--teachers who would "give it all we had," regardless of the approach taken, to help our students to learn.

We both, of course, felt that the "student-centered" approach was the most humane, effective approach to instruction, but I taught the student-centered class because I had been only recently "converted" to the approach, and one major purpose of doing the project was to allow me to try some new strategies--to grow as a teacher. Since I was trying this approach for the first time, in an environment which was likely to be hostile to it, I felt that my class might receive the "weakest" instruction. But on

the other hand, the other instructor was teaching by an approach which he had not used in several years--one with which he no longer felt entirely comfortable. With all these considerations in mind, we both felt that the instructor variable was very balanced; we were both determined to do the best job possible in the approaches we used and to let the chips fall where they may in the overall evaluation.

One other variable must be mentioned. Writings for both pre and post writing samples were done outside of class, in the men's cells. The first reason for doing this was that we both felt it unconscionable to take up eight to twelve hours of class time to have students write the samples in class when we had only thirty hours of instructional time for the entire semester. The second reason for doing the outside writings was that in-class writing favors a certain type of writer--one who, when given a topic, mode, and time limit, can immediately spin words onto paper. And it doesn't mean that they are the best writers; they simply have that one ability to perform writing under certain conditions. What we wanted to measure was the student's writing performance, regardless of whether he had to "think" about a subject for three hours before he put one word to paper or whether he could do a writing he was satisfied with in thirty minutes. The argument here is that the time and place conditions are artificial conditions, set up for the benefit of researchers,

and favoring one type of writer. At any rate, both the prison environment and the types of writing done for each class would have made it difficult for a student to have someone else write the paper for him.

Kinds of Student "Gains" Measured

I attempted to measure student growth in both the affective and cognitive domains by using pre and post tests in each of seven areas:

	Affective Domain	How Measured
1.	Increase in linguistic security	Written Linguistic Security Test
2.	Change in attitudes about language usage	Written Subjective Reaction Scale
3.	Gain in student interest and enthusiasm in English classes	Interest in English Scale
4.	Growth in self-concept	Tennessee Self-Concept Scale
	Cognitive Domain	**How Measured**
5.	Gain in overall writing effectiveness	independent raters
6.	Gain in written fluency	independent raters
7.	Gain in paralinguistic "correctness"	objective count

The methods and instruments used for evaluation will all be discussed in detail in a later section of this chapter.

Hypotheses

I hypothesized that:

1. Students from the student-centered class would show

greater gains in self-concept.

2. Students from the student-centered class would show greater gains in linguistic security.

3. Students from the student-centered class would show greater gains in "interest and enthusiasm" for English classes.

4. Students from the student-centered class would show more positive change in attitude toward differing language usage.

5. Students from the student-centered class would show greater gains in writing fluency.

6. Students from the student-centered class would show greater gains in overall writing effectiveness.

7. Neither class would show much gain in paralinguistic correctness, even though the "teacher-centered" approach stressed this concern.

8. Little justification in student differences on pre-tests (as measured by these instruments) would be found to support the placement of these students in different English "tracks."

B. The Courses--College Descriptions and Tracking Procedures

College Descriptions

As stated earlier, the final course selections were for one section of English 121, a university-parallel composition course, and one section of English 111, a "basic"

English composition course. Although the college seemed to have some distinction in mind for having two different levels of freshman composition, it was not immediately clear what that distinction was supposed to be. To their credit, they did not designate English 111 as a "remedial" or "developmental" course without credit, but neither were they willing to give the lower level course transfer credit--i.e., credit which could be transferred to upper-level institutions. If an English 111 student wished transfer credit, he or she first was required to successfully pass English 111-112 before attempting the upper-level 121-122, except in a few cases where an "exceptional" student could attempt 121 after taking 111. In that sense, then, English 111 <u>was</u> a remedial or developmental course.

If course numbers and level of credit were a mystery, so too were the expected course content and objectives for the courses. It might be expected that if a college had two tracks of freshman composition, the lower level course would stress such fundamentals as punctuation, mechanics, sentence structure, and paragraph structure (to correct "deficiencies" found in the writing of those students who were tracked into the course), while the upper-level course stressed the larger rhetorical structures and, perhaps, an introduction to literary types. But, again, no such distinction could be found. The goals and objectives for the English 121 courses, as defined on a model "Course of Study" supplied by the English department, were as follows:

1. To help develop greater ease, clarity, and correctness in the use of language in thinking, talking, reading, and writing.
2. To study the principles of English usage-related composition and class discussions emphasizing the comprehension and evaluation of assigned reading from the text. . . .
3. Emphasis is placed on the writing of themes and in an introduction to research projects stressing correct procedures in documentation.

The goals and objectives for the English 111 course--also defined by a model "Course of Study" from the English department--are amazingly similar to those of the upper-level course:

1. To provide an academic environment furthering skills in reading, discussing, and writing.
2. To instill interest and confidence in the use of the library, the analysis of film, and the interpretation of literary techniques.
3. To enable a student to reveal these abilities in written papers.
4. To encourage participation in additional reading and cultural events.

The distinction between the two courses, then, seems to be based on some vague difference of academic readiness of the pupils, rather than on writing performance. Generally, it seems that the English 111 course is meant to inspire

some general affective and intellectual growth of its students, as well as eliminate some diagnosed writing deficiencies, in order to prepare them for the more demanding task of English 121. It is not the purpose of this project to argue that all students come to the community college with the same cognitive and affective levels of academic readiness (clearly they do not) or that some students could or could not benefit from a warm, supportive environment which encourages them to read, write, listen, think, and discuss more than they have in their past educational experiences; it is the purpose of the project, however, to examine the differences between the students of these two "levels" of freshman English and the procedures used for tracking students into these levels in the prison program.

Tracking Procedures

As we have seen, there is little stated difference between the course contents of the two composition levels. Nor is there a discernible structure for the tracking procedures which determine which prison student ends up in which class. As one of my students said, "I'm just as good a writer and student as those guys in English 121; and I don't care how good your class is, it still means that I have to take an extra year of English to transfer to another college." As we shall see in later sections, that student was right: while we did discover some "differences" between the two class populations, by no stretch of the

imagination could the differences have justified the way these students were tracked into classes.

Quite literally, the tracking procedure used in the prison program could be called "impressionistic": students ended up in one of the two composition courses mainly on the impressions of the counselor, who was trained in neither counseling nor academic placement. Any inmate could further his education at the prison; he could go to school full-time in lieu of a work assignment (but without the pay of a work assignment), or he could go to school part-time while retaining his full-time job. Upon requesting further education, he would be placed in a GED program if he did not have a high school diploma and in the community college program if he did have a diploma or a high school-equivalency certificate. In the latter case, the community college counselor had the sole responsibility for determining placement.

In the case of English placement, the counselor relied upon how confident the student seemed to be about taking an "English" course, the student's past grades in high school (or GED courses) and the counselor's overall impression of that student. It is a real possibility that the impression of the person as an inmate distorted the perception of the person as a student. No standardized tests were used (perhaps to the college's credit), and no samples of the students' writing were evaluated by members of the English department. In fact, full-time English

teachers were clearly not involved with the prison program that year. Many of these students had been out of school for over ten years--some for twenty--but little consideration seems to have been given to the non-relevance of ten or twenty-year-old grades as a prediction agent for future educational success. Indeed, some of the best writers in my English 111 class had quit school at the eighth, ninth, or tenth grade, and it seems unlikely at best that they would have obtained such writing mastery in a few GED courses which focused almost solely on grammar and usage. If they received low grades in earlier English courses, then the grades must have been based on some other criteria than writing performance. In any case, it can be seen that there are not only few stated, discernible differences between the two courses in question (except the very important difference of transfer credit), but also a very questionable method of tracking students into these courses.

C. Class Profiles--Demographic Data

In later sections, we will take up the differences between the two classes in such cognitive and affective areas as pre and post ratings of their writing performance, fluency, paralinguistic correctness, linguistic security, language attitudes, self-concept, and interest in English. This section, however, will deal with demographic data obtained from a questionnaire given to both classes. (See

Appendix)

English 121

Of the students who originally enrolled in this "upper-level" section, fifteen completed both pre and post instruments, and demographic questionnaires were completed by thirteen.

Of those students who completed the instruments, five were black, eight were white, and two were Chicano. The average age was 28.7, and they claimed an average income range of the household in which they grew up of $8,200-11,200. The average total years of school attended were 11.4 (not counting GED classes) and the average highest level of English attended was 10.8 (again, not counting GED).

Of the thirteen students completing the questionnaire, eight claimed to have been raised in a large, urban environment, two in a suburban environment (situated adjacent to a large city), two in a smaller city (50,000-150,000) environment, and one in a rural environment. In employment before being imprisoned, none claimed a professional level of employment, four claimed a skilled level (mechanic, repair man, computer programmer), six claimed to have held unskilled level jobs, and three claimed to have held no job at all.

English 111

Of the students who originally enrolled in this "lower-level" section, seventeen completed both pre and post

instruments, and demographic questionnaires were completed by sixteen.

Of those students completing the instruments, nine were black and eight were white. The average age was 28.3, and they claimed an average income range of the household in which they grew up of $7,500 to 10,500. The average total years of school attended were 10.4 (not including GED), and the average highest level of English attended was 9.2 (not counting GED).

Of the sixteen students completing the questionnaire, eight claimed to have been raised in an urban environment, one in a suburban environment, seven in a small city environment, and none in a rural environment. Before imprisonment, none claimed a professional level of employment, two claimed a skilled level (motel manager and welder), nine claimed an unskilled level, and five claimed to have held no job at all.

Summary of Demographic Differences

Generally, the 121 class was slightly whiter, slightly older, and enjoyed a slightly higher socioeconomic level of existence in both childhood and adulthood than did the 111 class. Members of the 121 class had stayed in school longer (one full grade difference) than their 111 counterparts, had more formal English instruction (over one and one-half years more), and were raised in more urban environments.

	Race		Age	H.S. Level	Eng. level
English 121	Black	5			
	White	8	28.7	11.4	10.8
	Chicano	2			
English 111	Black	9			
	White	8	28.3	10.4	9.2
	Chicano	0			

	$	Where lived	
English 121	8,200-11,200	urban	8
		suburban	2
		small city	2
		rural	1
English 111	7,500-10,500	urban	8
		suburban	1
		small city	7
		rural	0

D. Methods of Instruction--Their Contrasts

Generally, the 121 class was taught by a "teacher-centered" approach, and the 111 class was taught by a "student-centered" approach. Such general labels, of course, are meaningless unless they are qualified, defined, and described adequately. As the following outline indicates, the two class approaches differed in at least ten important ways. The discussion which follows the outline will explain those differences in much more detail.

"Teacher-Centered" Approach (121)	"Student-Centered" Approach
1. Teacher-centered classroom structure.	1. Student-centered classroom structure.
2. Based on correctness doctrine.	2. Based on dialect-acceptance philosophy.
3. Emphasis on discourse and editing stages of the compositional process	3. Emphasis on invention and discourse stages of the compositional process.

4. Written assignments graded, with all surface "errors" marked.	4. No grading of papers, but long, supportive written comments and suggestions instead.
5. Class discussion and written assignments centered around anthology of professionally written essays--to supply model, motivation, and assignments for student writing.	5. No anthology text used. Class activities centered around students' own writing.
6. Commercially-produced "handbook" used throughout semester.	6. Teacher-produced "paralinguistic handbook" (see Appendix) used during last two weeks of course.
7. No student reading and discussion of each other's papers (except when used by instructor for class analysis), no student discussion groups, no student sharing of strengths, weaknesses and experiences.	7. Much emphasis on student discussion groups and student sharing activities.
8. No student choice in writing topics.	8. Student choice of topics.
9. No student decision-making in such areas as grades, class activities, or suggestions for class direction.	9. Student involvement in all three areas.
10. No explicit encouragement of personal growth or personal planning.	10. Explicit encouragement of personal growth and personal planning.

English 121--The Teacher-Centered Approach

The teacher-centered approach used for this course was not designed to be severe or punitive or dull. It was designed in an effort to reproduce, as faithfully as possible,

the way many freshman composition courses have been taught and are still being taught--and the way both instructors once taught the course themselves. It was felt that this approach had something to recommend it, since it was still so widely and enthusiastically used in many college composition classrooms and since it was the way the English faculty at this community college both taught it and recommended it be taught (by "sample" courses of study) by part-time instructors.

My discussion of this "teacher-centered" approach will be shorter than my discussion of the "student-centered" approach for two reasons: first, I think this approach will be much more familiar to my readers--and needs fewer illustrations and examples to explain it--and second, since I did not teach this class, I cannot supply the interesting anecdotes and specificities which would make it more detailed.

If my discussion of this approach lacks the animation and interest of my discussion of the student-centered approach which follows (something I have purposely tried to avoid), the reader can be assured that it does not mean that this class was "dull" or uninteresting. It was much more exciting, more humanistically and flexibly taught than can be stated here by an "outsider." In fact, students in this class were very enthusiastic about the course and the instuctor, giving them high praise on the course and instructor evaluation forms and in their comments

to the counselor and other instructors.

1. Basically, this is a lecture-structured classroom, with all chairs facing the front of the room--and the teacher. In many ways, this structure represents the teacher's dominance in the entire course; he is the "expert", the course designer, the dispenser of knowledge, the classroom manager, the law-maker, the suggestion-giver, and finally, the sole grader/ranker/measurer of student progress and achievement.

The above classroom structure was never varied, regardless of the activity on any given day. Communication flow was primarily from teacher to students, although the instructor did encourage large-group discussion. When this was done, some students did participate in the discussion--in a two-way dialogue with the instructor; even when their comments were meant for other class members, most students would direct them at the instructor, to act as a "filter" for the entire discussion.

2. Philosophically, this approach to freshman composition proceeds from the assumption that there is one correct form of written English--Standard English--and that one of the main tasks of the English teacher is to help his students attain this form of English. Their ability to do so within the allotted time limits of a course will be a great determiner of the grade they receive. Language standardization, then, is a key element in the rationale of this course; it pervades everything that is done through-

out the semester. Its ramifications will be discussed as this philosophy entertwines with other elements of the approach.

Unlike most language-standardization advocates, however, the instructor of this course lectured for five to six hours on dialect equality, the nature of dialects, attitudes toward "non-standard" varieties of English, and how dialect features often carry over into writing. Such "liberal" ideas were advanced for the spoken mode only, however. When it came to the written use of language--especially writing on a college level--the standard had to be Standard English. He was able to do this with a minimum of guilt since only rarely did one of his students show "dialect interference" in his writing.

3. If one looked at the entire compositional process as a continuum--from the first impulse or motivation to write to the final edited and proofread product--and then divided it into "stages" of that process (see diagram and the discussion on pages 96 and 97) this approach concentrated on the final stages of that process. Generally, this approach viewed writing as product, rather than process. The emphasis was on producing a written product which was tightly organized and perfectly edited--a "correct" form of English. Little explicit attention was given to the early processes of motivation, discovery, and choice. Consequently, practically all assignments and activities during the semester centered around structural analysis (of

either professionally-written essays or student-produced essays) of a product or correction of a product.

4. Because this approach was based on the language standardization philosophy, the absolute standard or criterion by which all student writing was measured was Standard English. If the instructor who embraces such a philosophy admits that there is such a thing as dialect equality--that all dialects of a language are equal, systematic language systems--he does so for spoken language only. Hence, if non-standard dialect features showed up in a student's writing in this course, they were regarded as errors because they were not part of the "standard," and marked accordingly. For example, if a student wrote a sentence which contained the black dialect feature of "terminal fading" on the main verb ("He walk home alone last night"), he would be guilty of an error--failure to keep his verbs in the past tense. Like most instructors who grade essay tests or compositions, the instructor of this approach graded all student writings (after the first two, which were not graded) subjectively, on a scale of "A" to "F". No detailed criteria were given to the students as to grading procedures, but such abstractions as "unity," "coherence," "fluency," (read "form") and "quality of thought" (read "content") were part of the subjective grade for each paper, along with the more concrete notion of "correctness."

5. As in so many college freshman composition classrooms, an anthology of professionally-written essays (Reading,

Writing, and Rhetoric (revised edition), Hogins and Yarber, eds., S.R.A., Chicago) served as a "backbone" of the course: most student assignments were given from it, most classroom discussions centered around it, and most writing topics were based on it. In many ways, then, it served as a link between the members of the class and the instructor; it was one thing they all had in common to talk about, and it served to keep that discussion on a sufficiently academic or intellectual plane.

The instructor assigned essays which were to be read for a given class period, usually grouped around some "theme" structure suggested by the text, and both the structure of the essay and its "subject" were discussed in class. In structural analysis of some essays, for example, the instructor would point out how the authors made excellent use of examples or details to substantiate generalized statements. After a number of essays on a certain topic (like "heroes") had been read and analyzed for certain rhetorical strengths (like use of examples or details), the instructor had students write an essay on that topic, with an exhortation for their writing to reflect those rhetorical principles which had been discussed in class. For the writing assignment on heroes, for example, he asked them to discuss their own ideas of what a "hero" was (definition), using examples and details from their own experience.

At other times, however, the mode of writing would not

be so clearly established. Yet with the topic assigned, and with the class discussion of professional essays as a background for the writing, the mode was really "tacitly" established and most students ended up writing persuasive papers as a reaction to some of the ideas they had read or discussed. But almost always there were specific demands to show certain types of support (like comparison/contrast, detail, use of examples, and definition) in the writings.

6. A second text, the Prentice-Hall Handbook, was also used for this course. If certain types of "errors" were noted in one set of student writings, the instructor would take class time to "cover" the sections of the Handbook which discussed them. While not intending to spend much class time on these matters, the discussion would, in fact, become rather long and involved. When discussing the use of a comma, for example, student questions would lead to an explanation or definition of "an introductory adverb clause," which would lead to a contrast of clauses and phrases, which would lead to a discussion of the "exceptions to the rule" of comma use and so on. The Handbook was also used for discussion of "theme structure," outlining, and citation.

Formal outlines of student essays were not demanded, except when the structure of a writing was disorganized. In that case, the instructor would have the student outline the writing. Four hours of class time, however, were spent on outlining the structure of various writings. The instruc-

tor, for instance, would outline, on the blackboard, one of the essays from the text. He then asked the students to exchange papers and to outline (discover the structural development) of each other's paper.

7. Because the structure of the classroom was predominantly lecture or large-group discussion with the teacher as the focal point, very little student interaction took place in the classroom. Students did not read each other's papers (as a regular class activity), and thus did not act as peer teachers for each other. Because the teacher was the sole audience and evaluator of student writing, there was no peer feedback, no peer discussion groups, and no peer sharing of experiences, except that which spontaneously arose during the discussion of essays in the text.

8. As can be seen from the previous discussion, there was very little student choice allowed in writing topics and writing mode. Even when the mode was not specifically designated, the topic, readings, or classroom discussion seemed to preclude a wide choice for the student. In fact, for the writings which were to serve for pre and post samples, the instructor deliberately refrained from designating a topic and mode, only to have some students complain that they "didn't know what to write about" and plead for some suggestions.

9. As also can be seen from the above discussion, students had no input into the decision-making process of

the course. The instructor decided what the goals and objectives would be, what the grading procedures would be, when (and how many) the writing and reading assignments would be made, and what class activities would be on any given day. Like any good teacher using this approach, however, he did attempt to remain flexible and to arrange activities or discussions which built upon demonstrated student interest. But the students could never say "we'd like to discuss such and such"; instead, the instructor would make that choice, based on his perceptions of their interests.

10. Because this approach to instruction is a purely cognitive one, it makes no pretense to encourage affective education. Students were not encouraged in such areas as sharing of experiences, personal growth, value clarification (except that which happened in their writing for the instructor), or personal goal setting. Of course, such behaviors as listening to an opposing viewpoint and displaying civility to others were encouraged--and even demanded from time to time if "scape-goating" took place during a class discussion.

English 111--The Student-Centered Approach

While not exactly "poles apart" from the pedagogical approach used for English 121, the approach used for the English 111 course was sufficiently different, in both philosophy and methods, to give a very clear contrast for

evaluation. Generally, this approach assumed that all writers are developmental writers--that "good" writing is a matter of degree, not kind--and that writers should never be pigeon-holed into "upper" or "lower" tracks; there is too much that they can learn from each other.

1. A further assumption from which this approach began was that both cognitive and affective goals and objectives are important in education and need to be built into every course design. An affective education advocate insists that a student learns best when he or she is an active participant in the educational experience--that a "passive learner" is a contradiction in terms. Therefore, the English 111 approach tended to avoid the traditional, lecture-centered classroom. This was not always easy to accomplish, since both the physical structure of the classroom and the past educational experiences of the instructor and students favored the lecture-structured class; it was very easy to "drift" back to the teacher-as-talker and student-as-listener format. The three primary classroom structures used throughout the semester were small discussion groups, large discussion group, and workshop. The prime purpose of this was to discourage the teacher-as-expert (or focal point) structure and encourage student input and participation. These three structures will be discussed in relation to specific learning activities later in this chapter.

2. This approach also was based on the "dialect acceptance" philosophy. It started from the premise that all

college students have native language ability and that all dialects are equally complex, sufficient language systems. While recognizing the fact that non-standard dialect features draw an almost universally negative reaction from readers, the instructor of this method maintains that dialect eradication (educational attempts to change or erase those dialect features) are, at their worst, a futile, immoral endeavor, and at their best, a very low priority for the composition classroom--to be taught, if the student chooses such instruction, at the very end of the compositional process, the proofreading stage.

From this viewpoint, the "language standardization" philosophy has confused--and actually reversed--the priorities of the compositional process. By its insistence on perfectly-edited surface forms at the very beginning of instruction, the "language standardization" approach actually confuses the student about what is and what is not important about writing and too often settles for writing which is inane, illogical, unsupported, and largely unstructured, but which is written in mechanically-perfect Standard English.

Since the dialect acceptance philosophy contends that it is both immoral and nearly impossible to arbitrarily change an adult's dialect features, it places more emphasis on the earlier stages of the compositional process and on helping students discover "a sense of form." Ideally, this approach should include a substantial amount of in-

struction on the nature of language, from linguistic facts, in an effort to change some student misconceptions about language and language-users.

In practice, however, I spent only one hour in explicit instruction in this area. Two major reasons why I did not devote more time to the nature of language were that I didn't want to spend too much time in a "lecture structure" and I needed a great deal of time to set up other activities to support the "student-centered" structure. In lieu of several lectures (or readings) on the subject, I wrote a list of "myths" or "facts" about language (see Appendix) and asked the students to take a mock true-or-false "quiz" on the subject. Since it was only "pretend," they gladly agreed, and the "quiz" served as a good vehicle for discussion on the subject (everyone always wants to see if they are "right" or "wrong"). Although there was much interest, I purposely did not go into depth (for the reasons given above). In retrospect, however, I can see that I should have devoted more time to this very important area, even at the expense of forgoing a student-centered classroom structure.

3. Unlike the "teacher-centered" approach discussed earlier, the approach for English 111 was based on the assumption that writing does <u>not</u> spring forth as a totality--as a finished product. It assumes that a student can learn more about writing when he discovers something important that he really <u>wants</u> to say, and that he can be motivated

to write in other ways than arbitrarily choosing an "acceptable" topic for him from an anthology.

For the main part of this course, then, writing was discussed as process, rather than product. Ideally, students would be taught the basics of the compositional process and helped to discover for themselves in which areas or stages they wished to spend the greatest amount of time. This much was done in the approach, but the prison environment precluded some teaching strategies, such as allowing one student to spend a great deal of time in a separate writing lab or allowing students to break into different interest groups (in different rooms) to pursue special interests or writing-process activities. With this limitation in mind, I decided that the best solution would be to first interest students in group activities which began stressing the <u>first</u> stage of the compositional process and which would then lead to the writing stage and editing stage as the semester progressed. This approach stressed, then, the "extra-linguistic" factors of the pre-writing stage first. This early emphasis rested on the belief that this early stage of the compositional process is a crucial one for most writers; and because most composition teachers pay little attention to it, most inexperienced writers do not know that many of their writing "problems" stem from this stage of the process, and not from the later ones.

Since writing--especially writing papers for an English class--seems to produce such fear in so many people and

literally reduces them to a frozen, dysfunctional state ("I can't think of anything to write!"), this approach attempted to promote linguistic security from the very beginning. This was attempted by setting an open, supportive class environment, by encouraging supportive comments from peers, and by not emphasizing paralinguistic or proofreading skills for the major portion of the semester. No papers were graded (much to the chagrin of some students, especially early in the semester), since cooperation, not competition, was one of the cornerstones of this approach. Since writing is such an individual, unique process which is a result of so many personal factors, no attempt was made to "compare" one student's writing to another or have one student "compete" against another for a limited number of nods of approval or gold stars or "A's" or whatever is usually passed out as a seal of approval.

In lieu of grades, error-marking, and a short, general comment, I wrote long, supportive comments to each student for each writing, sometimes longer than the paper itself. These comments focused on how well the student <u>did</u> write, rather than on the things he did poorly. This strategy of written comments will be discussed in more detail later, but the earliest objective was to help induce in students a sense of linguistic security.

Besides these general attempts to produce an early "linguistic security" among students, some specific activities also focused on this invention or pre-writing stage.

To begin with, I gave a lecturette on the stages of the compositional process and discussed in detail the concepts of "audience," "purpose," and "point of view"--how these decisions at this early stage affect--even determine--what goes on at the later stages of the compositional process (what will be stressed or left out, what the tone will be, what style and register the composition will be written in, and even how it is formed or structured). To reinforce these points, one activity we did was the "Harold Allen Murder," an adaptation of B. Van't Hul's "Porphyria" exercise. (see Appendix) The adaptation was suggested by a short news item in the prison paper about an anonymous inmate having been stabbed during that week. Giving the victim the name of Harold Allen, we invented all the details surrounding the attack and then split into groups to write about the incident from different points of view and for different purposes. One group wrote the Warden's official letter of explanation of the incident to the State Crime Commission. A second group wrote a news story for the local town newspaper. A third group wrote a letter to the editor for a friend of the victim to expose the "real" causes of the stabbing, and a fourth wrote a letter from Harold Allen's wife to a friend (actually this group divided over what the letter should say, so two members wrote a sad letter which was full of pathos while the other two wrote about how happy she was that old Harold was dead!). We ended up spending much more class time on

it than I had anticipated, but it gave students a very immediate insight into the kinds of processes and decisions which actually make up the early stage of the compositional process.

I suggested (not demanded) at the beginning of the course that we begin by writing in the narrative mode with an emphasis on communicating vivid, immediate personal experiences and concerns, since many writers seem more comfortable in the narrative mode. As a discovery device for generating topics and ideas for narrative writing, we did a "map of life" exercise. Breaking into triads, we each took a blank sheet of paper and marked a starting point to represent our births and an ending point to represent the present. We then drew a "road" between the two points with appropriate "points of interest," represented by some very inventive symbols, to represent the most significant or vivid experiences in our lives. The completed "road maps" were then explained to other members of the triad. I then asked them to write a narrative about one of those immediate experiences. This was a "gimmick," of course, merely a device to encourage a search for a narrative topic that was important to them, but many found it to be very valuable for that purpose. A similar exercise, the "advertisement" exercise, was also introduced, using the same classroom techniques. Under this strategy--which is used as an "invention" device for writing about personal goals, strengths and weaknesses--each participant draws an unique, general

design (which represents his desired overall self in a future goal or role) on paper and then divides the design in halves, filling each half with symbols which represent his strengths and weaknesses for attaining that general goal or self. The goals, strengths, and weaknesses which have been "generated" as symbols in the design can then be used as structural devices for a later writing on the subject.

The last specific strategy used for focusing on the "pre-writing" stage of the compositional process was the assignment of student journals, a "non-negotiable" requirement of the course (see Appendix for course of study). I used this strategy in the belief that by assigning journal entries which would leave the student writer free to write about any concern, idea, experience, memory, or argument which he felt of importance to him, he would be more likely to discover for himself which topics, experiences, or impressions were important enough to then rewrite, or enlarge, for a more formal writing and which were unimportant, too personal, or too fragmentary for a more sustained writing to be read by his peers and instructor.

Although the journal writings started out as a "non-negotiable" requirement in the course package, they actually ended up being negotiated--at least in scope, or number of writings. After just a few weeks most students argued that they no longer needed the journals, and that they would rather devote writing time to the more formal writings

instead of merely fulfilling a "requirement" which had become unnecessary. I agreed, and the "requirement" was dropped to ten journal entries--a number that almost everyone had exceeded by that time.

The Disposition Stage

In line with the philosophy expressed in Chapter II of this project, the greatest amount of class time was spent on the "writing" or "disposition" stage of the compositional process. To begin with, students were introduced to the four major rhetorical modes or types (persuasion, exposition, narration, description) by a short lecture as to traits, purposes, and reader expectations. These general principles were reinforced by many activities throughout the semester. A non-negotiable requirement of the course was that each student would write two essays in each rhetorical type. In negotiation, however, the description type was dropped from a requirement to an option in order to allow more freedom of choice for writers. (The class proved to be very effective--and very reasonable--at negotiating, and I also tried to be flexible and reasonable; if one of my "non-negotiable" demands no longer seemed reasonable, it was negotiated.)

Language exercises were used fairly early in the semester to (hopefully) stimulate student interest in the sense of writing form and to show them how much they tacitly knew about rhetorical structure. The "Harold Allen

Murder" exercise described earlier was primarily used to illustrate the concepts of "audience" and "purpose" (the pre-writing stage), but subsequent discussions and writing actually spilled over into rhetorical concerns--the writing stage. Other exercises used were the "deletion" exercise, the "jumbled sentence" exercise, and the "jumbled paragraph" exercise (see Appendix).

One of the most successful strategies for focusing in on the "writing" stage came about almost by accident. My seven-year-old son brought home his first composition of the school year at exactly the same time that I was thinking of a strategy for helping my students to discover their "priorities" for discussing each other's writing. As I read his "composition," trying to decide what I thought his teacher should do to help him, I realized that if I could get the men to think about what <u>they</u> would do as his writing teacher, that it would help them to discover what the priorities were for their own writing.

I cannot, of course, duplicate the inimitable handwriting of a second grader, but that consideration aside, here is what the "composition" looked like (explanations are in parentheses):

What I did this Summer, 1974

I What (went) to Clifton Forgr (Forge) I
What to Vit (visit) my frib (friend) I
spen (spent) the noit (night) ofr ot (over
at) my frib We did fumny (funny) stuf.

I made copies of this writing, and our class broke into

discussion groups with the goal of coming up with priorities we would work on, as this child's teacher, to help him improve his writing. I did not "interpret" the writing for them as I have done here, nor did I attempt to lead their thinking toward priorities which I had in mind.

The exercise generated much discussion--and much disagreement, at least initially. Some people argued that "correct spelling" must be taught first, while others argued that many of the spellings were "close enough" to be understood and therefore not a priority. Others argued that handwriting was a problem, and therefore a priority, while others didn't think so. And so it went. We then "pooled" our ideas, arguing for consensus, by writing the priorities on the blackboard. After much discussion and argument, the class "teaching priorities" for helping the child were as follows:

1. Orthography--learning the scribbles of English well enough to make oneself understood by the reader, but not to include spelling "correctness" or a "pretty handwriting."

2. Sentence markers--learning to punctuate each sentence with an end-mark and to capitalize the beginning of each new sentence.

3. Adding detail (concreteness)--learning to back up generalizations and vague sentences with specific examples, details, comparisons, and contrasts.

4. Interest-- learning to be interesting and relevant to the reader.

5. Structure-- learning to build a sense of "completeness" (unity), learning to make the writing "flow" (fluency), learning to paragraph.

After these priorities were established, I then asked them if these were also the priorities we should use first to discuss their own papers in groups. This presented an even greater challenge since we were moving from a specific writer to a general level. There was wide agreement that what would be a priority for one writer would not be for another, and that what was the first priority for this child was probably not relevant for most adult writers. After much discussion, many students were of the opinion that priorities 2-5 simply moved up one notch to become priorities 1-4 for helping an adult writer. For example, if that adult did not show sentence markers, then that would become the first teaching priority. If his writing had no problems in that area, the priority simply moved down the list. A minority of students, however, argued that "interest" was of prime importance--that if the writer could not be interesting and relevant to the reader, then he should, somehow, work on this problem. At any rate, we had some "priorities" to begin working with.

Using the above priorities to begin with, the class broke into three discussion groups in succeeding class periods to read, react to, make suggestions about, and give feedback about each other's writings. This was an ongoing process throughout the semester, but the writer of a paper could ask for feedback and discussion on other priorities that concerned him as time went on.

Each student, of course, received individual sugges-

tions/comment/feedback on structural matters from the instructor as well. Primarily, this was achieved through the written comments I wrote back to them for each writing they turned in. Yet I also sat in on group discussions (usually with the group which seemed to need the most help at the time) and offered comments as a group member. As much as possible, however, I tried to make sure that I didn't "take charge" of a group and turn it into a "mini-lecture" session.

Another non-negotiable demand of the course also centered on this second stage of the compositonal process: toward the end of the semester, students demonstrated their ability to analyze and discuss writings by doing written analyses of two papers--one their own and one someone else's. These analyses focused (as the entire class approach had focused) on such details as the audience and purpose of the paper, structural concerns like unity, coherence, and fluency (with specific examples, if possible), and even more amorphous concerns like tone, style, and clarity. Finally, the analyses focused on paralinguistic concerns and overall subjective judgements about quality.

4. As discussed earlier, I wrote long, supportive comments to students about their writings in lieu of grades, error-marking, and short, general comments. In the beginning of the semester, these comments were completely supportive and non-critical in order to encourage students to write more (and more often) and to gain a sense of linguistic

security in the written mode.

As the semester wore on, however, this procedure shifted somewhat. My comments remained supportive, but I discussed the general content of the paper first and then went on to discuss those structural or rhetorical concerns which had been introduced in class. After the concepts of "audience" and "purpose" had been introduced, for example, I would ask students to rethink parts of their papers in terms of tone, examples used, or diction to see if they were appropriate for the audience and purpose for which they were writing.

On other papers I might ask if they had some specific examples or details to reinforce a general statement which had been left unsupported. On still other papers, I would write a "lesson" on some paralinguistic concern--like a punctuation mark--which could help improve their writing. On one early student writing, for example, a student had written a long, well-developed, well-structured narrative. It had only one drawback--it looked as if he had shaken semi-colons from a salt shaker over it! As part of my comments on the paper, I explained to him how semi-colons are usually used, pointing out specific parts of his own paper that would be clearer and more effective if he had used them in that way. He rarely "misused" the semi-colon after that. Unfortunately, I didn't think to save a copy of my comments to use as an example for this project.

As a general practice, then, I individualized my com-

ments to fit the particular student whom I was writing to, but at the same time I was reinforcing general concepts which had been introduced in class. By this time, of course, many students were learning to become highly analytical themselves, and my comments were either supported or rebutted by group members in the small discussion groups.

This "grading" procedure (or non-grading procedure, as it actually was) drew almost universal acclaim from the students by the end of the semester, drawing more enthusiastic responses than any other aspect of the course, with the possible exception of the overall classroom atmosphere--even from those students who insisted in the beginning that they wouldn't be able to learn anything unless they were graded ("How will I know what progress I am making?"). Since this was also the first time that I had used the approach, we were all amazed at how much of a difference such a simple change could make. One discovery I made was how negative I must have sounded in my comments before this semester--almost as if my sole purpose in reading the paper had been to "ferret out" mistakes! And when I did make suggestions for improvement with this non-graded approach, these suggestions seemed to be taken much more seriously--perhaps because I restricted such suggestions to one or two per paper, or perhaps because students didn't see me as an authoritarian evaluator around whom they had to wear a thick hide of protective armor. At any rate, the experience reinforced my conviction that whatever purpose a

grading system actually serves, it is, in effect, extraneous to the aims of education.

5. No anthology of professionally-written essays was used in this class, as was true in the "teacher-centered" class, to supply both model and motivation for student writing. Instead, the student's own writing became the focal point for discussion, in the small discussion group setting. The assumption here was that the discussion of professionally-written essays usurps too much class time because the discussion often wanders into areas which are, at best, tangential to a composition class. I also assumed that as students discussed their own papers (and their classmates' papers) they would come to see more clearly writing as process, not product, would be more willing to share experiences, ideas, and strengths, and would become more interested and involved in not only their own writing, but their classmates' as well.

Subjectively, I felt that some of these assumptions were only partially borne out in the classroom experience. Some students, for example, were very interested in receiving feedback from their peers on their <u>own</u> writing, but were less interested in reading and making comments and suggestions about another student's writing. Other students appeared to be enthusiastic about both their own and other students' writing, and a few seemed bored by <u>all</u> writing--including their own. At any rate, their reactions to this strategy are tabulated in the <u>Interest in English</u>

Scale, which will be presented later in this chapter.

6. Just as there was no "text" used in this class, so too was there no "English handbook." Since the course was organized to follow the compositional process, such paralinguistic concerns as spelling, punctuation, and mechanics were not stressed until the very end of the semester. Of course, some paralinguistic "teaching" was done by my written comments on some students' papers, but no effort was made to "cover" paralinguistic concerns for the entire class until the very end of the course--and then, only by student demand.

In lieu of the constant marking of "errors" and constant exhortations for students to "use their handbooks," I wrote (actually plagiarized) a "Paralinguistic Handbook" (see Appendix), which I gave to students during the last three class periods of the semester--a time set aside, as I had promised them, for a "workshop" covering such matters. During this workshop, we spent two hours "covering" the much abbreviated and much simplified "Handbook." Students used the other four hours to help each other select their five best writings for final evaluation (a grading method reached by negotiation) and to offer further suggestions and feedback for revision. Other students, however, used the time to "proofread" their selected papers, using the "handbook." Still others, who had fallen behind in their writing, used the time to "catch up." Since I could have no "office hours" in the prison environment--or any other

contact with the men outside the classroom--I used this time to get to know the men on a more personal leval and to individually discuss any concern of any student. This "workshop" period, then, was very unstructured, with different people doing different things.

7. Since the overall philosophy of this course assumed that one of the larger goals of all education should be to encourage students to be more involved, sharing, cooperative members of society, most of the strategies used--while having immediate pedagogical ends--were selected to also reach this more general educational goal. Most of these student-discussion, student-sharing activities have been described in previous sections. For conciseness, I'll list those activites:

1. Map of Life exercise
2. Harold Allen Murder exercise
3. Advertisement exercise
4. small discussion groups for reading and reacting to each others' writings (used often throughout the semester).
5. group writing exercises

In addition, several other group sharing/involvement methods were introduced throughout the semester. The "name game" was used during the second class period, after I had determined that although these men may have seen each other a thousand times (in chow lines, during recreation periods), they did not even know each other's name--and really <u>wanted</u> to. The exercise itself is very simple and even somewhat silly--but it works! All members sit in a circle and think of the name that they want to be known by and two reasons

why they like that name. One person volunteers to start and tells the group that name and those reasons.

In clock-wise order, all other members of the group do the same--with one slight hitch: before giving his own name and "reasons," the group member must first recite (with help from everyone, if necessary) all the names and reasons that have been given before. The last person, of course, has a great deal to remember--and yes, the instructor must participate! It is only a mnemonic device, but it has two early advantages: it gives students a chance to know something about each other at a very early stage of the course, and it makes the instructor put all those names and faces together during the second class period.

Two other strategies were used during the semester which also fit this category of student sharing and involvement. The first was a combination Bale's roles, fishbowl, budget-making exercise which I used early in the semester in order to show students the kinds of behaviors that often take place in any kind of group involvement, so that they would have a clearer understanding of individual responsibility for group progress. Since the description of this exercise is somewhat involved, I have explained it in the Appendix.

The last strategy of this type was used very late in the semester. It was the "portrait" exercise, and since it involved mainly affective feedback, student participation was optional; those choosing not to participate (four

chose not to) could use the time to work by themselves. Participants broke into groups of four, and each group was given sheets of newsprint. The purpose of the exercise was to give each member specific feedback about his personal strengths and weaknesses, from the group members' point of view, by composing a "portrait" of that person while he waited outside the classroom (the procedure made the guard on duty a bit uptight!). Once the "portrait" was finished, group members then explained the portrait to him.

Although this was largely an affective exercise, I placed it at a point in the semester when students were about to write a statement of their long-range and transitional life-goals and their strengths and weaknesses for reaching these goals. The feedback they received from the portrait exercise helped them, I think, to pinpoint some of those personal strengths and weaknesses and made the writing of that statement somewhat easier--an "invention" device, if you will.

8. Unlike the "teacher-centered" course, students had complete freedom, when writing, to follow whichever topic they wished. I did, however, restrict the mode of writing by demanding two papers each in the four main modes of discourse; this was later reduced to two papers in the narrative, expository, and persuasive modes, with free choice in other writings. As I explained in another chapter of this project, I would not place such restrictions again. Likewise, I would not demand a statement of personal goals,

strengths, and weaknesses. I would allow it as an option and maybe even encourage it since I feel that it helps a student to focus on what he is doing with his life; but I will never demand it again since I now see that is is not my business to demand it.

9. Also in contrast to the teacher-centered class approach was the involvement of students in the decision-making process of this course. From the very beginning of the course, I encouraged them to give input into grading procedures, classroom activites, and course direction. Formal requirements were negotiated during the second week of the course. I do not, of course, believe in total student control, and that is why I had listed my "non-negotiable requirements" in the course of study. But as I have explained earlier, these students were not unreasonable in negotiation, and they later convinced me that even some of my "non-negotiable" demands were unneeded. At the beginning of the course they were unfamiliar with student-input into the educational process, and most were reticent about offering suggestions for requirements, limits, and options.

As the course progressed, however, they realized that some of the negotiated points, like number of "cuts" allowed, needed to be amended. There were things a student in prison could do other than go to class; he could go to a movie (if he had the money), or he could choose to stay in his cell. For that reason, a set number of allowable "cuts" (two) was agreed upon by everyone. But there were

other circumstances which prevented someone from attending: a lawyer's visit, having to work overtime on a job, or being placed in "isolation" for disciplinary purposes. One student, for example, was in isolation for two weeks, and although he could continue to do his writing, he was missing class. We renegotiated this requirement to take account of such problems; a petty adherence to "rules" was not a priority for the course--nor, as it turned out, was there need for it.

10. While the teacher-centered course focused solely on cognitive growth in its classroom strategies, this student-centered approach attempted, by all of the above strategies, to bring about affective growth also, while never losing sight of the main goal of a composition course--helping students to write better. Other strategies, it is true, could have been used to focus more on the affective domain; but unless a strategy could also further the aims of teaching composition, it was rejected in favor of one that could serve the dual purpose. After all, this approach was meant to be a "student-oriented" approach to composition, not a course in human relations masquarading as a writing course.

E. Methods and Instruments Used for Evaluation

All student gains during the one-semester study under these two approaches were measured by the differences obtained from pre and post evaluations of each student in the

affective areas of (1) linguistic security, (2) change in attitudes about English usage, (3) interest and enthusiasm in English classes, and (4) self-concept; the same approach was used to measure changes in the cognitive areas of (5) written fluency, (6) overall writing effectiveness, and (7) paralinguistic correctness. In this section, I will describe the instruments and methods used to evaluate these student "gains" and I will present the results in the section which follows. These instruments were completed during the first class meeting for the pre-test and during the next to the last class meeting for the post-test. Neither instructor discussed the instruments or results, with one exception which will be discussed later, with the students before the completion of the post-tests. Once these were completed, we did discuss the instruments with them on the last day of classes, for their own growth.

1. Linguistic Security

To measure the students' explicit linguistic security in writing, I adapted William Labov's idea (The Social Stratification of English in New York City, 1966) of a pronunciation test to the written mode, in order to gauge the informants' manifest insecurity about writing and written usage. Neither this test nor Labov's, of course, could measure implicit linguistic security; they measure only what the informant is willing to admit about his insecurities about language use. Labov found, on his pronunciation test,

that informants were not very accurate about their own speech; they apparently couldn't "hear" their own spoken dialect and often answered according to what they thought was the community norm, or the "correct" pronunciation. Still, there was enough manifest or explicit linguistic insecurity (where respondents would admit that their speech didn't "measure up" to the "correct" norm) for Labov to compile a linguistic insecurity index on each respondent.

My Written Linguistic Security Test attempts to measure how widely prestige and stigmatized items or features in writing are perceived and how closely the informant thinks (or is willing to admit) his own writing comes to an external norm of correctness. One of the objectives of a composition course, I contend, is to reduce the student's fear of writing--to remove the fear or daunting that seems to occur when most people are faced with a writing task--and to replace that fear (or insecurity) in student writers with some degree of confidence and security about writing. This instrument was used to gauge how well the two approaches brought about such affective changes.

The Written Linguistic Security Test was masked (or guised) as a Personal Inventory, since it would have defeated the purpose of the instrument if we had told students what was actually being measured. Items 1, 6, 11, and 14 on this test have stigmatized verb forms as a result of consonant cluster reduction in the black dialect. Item 20 has the stigmatized double negative plus a subject-verb

agreement problem. Items 17 and 23 have stigmatized forms of various past tense formations, and items 2, 12, and 7 have stigmatized pronoun cases (item 2 also has a contraction choice) as a result of hypercorrection. Items 22, 24, and 13 have the shall/will, can/may, and got to/must usage choices (but item 13 has a contraction choice thrown in).

Items 3, 9, and 18 have a choice between verbosity and verbality and item 15 has a choice of "elegant" diction (also a contraction choice). Item 19 has a stigmatized verb form as a result of a confirmatory question, and item 25 has a stigmatized diction choice. Items 4, 5, 10, and 21 have regional usage choices (items 5 and 10 are not stigmatized, and items 4 and 21 may be stigmatized [by some people] in formal writing). Finally, items 8 and 16 contain slang expressions.

PERSONAL INVENTORY

The purpose of this inventory is to determine how clearly you perceive your own writing habits.

Directions: a) Put an (X) by the sentence in each group that is closest to the way you would write it.

b) Then, put a star (*) by the sentence in each group that you think is most correct or proper.

Try to be as accurate and honest as possible.

1. a) The coach pick me to bat cleanup in the playoffs.
   b) The coach picked me to bat cleanup in the playoffs.

2. a) He's calling for you and I.

b) He's calling for you and me.
c) He is calling for you and I.

3. a) There were many Americans of all races, colors, and creeds who received great benefit from the scrupulous, detailed, meticulous work of Dr. Bradford.
b) Many Americans received great benefit from Dr. Bradford's meticulous work.

4. a) The man burst through the door as if it were made of paper.
b) The man busted through the door as if it were made of paper.

5. a) Springing high off the board, he dived into the water.
b) Springing high off the board, he dove into the water.

6. a) Donald said that I stole the money.
b) Donald said that I stoled the money.

7. a) Give it to whoever wants it.
b) Give it to whomever wants it.

8. a) His older brother is a fairy.
b) His older brother is a homosexual.

9. a) All personnel functioning in the capacity of clerks will indicate that they have had an opportunity to take due cognizance of this notice by transmitting signed acknowledgement of receipt of same.
b) All clerks will acknowledge in writing the receipt of this notice.

10. a) The two old men were last seen hauling firewood into their home.
b) The two old men were last seen carting firewood into their home.
c) The two old men were last seen carrying firewood into their home.

11. a) He plays soccer, basketball, and baseball.
b) He play soccer, basketball, and baseball.

12. a) Who did you say was coming?
b) Whom did you say was coming?

13. a) I've got to go home tomorrow afternoon.
b) I've gotta go home tomorrow afternoon.
c) I must go home tomorrow afternoon.

14. a) He stop me on the Ventura Freeway.
b) He stopped me on the Ventura Freeway.

15. a) I'd like to meet him.
    b) I am desirous to meet him.
    c) I would like to meet him.

16. a) Jerry had his stereo ripped off last night.
    b) Jerry's stereo was stolen last night.

17. a) The landlady had thrown me out of the apartment.
    b) The landlady had throwed me out of the apartment.
    c) The landlady throwed me out of the apartment.

18. a) Most people, including me, are unwilling to listen to an opposing viewpoint.
    b) It would certainly seem that most people, and I'm as great an offender as anyone, are unwilling to listen to an opposing viewpoint.

19. a) I'm going too, ain't I?
    b) I'm going too, am I not?
    c) I'm going too, aren't I?

20. a) He don't know anybody who can help him.
    b) He don't know nobody who can help him.
    c) He doesn't know anybody who can help him.

21. a) The boys played hookey from school today.
    b) The boys were truant from school today.
    c) The boys skipped school today.

22. a) I shall not be a part of this scheme.
    b) I won't be a part of this scheme.
    c) I will not be a part of this scheme.

23. a) I sawed him early last week.
    b) I seen him early last week.
    c) I saw him early last week.

24. a) You can go if you wish.
    b) You can go if you want to.
    c) You may go if you wish.

25. a) We have played our best, irregardless of the result.
    b) We have played our best, regardless of the result.

2. Change in Student Attitude about Language Usage

A second "change" in student attitude I attempted to measure was the implicit acceptance of external norms for the written mode of English. Unlike the Linguistic Security

Test, however, I was not attempting here to measure how closely the student thought his own writing came to some external norm; instead, I was attempting to measure how widely the student perceived prestige and stigmatized features in someone else's writing and his attitudes toward the users of such features.

This Subjective Reaction Scale (which was also adapted from Labov's New York City study) asks the student to assume that he is the Personnel Director in charge of hiring all employees for a large factory. The student is then directed to rate the writers of twenty-five sentences on a socioeconomic scale, according to the highest job level they could hold based on their writing ability only. By rating the writers of these prestige and stigmatized features on a socioeconomic scale, the students will be exhibiting their internal feelings of the social desirability of the features.

A second contention of mine is that education, and especially English classes, should have a liberalizing influence on a student's attitudes toward people whose speech or writing reflect features which do not conform to the student's conception (or misconception) of "Standard English," and it was this "change" in attitude which the Subjective Reaction Scale attempted to measure.

Items 2, 6, 9, 24, 4, and 17 on this scale all have some features typically found in the black dialect. Item 2 has the invariant "be" and a stigmatized verb form re-

sulting from terminal fading (plus a slang expression). Item 6 has a missing "be." Item 23 has some stigmatized spellings of plural nouns which are dialect stereotypes, and items 4 and 17 have stigmatized double negatives. Item 9 has a stigmatized verb form as the result of terminal fading.

Item 11 has misspellings of a more conventional nature, and items 18 and 24 have examples of pompous, "elegant" diction. Items 12 and 19 contain slang expressions, and item 5 contains some "off-color" words. Items 13 and 21 have sentence fragments, and items 25 and 7 are fused sentences. Items 3 and 14 have some punctuation problems, while items 8 and 16 have various mechanical errors. Items 15 and 20 are examples of wordy, empty writing, and items 1, 10, and 22 are examples of standard writing at various levels of formality.

SUBJECTIVE REACTION SCALE

Directions: Assume that you are the Personnel Director who is in charge of hiring all employees for a large factory and that the following sentences were written by different people who were applying for jobs. On the accompanying scale, rate the writer of each of the following sentences according to the job level he could hold on the basis of his writing ability. (You wouldn't, of course, hire someone on just the basis of his writing ability, but we are measuring writing qualifications only.) Each mark you make means that the writer could be hired for that job and all jobs below it, but could not (because of his writing) hold any jobs above that level.

1. It's been much too long since we last talked, and I'm looking forward to your visit.

2. He always be messing around, so I just stop the weekly allowance.

3. Mr. Robbins who lived next door to us did not paint his house for fifteen years.

4. Baxter didn't like nothing about Army life.

5. I told the son-of-a-bitch I'd kick his ass if he didn't leave Sally alone.

6. George say he in trouble over that report.

7. Jerry Rutherford was a broad-faced, heavy-set Irish boy who was the bully of the block, his favorite pastime seemed to be terrorizing boys only half his size.

8. Moses may have led the jews out of egypt, but it was Golda Meir who let the arabs know that israel would never be conquered again.

9. I walk to school every day that first year at Barnsely.

10. I have never known anyone who could play chess with Mr. Dobbs without losing patience.

11. He was studing hard to learn the issues because he wanted to be elected the class canidate.

12. He was trying to give me a snow job, but I wasn't about to be sucked in.

13. She left the party before anybody. Because she had to be home before midnight.

14. According to Belsham, one outstanding trait of the selfless person is his willingness to fight for a just cause a cause in which he stands to gain little and lose much.

15. A list of students whose health records indicate that such noted information should be brought to the attention of the college instructors will be kept in the office of Mr. Jones and Mr. Smith.

16. I gave him $30 & he only gave me back $5.

17. He said he didn't see nobody around the store last night.

18. I am desirous of meeting her, and when I do, I shall tell her how much we enjoy her music.

19. I got so mad that I told her to bug off!

20. It should not, I think, be too much of a strain on your resources (although I know that we are all under the burden of a tight budget) to furnish the required materials so that the project deadline could be met, thus forestalling other contractual penalties.

21. Although Bill was the youngest member there. He didn't even offer to go to the store for her.

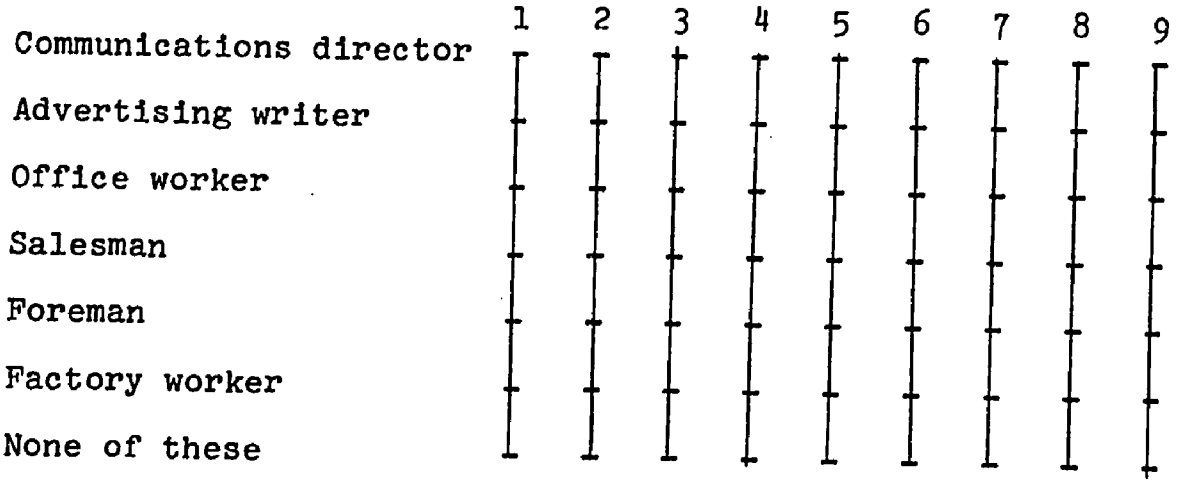
22. The latter half of the nineteenth century saw an enormous effort directed toward adjusting, after Darwin's The Origin of the Species, to changed notions of man's relation to the rest of God's living creatures and hence to changed notions of the nature of man.

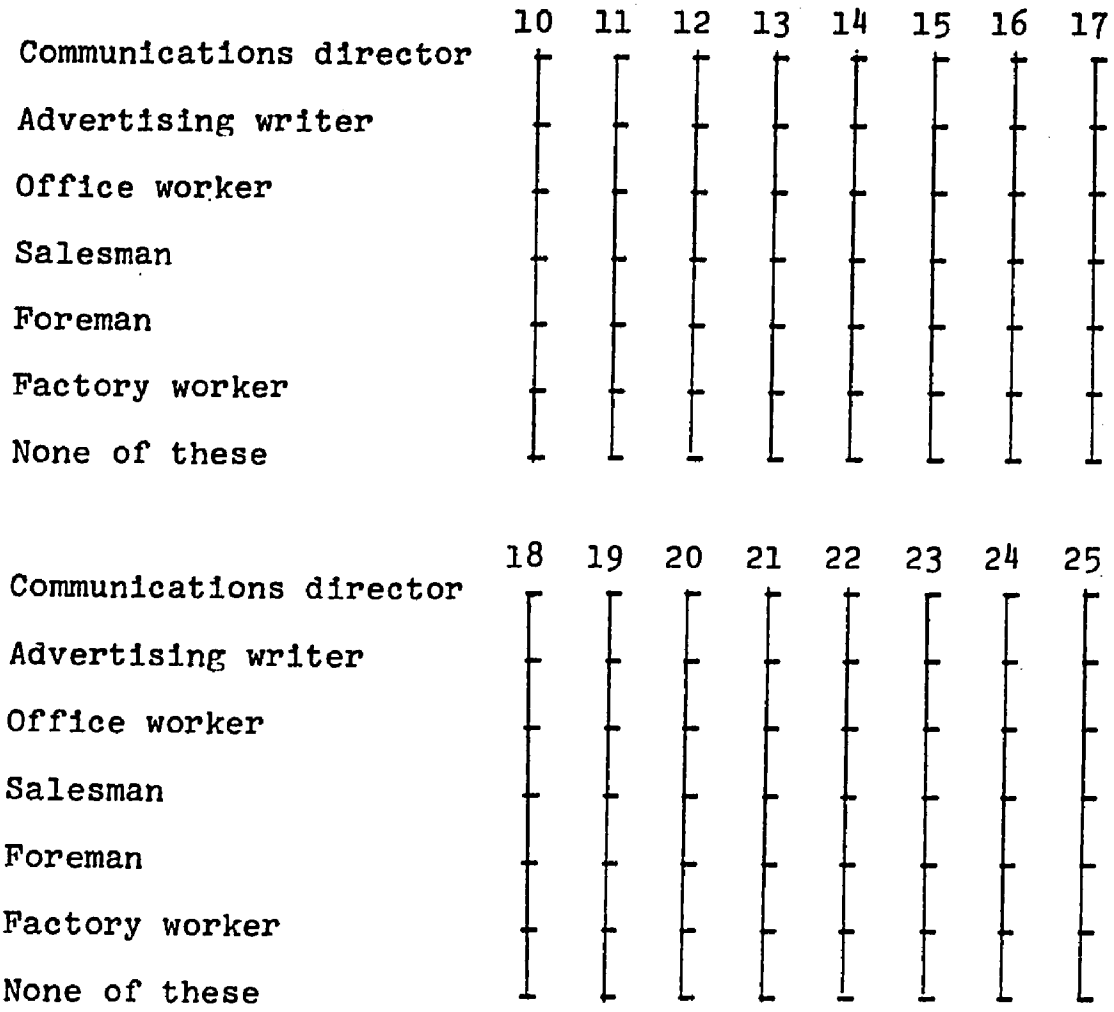
23. The teacher had the tesses turned wrong-side-up on our desses when we came in the room.

24. I should think it presumptuous of you to allow your predilection for bizarre clothing to alter the formality of this occasion.

25. Mr. Juard was the nicest person I've ever met he would always have a big smile and warm hello for everyone in the building.

Writing would be acceptable for:





3. Interest and Enthusiasm in English Classes

In order to gauge any change in student interest and enthusiasm in taking English classes, I devised a self-reporting, five point scale on which students could record their agreement or disagreement with twenty different statements about English classes, or about writing. Seven negative statements are mixed with thirteen positive statements about writing, English classes, and English teachers so that a student could not automatically agree or disagree with all statements without reading them.

It should be noted that this instrument was meant to

measure student reaction to English classes in general, not a specific class. This was no problem for the pre-test since practically no one had taken an English class in years. For the post-test, however, many students asked if they should answer the questions with the current English class in mind. They were directed to respond based on their reaction to English classes in general, not the English class they were currently taking. If we had directed otherwise, the instrument would have been measuring two different things: on the pre-test, it would have measured student attitudes about English courses which were remote and general, and on the post-test it would have measured student attitudes about one English course which was current and specific.

INTEREST IN ENGLISH SCALE

Directions: Put an (X) on the accompanying scale to indicate your agreement or disagreement (based on your experience in English classrooms) with each of the following statements.

1. It takes an English teacher to really teach someone to write well.

definitely agree	mostly agree	not sure	mostly disagree	definitely disagree

2. I would never take another English class if I didn't need the credits.

definitely agree	mostly agree	not sure	mostly disagree	definitely disagree

3. I enjoy doing writing assignments for English classes.

definitely agree	mostly agree	not sure	mostly disagree	definitely disagree

4. English classes have made me feel like writing more.

definitely agree	mostly agree	not sure	mostly disagree	definitely disagree

5. I often contribute to classroom discussion in English.

definitely agree	mostly agree	not sure	mostly disagree	definitely disagree

6. I like to have friends and other students read my writing.

definitely agree	mostly agree	not sure	mostly disagree	definitely disagree

7. The subject of writing bores me.

definitely agree	mostly agree	not sure	mostly disagree	definitely disagree

8. I like the topics that are discussed in English classes.

definitely agree	mostly agree	not sure	mostly disagree	definitely disagree

9. I often find myself thinking about these topics or discussing them with friends outside of class.

definitely agree	mostly agree	not sure	mostly disagree	definitely disagree

10. English classes are too much teacher-centered and not enough student-centered.

definitely agree	mostly agree	not sure	mostly disagree	definitely disagree

11. I hate to do writing assignments for English teachers because they always seem to put me down.

definitely agree	mostly agree	not sure	mostly disagree	definitely disagree

12. I like to write, even if it's just for myself.

definitely agree	mostly agree	not sure	mostly disagree	definitely disagree

13. English classes have really stimulated me to become a better writer and to be more interested in education.

definitely agree	mostly agree	not sure	mostly disagree	definitely disagree

14. Teachers in most English classes never stimulate students to get involved in discussion or other activities.

definitely agree	mostly agree	not sure	mostly disagree	definitely disagree

15. English classes have helped me to decide what is important to me.

definitely agree	mostly agree	not sure	mostly disagree	definitely disagree

16. I like to discuss other students' writing.

definitely agree	mostly agree	not sure	mostly disagree	definitely disagree

17. I'm always afraid of making mistakes when I write.

definitely agree	mostly agree	not sure	mostly disagree	definitely disagree

18. English classes have taught me a lot about our language.

definitely agree	mostly agree	not sure	mostly disagree	definitely disagree

19. English teachers usually let students write about what is interesting and important to the students.

definitely agree	mostly agree	not sure	mostly disagree	definitely disagree

20. I usually feel powerless and turned off in an English class.

definitely agree	mostly agree	not sure	mostly disagree	definitely disagree

4. Self-Concept

To measure any student gains in "self-concept" or "self-image", I used the commercially-produced Tennessee Self Concept Scale. I am not an expert on psychological testing, but the research I did on instruments which purport to test self-concept convinced me that this instrument was the best choice for my purposes for three reasons: it has been widely used, is well-standardized, and is relatively easy to score. Two scoring forms can be used with the Scale: a complex Clinical and Research Form, used by psychologists and researchers, and a simple Counseling Form,

used by counselors for self-interpretation and feedback to counselees. I used the latter form for this experiment.

The test itself consists of one hundred questions, which the respondent answers on the self-scoring form. This form is designed so that the answers fall in rows and cells, which cumulatively add up to a score for that respondent in such sub-constructs of the overall self-concept as "physical self," "moral-ethical self," "family self," "self-satisfaction," "self-criticism," and so on. More importantly for my purposes, the sub-scores convert to a total positive or "P" score, which represents the "overall score" of that respondent's concept of himself. All scores can then be charted on a profile sheet, which shows the relative comparisons of the scores to standardized norms.

It is not my purpose here to argue the validity or non-validity of any psychological instrument or psychological analysis in general. But it doesn't take an expert to know that significant experiences in life can change, for better or worse, the way we regard ourselves; and of course, we teachers would like to think that education could be a significant experience for our students, a force which should raise their self-esteem. The Tennessee Self-Concept Scale was used to record any overall change in student self-concept which might have occurred over the semester.

This instrument was completed by students during the first class period for a pre-test and during the next to

the last class period for a post-test. Since the "student-centered" approach focused on individual student growth and discovery as one of its goals, I gave each student his "profile sheet" after the pre-test and discussed, for twenty minutes or so, what the scores seemed to reveal about how they felt about themselves in the various areas. I emphasized that high scores were not necessarily "good" nor low scores necessarily "bad." I would not let the students "compare" scores and urged them to think of the form only as a device to find out more about themselves. I then collected the profile sheets, and "self-concept" was not discussed again in class until after the post-test.

5 & 6. Written Fluency and Overall Writing Effectiveness

Since student "growth" in the cognitive areas of written fluency and overall writing effectiveness were measured by independent raters, I will discuss both areas together. The terms "fluency" and "overall effectiveness" are very general ones, of course, and this fact precluded any objective count or systematic approach for measurement (indeed, even an attempt to specifically define the terms proved to be a frustrating, fruitless task!). And because I was seeking to discover more generalized evidence of writing improvement, I rejected the frequency count method of tabulating a few specific items which fall under the umbrella labels of "fluency" and "overall writing effectiveness."

I finally decided that the use of outside raters would best serve my purposes. Each instructor selected the most representative writing of each student from his first two writings as a pre-test sample and the most representative writing of each student from his last two writings as a post-test sample. All writings were then typed, exactly as the students had written them, so that handwriting would not affect the rater's judgement. To insure anonymity, the papers were coded with five digit numbers, and all papers--pre-test and post-test from both classes--were mixed together.

Six experienced community college English teachers were hired as raters of the papers. They were selected randomly (by the use of a table of random numbers) from the lists of English faculty members at two different campuses of the same community college. One campus was very small and serviced a rural-suburban environment. The second, much larger, campus, about twenty-five miles away, serviced a heavily urbanized area. All raters were given a set of the papers on the same day and asked to have them completed within two weeks from that day.

All raters were given a one page instruction sheet (which follows this discussion). They were instructed to judge the papers by a general impression method (described in Research in Written Composition, Braddock, Lloyd-Jones, and Schoer, 1963), using the criteria they use to rate their own students' writing. I did, of course, supply them

with some very general definitions of the terms under consideration, but I did not attempt to define the terms very specifically.

One important modification must be stated at this point. Since the hiring of raters presented an ideal opportunity to discover some variables which may affect the rating of student writing by English teachers, a duplicate set of papers was typed. This set of papers was modified by me to discover if such changes would change the ratings given by the raters. Since this part of the experiment focused on the raters, not on student writing, the results will not be presented in this project. The important point for this study is that an unmodified paper--the way the student actually wrote the paper--was seen by only three of the six raters. All three raters from the same campus, however, had sets of papers which were exactly alike. The papers were divided so that the pre and post test samples of each student were rated by the same three raters; thus the subjective criteria remained the same from pre to post. The modified and unmodified papers were presented by the following schedule:

Raters 1, 2, and 3

1. Half of 121 pre unmodified
2. Other half of 121 pre, but modified
3. Half of 111 pre unmodified
4. Other half of 111 pre, but modified
5. Half of 121, post unmodified
6. Other half of 121 post, but modified
7. Half of 111, post unmodified
8. Other half of 111, post, but modified

Raters 4, 5, and 6

1. Same papers, but modified
2. Same papers, but unmodified
3. Same papers, but modified
4. Same papers, but unmodified
5. Same papers, but modified
6. Same papers, but unmodified
7. Same papers, but modified
8. Same papers, but unmodified

The instructors were asked to rate each paper for fluency on a scale of one to four, with one as the most fluent and four as the least fluent. They were also asked to rate the "overall effectiveness" of each paper, using the traditional grading symbols of A+ to F, which could then be converted to a thirteen point scale. The averages of these ratings served as the basis for comparing the pre and post writing samples of each student, as well as comparing the overall "writing performance" of the two classes.

INSTRUCTIONS FOR RATERS

The papers you are about to read were written by first semester students in a community college prison program who were taught freshman composition by different methods. The purpose of this experiment is to evaluate which approach brought about the most improvement in student writing.

Since most research on written composition indicates that it is nearly impossible to obtain a systematic, objective evaluation of writing, I am asking you, as an experienced community college English instructor, to rate the papers subjectively--even impressionistically--using the same criteria that you use for your own students' writ-

ing. But please use the same criteria for all papers! You are under no compulsion to grade the papers "on a curve" or to obtain a set number of "A's", "B's", and so on.

You are not expected to "correct" the papers or to spend a great deal of time on any of them; simply read each one and then rate it in these three areas: overall effectiveness, fluency, and mechanics.

1) Overall effectiveness-- This is your "global," overall impression of the quality of the writing. It includes both fluency and mechanics, but is more than the sum of the two. Such abstractions as "form," "content," and "quality of thought" are all part of this overall impression. Please use the traditional symbols of A+, A, A-, B+, B, B-, C+, C, C-, D+, D, D-, and F for this category.

2) Fluency-- There are no specific definitions of "fluency," but the concept would seem to include, at least, the following: sufficiency, pertinency, coherence, concreteness, and sentence variety. Rate each paper as 1 (most fluent), 2, 3, or 4 (least fluent).

3) Mechanics-- In this category consider spelling, punctuation, and the use of capitals, italics, numbers, abbreviations, etc. Rate each paper as 1 (good use of mechanics), 2, 3, and 4 (poor use of mechanics).

Please put all rating symbols at the top of each paper.

Example:

Overall--A+
Fluency--1
Mechanics--1

7. Paralinguistic "Correctness"

To measure any improvement in paralinguistic "correctness" in student writing, I performed an objective, frequency count on every student paper in the pre and post samples. I defined "paralinguistic features" as those fea-

tures which were attendant to the written mode of language use only. Thus, such usage choice items as "shall/will," "it's me/it is I," "she gave it to Bill and me/she gave it to Bill and I" are all linguistic concerns, since the question of "correctness" is not confined to the written mode only. Likewise, I did not count regularly occurring dialect features (negative concord, terminal fading, consonant cluster reduction, etc.) as paralinguistic "errors," since they are really part of the linguistic system, not the paralinguistic system. Thus, if a black writer regularly wrote regular past tense formations without the -ed- morpheme, these items would not be considered in the count. If the morpheme omission were only random, however, (as happens in my own writing) it was considered in the paralinguistic count of spelling "errors." For example, if a writer used an article like "a" (a animal, a apple) instead of "an", it would be considered a spelling "error" unless he used it regularly and it could be explained (again, see Robbins Burling's English in Black and White) as a regularly occurring feature in his language system.

I broke the paralinguistic system into three areas for my frequency count: mechanics, spelling, and punctuation. Under mechanics, I considered such items as use of capitals, italics, numbers, and abbreviations. So that the "rules" of "correctness" would be clear to my readers, I applied the "standards" of the Harbrace College Handbook (7th edition, 1972). Since even such conservative forces as hand-

book editors are beginning to add more "exceptions" to the "rules" they state, I generally applied the conservative "rule" for the frequency count--for reasons of simplicity.

I used the American Heritage Dictionary as the standard for spelling (except, as already noted, spelling irregularities which were caused by dialect interference). If a variant, but seldom used, spelling was used by a student and listed in this dictionary as a variant spelling, such as a British spelling of a word, it was considered "correct" for this count.

For a "standard" for punctuation use, I also used the Harbrace College Handbook. Again, I generally applied the conservative "rule" for my count. For example, many handbooks now recognize that all writers do not automatically punctuate an introductory adverb clause with a comma, but for my count, I considered it as a "rule" that they must be so punctuated. The areas of "sentence fragments" and "run-on sentences", of course, posed a special problem of definition. For this count I considered them as paralinguistic errors if the insertion of a punctuation mark would "correct" the problem; otherwise, they were considered as a linguistic (or cognitive) problem and were not counted.

Another special problem arose during the counting process. I might, for example, be reading a student sample which used an "improperly abbreviated" name of a place for its subject. Since it was the topic of the paper, the student referred to it often and "misused" it every time,

causing the frequency count in that category to soar way beyond what it would have been if that particular word had not been the topic of the paper. This happened only in two cases (one from each class), but in an effort to be fair, I counted such an "error" up to five times and then quit counting.

As a point of interest, I also asked the raters to judge each paper in its use of mechanics on a scale of one to four. One symbolized a superior use of mechanics, and four symbolized a poor use of them. I did this only to see if there were any correlation between the objective number of paralinguistic errors on a paper and the subjective impression of "use of mechanics" by the raters.

F. The Results

I have broken the "results" section of this chapter into two parts: Affective Results and Cognitive Results. The results of each instrument will be discussed in the same order as the instruments were introduced in the last section. Students from each class are identified by numbers. The same number for each student is used consistently throughout this section so that any interested reader can follow an individual student's gains for all areas.

Affective Changes

All educators know that both affective changes and cognitive changes take place in any learning situation, but

few of us make any attempt to measure growth in the affective areas. At the same time, many researchers have shown (Sanford's The American College is a good resource in this area) that the affective changes which occur during a student's college training are often the most significant ones and also the most lasting. The difficulty of adequately measuring such affective changes, I suspect, has been the primary reason most educators have ignored the entire affective domain and instead concentrated their measurement of student learning in the cognitive areas only.

The data presented below represent an attempt to discover some of the affective changes which might occur in a student who is taking an English composition class for one semester. The rationale, methods, and instruments used for each affective area are discussed in an earlier section of this chapter.

1. Linguistic Security

Although there are many interesting details which could be reported from the data produced by the Written Linguistic Security Test, the majority of them have more to do with psycholinguistics, such as the kinds of features which produce the most (and least) insecurity, than they do with teaching strategies. Because the focus of these details is generally outside the realm of pedagogical approaches, they will not be reported as a part of this project, but at a later time.

The numbers presented below show the number of insecure responses by each student on the Written Linguistic Security Test from a total of twenty-five responses; thus the most linguistically secure student would score a zero while the most insecure would score a maximum of twenty-five.

Eng. 121 (teacher-centered approach)--Linguistic Security

N=13

Student	Pre	Post	Change
1	7	7	0
2	8	8	0
3	7	7	0
4	11	10	+1
5	5	8	-3
6	10	0	+10
7	did not complete post-test		
8	8	6	+2
9	1	0	+1
10	0	0	0
11	12	8	+4
12	did not complete post-test		
13	10	7	+3
14	0	0	0
15	7	0	+7
Class Average	6.62	4.69	+1.93

Eng. 111 (student-centered approach)--Linguistic Security

N=13

Student	Pre	Post	Change
1	9	0	+9
2	12	0	+12
3	did not complete post-test		
4	2	7	-5
5	9	10	-1
6	6	3	+3
7	did not complete post-test		
8	11	12	-1
9	6	5	+1
10	did not complete pre-test		
11	16	11	+5
12	2	5	-3
13	did not complete pre-test		
14	7	3	+4
15	16	4	+12
16	10	6	+4
17	7	1	+6
Class Average	8.69	5.15	+3.54

From the preceding charts, it can be seen that the English 121 class was more secure, on the average, about written features and usage choices than their English 111 counterparts on both the pre-test and the post-test. The

fact that they were more secure on the pre-test is not all that surprising since their's was the "higher level" track of English, indicating that these men probably had had a somewhat more successful experience (at least in terms of grades or scores of some kind) with English somewhere in their past in order to gain such placement.

Although the average class "gain" in written linguistic security for the English 121 class was minimal (+1.93) over the course of the semester, the positive change was generally widespread. Only one student showed a <u>decrease</u> in linguistic security, and of the five students who showed no change over the course of the semester, two did so because they had <u>no</u> insecure responses on either the pre or post test. In other words, only four of the thirteen respondents (31%) were not made to feel more overtly secure by the teacher-centered approach. Of those students who did show positive gains in security, only three showed rather dramatic gains of +3.00 or better on the post-test. The teacher-centered approach, then, tended to confirm the students' overt feeling of security (or insecurity, as the case may be) of their use of the written form of language. The mild increase may reflect that these students felt slightly more confident of their ability to use the "correct" feature at the end of the semester.

The data from the English 111 class show some interesting contrasts. Not surprisingly, the members of this "lower track" of English felt more insecure on the pre-test

than did their English 121 counterparts (averaging 8.69 insecure responses to 6.62 for English 121). On the average, the English 111 class showed a more positive gain--almost twice as much--toward security on written features (+3.54 change to +1.93) than did the higher-level class, almost gaining parity by the end of the semester.

Most of this gain, however, was posted by seven of the thirteen (54%) students who took both the pre and post tests. These seven students had four or more secure responses on the post-test than on the pre-test, and two of them had as many as twelve. Of the remaining six students, two showed minimal positive changes, and four (31%) claimed to be more insecure on the post-test. Moreover, this regression in written security seems to have nothing to do with the cognitive gains made by these students or their "success" in the class. Instead, it seems to have more to do with their interest and enthusiasm for the approach, since three of the four were the least enthusiastic members throughout the semester. In sum, then, the student-centered approach does bring about the greatest average amount of linguistic security, but only for those students who are convinced that the approach is more effective than a more traditional one and actively participate in its development.

2. Student Attitudes Toward Language Usage

Like the Written Linguistic Security Test, the Subjec-

tive Reaction Scale generated many interesting data which are essentially outside the scope of this project. Because of this fact, these data will not be reported as a part of this project, but at a later time.

Since individual student responses would be almost impossible to report from this instrument, only class averages from the pre and post samples of the Subjective Reaction Scale are presented below. The average class response for each item on the Scale is given first (it may be necessary to refer back to the instrument in an earlier part of this chapter), and then the average responses for each item are lumped together, to give them more meaning, into eleven different categories: Black English features, swear words, fragments, mechanical problems, slang, spelling errors, punctuation problems, run-on (and fused) sentences, pompous diction, wordiness, and Standard English.

Eng. 121 -- Attitudes Toward English Usage

N=14

Item number	Pre	Post	Change
1. (Standard English)	3.93	3.00	-.93
2. (Black English)	1.14	1.21	+.07
3. (punctuation)	2.00	2.21	+.21
4. (Black English)	1.50	1.28	-.22
5. (swear words)	1.86	1.57	-.29
6. (Black English)	.78	1.43	+.65
7. (run-on)	3.93	3.71	-.22
8. (mechanics)	3.71	3.21	-.50

Item number		Pre	Post	Change
9.	(Black English)	1.78	1.50	-.28
10.	(Standard English)	3.57	3.86	+.29
11.	(spelling)	3.21	2.86	-.35
12.	(slang)	3.38	3.14	-.24
13.	(fragment)	1.50	2.14	+.64
14.	(punctuation)	4.00	3.07	-.93
15.	(wordy)	3.57	3.64	+.07
16.	(mechanics)	2.14	2.50	+.36
17.	(Black English)	1.14	1.21	+.07
18.	(pompous)	3.86	3.71	-.15
19.	(slang)	2.50	2.33	-.17
20.	(wordy)	5.07	5.00	-.07
21.	(fragment)	2.28	2.50	+.22
22.	(Standard English)	4.71	4.57	-.14
23.	(Black English)	1.28	1.57	+.29
24.	(pompous)	4.14	3.93	-.21
25.	(run-on)	2.36	3.14	+.58

Eng. 111 -- Attitudes Toward English Usage

N=15

Item number		Pre	Post	Change
1.	(Standard English)	3.93	4.40	+.47
2.	(Black English)	1.00	1.00	0
3.	(punctuation)	1.86	2.26	+.40
4.	(Black English)	1.66	1.66	0
5.	(swear words)	1.73	2.13	+.40

Item number		Pre	Post	Change
6.	(Black English)	1.06	2.33	+1.27
7.	(run-on)	4.80	3.66	-1.14
8.	(mechanics)	3.93	3.80	-.13
9.	(Black English)	2.40	2.33	-.07
10.	(Standard Eng.)	3.93	3.80	-.13
11.	(spelling)	2.73	3.66	+.93
12.	(slang)	3.26	3.66	+.40
13.	(fragment)	2.33	2.33	0
14.	(punctuation)	3.66	3.80	+.14
15.	(wordy)	3.93	3.46	-.47
16.	(mechanics)	2.33	2.93	+.60
17.	(Black English)	2.06	2.20	+.14
18.	(pompous)	3.66	4.06	+.40
19.	(slang)	2.53	3.06	+.53
20.	(wordy)	5.33	4.46	-.79
21.	(fragment)	2.93	3.73	+.80
22.	(Standard Eng.)	4.60	4.93	+.33
23.	(Black English)	1.66	2.33	+.67
24.	(pompous)	4.40	3.93	-.47
25.	(run-on)	2.86	3.46	+.60

Eng. 121 -- Attitudes Toward English Usage (by category)

N=14

B. E. Items (2, 4, 6, 9, 17, 23)		Swear Words (5)		Fragments (13, 21)	
Pre	1.27	Pre	1.86	Pre	1.89
Post	1.36	Post	1.57	Post	2.32
Diff.	+.09	Diff.	-.29	Diff.	+.43

Mechanical (8, 16)		Slang (12, 19)		Spelling (11)	
Pre	2.92	Pre	2.94	Pre	3.21
Post	2.85	Post	2.73	Post	2.86
Diff.	+.09	Diff.	-.29	Diff.	-.35

Punctuation (3, 14)		Run-on (7, 25)		Pompous (18, 24)	
Pre	3.00	Pre	2.94	Pre	4.00
Post	2.64	Post	2.73	Post	3.82
Diff.	-.36	Diff.	-.21	Diff.	-.18

Wordy (15, 20)		Standard (1, 10, 22)	
Pre	4.32	Pre	4.07
Post	4.32	Post	3.81
Diff.	.00	Diff.	-.26

Eng. 111 -- Attitudes Toward English Usage (by category)

N=15

B. E. Items (2, 4, 6, 9, 17, 23)		Swear Words (5)		Fragments (13, 21)	
Pre	1.64	Pre	1.73	Pre	2.63
Post	1.97	Post	2.13	Post	3.03
Diff.	+.33	Diff.	+.40	Diff.	+.40

Mechanical (8, 16)		Slang (12, 19)		Spelling (3, 14)	
Pre	3.13	Pre	2.89	Pre	2.73
Post	3.36	Post	3.36	Post	3.66
Diff.	+.23	Diff.	+.47	Diff.	+.93

Punctuation (3, 14)		Run-on (7, 25)		Pompous (18, 24)	
Pre	2.76	Pre	3.83	Pre	4.03
Post	3.03	Post	3.56	Post	3.99
Diff.	+.27	Diff.	-.27	Diff.	-.04

Wordy (15, 20)		Standard (1, 10, 22)	
Pre	4.63	Pre	4.15
Post	3.96	Post	4.60
Diff.	-.67	Diff.	+.45

An early observation that can be made from the preceding four charts is that neither class seemed to have significant changes in their attitudes about the written features being tested following their semester's work in English. Those items that enjoyed a high prestige status (such as wordy sentences and pompous diction) on the pre-test for both classes were also highly rated on the post-test, and those features which were stigmatized (such as Black English features) on the pre-test for both classes were also given low ratings on the post-test. None of the eleven categories were rated higher or lower by 1.00 or more (a full socioeconomic rating point) by either class on the post-test. On a six-point socioeconomic scale, that much change would seem to be significant.

Both instructors had hoped, for one thing, that there would be a marked attitudinal increase toward the Black English features on the Scale. Although both classes did post small increases in favor of these dialect features (+.09 for English 121 and +.33 for English 111), these increases seem marginal at best. One ready explanation for so little change, of course, could be that these biases are so firmly held and long supported that it would be impossible to change them. Yet such an explanation seems

implausible in the light of the fact that neither instructor spent much time in an attempt to change such attitudes.

It is true that the instructor of the teacher-centered approach spent over five hours encouraging positive attitudal changes toward varieties of spoken English such as Black English; but the encouragement stopped when it came to the written mode, which he claimed (being true to the approach) to be standardized and easily accessible to speakers of all dialects. And although my student-centered approach was based on the dialect-acceptance philosophy, I obviously did not spend enough classtime in overt instruction on the subject (I spent only one hour).

Even this small amount of instruction, however, produced two facts which seem to belie any contention that these attitudes cannot be changed by overt instruction. The first fact is that although the overall English 111 class attitude toward features in the Black English category increased by only +.33, this amount is over three times the amount of change for the English 121 class. An examination of the ratings for the individual items reveals an even more telling fact: of the six Black English items, the greatest change came about for items 6 (terminal fading--+1.27) and 23 (dialect spelling--+.67), the two features which were stressed during my short period of instruction on the subject. The contention here is that much greater changes in attitudes toward "non-standard" dialect features <u>can</u> be brought about by more instruction-time on

the subject. The biases are based on ignorance and compounded by teachings from the doctrine of correctness, but they can be changed by direct instruction about the systematic nature of all dialects; the instruction, it seems, must be of a more substantial nature than the rather hit-and-miss method that I used during the semester.

A comparison of the two classes yields some interesting results. The English 121 class, for example, was more negative than the 111 class toward all categories on the pre-test except swear words, punctuation problems, and spelling errors. This negativity may be explained by the level of the track of English they were placed in; they wished to identify with the external attitudinal norm they expected to find in the "transfer level" class. On the other hand, it could be explained by the more successful past experiences with English classes; they simply recognized the stigmatized features more than their English 111 counterparts and really held more elitist biases against the features.

Whatever the reason for their negativity on the pre-test, one inescapable conclusion is that the teacher-centered approach increased their negative attitudes. By the time of the post-test, the English 121 class showed change toward every single category except one--wordy sentences. And they were even more negative on the post-test than they had been on the pre-test toward all categories except Black English (+.09), fragments (+.43), and

mechanics (+09). If the language standardization philosophy is responsible for this, it does not explain why sentence fragments and run-on sentences would be more highly regarded on the post-test by these students, since both categories are considered "mortal sins" by the philosophy. Nor can it explain why Standard English should be more negatively regarded on the post-test than on the pre-test by these men, since this approach stressed Standard English as the epitome of language usage. Most of the decrease for the Standard English category by the English 121 class came, however, from item 1, which is written in a rather casual, conversational style and register. The style, content, and register of this writing may no longer seem "academic" enough for this class on the post-test.

If the writing mode and topics demanded by the teacher-centered class did produce a more "academic" bias in the English 121 students toward writing, this anticipation of a more formal style and register would also explain why they were less tolerant of swear words and slang expressions in writing by the end of the semester. It would also explain why they were less tolerant of spelling, punctuation, and mechanical errors than they were on the pre-test; the paralinguistic emphasis of the approach caused them to recognize surface "incorrectness" more (at least in someone else's writing) and to like it less.

While the English 121 class was becoming more negative during the semester, the English 111 class was becoming

more tolerant toward the features being tested. As stated earlier, this class was more negative on the post-test than the 121 class toward only one category--wordy sentences. The entire philosophy and approach of the student-centered class could help to explain why they were less entranced with the elaborated, empty padding of the wordy sentences (although they still regarded it quite favorably), and it also can explain why these students were more negative on the post-test than they had been on the pre-test toward pompous diction and run-on sentences. The run-on sentences point needs a bit of explanation. There were only two items in this category--numbers 7 and 25. The English 111 class was more positive toward number 25 on the post-test (+.60) and more negative toward number 7 (-1.14) than they had been on the pre-test, where item 7 was the second most highly regarded item by the class, being beaten only by item 20, a wordy sentence. My point is that item 7 didn't lose favor because of its comma splice, but mainly because the class had learned to be less mesmerized by longer, complex sentences and to recognize that item 25 was really not so inferior to item 7; both simply needed one punctuation mark (with the almost automatic capital for item 25) to make them "good" written sentences.

While being less enthralled with pompous diction and wordy sentences on the post-test, these students from the student-centered class were becoming more tolerant of superficial or "surface errors." The greatest positive change

came in their attitude toward spelling (almost a full scale point--+.93); they no longer saw a writer as being unworthy because of a few spelling errors. This class also posted positive changes, although smaller ones, toward other surface features like mechanical and punctuational problems. They also, of course, were less willing to disqualify a writer because he used swear words or slang expressions in his writing; all writing, then, did not have to be "academic" or of a formal nature. This new tolerance for other features did not come at the expense of Standard English either. As a matter of fact, the Standard English category posted a healthy (+.45) gain from these students on the post-test, making it by far the most admired category of the eleven on the post-test--when it had been a poor second to the wordy sentence category on the pre-test. Their new tolerance for "non-standard" features does not mean that they believe in linguistic nihilism (or even dialect equality, for that matter). A more tolerant attitude toward some features, then, does not have to result in a loss of esteem for the standard features.

3. Interest and Enthusiasm in English Classes

Of all the instruments used, the Interest in English Scale may have been the least satisfactory. To begin with, some of the students found the questions to be ambiguous, and this ambiguity becomes even more telling when the results are reported. For example, if a student responds

negatively to the statement, "It takes an English teacher to <u>really</u> teach someone to write well" (item 1), should this be interpreted as a negative attitude or a positive attitude of independence? Likewise if a student responds more negatively on the post-test than he did on the pre-test to the statement, "I would never take another English class if I didn't need the credits" (item 2), is he showing an increased dislike for English or a new-found independence in writing?

Two other items on the scale seemed to have been ambiguous at best to the students: item 10, "English classes are too much teacher-centered and not enough student-centered," and item 14, "Teachers in most English classes never stimulate students to get involved in discussion and other activities." These latter two items will be discussed more after the data are presented. It appears, though, that the results of these four items are suspect.

The numbers below represent the real number of students responding to each item, rather than percentages. To reduce the complexity in reporting, I have lumped the "mostly agree" and "definitely agree" responses into one "agree" column and the "mostly disagree" and "definitely disagree" responses into one "disagree" column. The symbol (N) before an item number indicates that the statement was a negative one. In order to show a favorable attitude toward the subject of the sentence, the student reaction should be <u>negative</u> (or disagree) on these items. If their disagree-

ment increased on the post-test, this change is reported as positive, since their attitude toward the subject had become more favorable. A change in class attitude is reported as positive if the direction of change is away from negativity and negative if the direction of change is away from a positive attitude. No change is reported if the change is equal in both directions.

Eng. 121 (teacher-centered class)--Interest In English

N=14

Item number	# Agree Pre	# Agree Post	# Unsure Pre	# Unsure Post	# Disagree Pre	# Disagree Post	Change
1	12	12	2	0	0	2	-2
(N) 2	3	2	3	1	8	11	+3
3	3	9	5	2	6	3	+6
4	5	11	5	1	4	2	+6
5	10	10	2	3	2	1	+1
6	9	9	3	4	2	1	+1
(N) 7	1	0	3	1	10	13	+3
8	8	12	4	2	2	0	+4
9	7	12	3	0	4	2	+5
(N) 10	3	2	7	2	4	10	+6
(N) 11	1	2	2	3	11	9	-2
12	8	9	2	2	4	3	+1
13	9	13	4	1	1	0	+4
(N) 14	3	5	4	1	7	8	-1
15	7	5	6	7	1	2	-2
16	7	6	4	3	3	5	-2

Item number	# Agree Pre	# Agree Post	# Unsure Pre	# Unsure Post	# Disagree Pre	# Disagree Post	Change
(N) 17	6	7	0	1	8	6	-2
18	9	10	3	2	2	2	+1
19	8	9	2	2	4	3	+1
20	2	3	3	1	9	10	0

Total net positive change=31

English 111 (student-centered class)--Interest in English

N=14

Item number	# Agree Pre	# Agree Post	# Unsure Pre	# Unsure Post	# Disagree Pre	# Disagree Post	Change
1	6	9	4	1	4	4	+3
(N) 2	4	1	1	5	9	8	+3
3	4	5	1	2	9	7	+2
4	4	10	3	2	7	2	+6
5	8	10	2	0	4	4	+2
6	7	10	2	1	5	3	+3
(N) 7	1	2	3	1	10	11	0
8	3	11	8	3	3	0	+8
9	4	8	5	3	5	3	+4
(N) 10	4	0	8	4	2	10	+8
(N) 11	1	0	3	2	10	12	+2
12	7	10	2	2	5	2	+3
13	6	12	4	1	4	1	+6
(N) 14	3	6	8	3	3	5	-1
15	3	6	5	3	6	5	+3
16	6	7	2	3	6	4	+2

Item number	# Agree Pre	# Agree Post	# Unsure Pre	# Unsure Post	# Disagree Pre	# Disagree Post	Change
(N) 17	7	7	0	0	7	7	0
18	9	11	2	1	3	2	+2
19	4	8	5	2	5	4	+4
20	5	1	3	0	6	13	+7

Total net positive change=67

It is clear from the preceding tables that both classes had a positive net impact on students' attitudes toward English classes, English teachers, and writing. The teacher-centered class appears to have had a negative effect on student attitude toward six of the twenty items, but at least two of these may be explained by the ambiguity of the wording in these statements. As explained earlier, if they were more negative toward item 1 on the post-test, it could mean they had found a new sense of independence, rather than meaning that they were disenchanted with the instructor of the approach. Likewise, the slightly more negative reaction to item 14 on the post-test seems to beg a comparison between the present class and all other past English classes the student had previously; in other words, the item means something <u>different</u> on the post-test than it did on the pre-test, where something immediate was not being compared to something distant. If the word "most" had been left out of the statement in item 14, a comparison would not have been called for and the item would probably have been more valid.

Of the four remaining items on which the teacher-centered class became more negative over the period of the semester, two of them deal with writing insecurity--item 11 and item 17. Although there is a slight shift toward negativity in these questions, it must be remembered that the majority of students, even in this approach, do not feel "put down" by their English teachers.

Of those items which elicited a more positive response from the English 121 class on the post-test, it is perhaps not surprising that the ones dealing with academic or intellectual subjects (items 3, 8, 9, and 13) were among those which drew the most positive changes since the class was a very academically-oriented one. One somewhat surprising positive change is on item 10, "English classes are too much teacher-centered and not enough student-centered." Either the item is invalid for this group because they have no frame of reference for "student-centered" or the instructor was able to make his teacher-centered classroom seem open and non-threatening enough where more students felt involved with the activities.

The most immediate fact from the English 111 class data is the incredible negativity the students exhibited toward "English" on the pre-test. Quite likely this negativity stemmed from their past unfavorable experiences in English classes and their placement into the "lower" track of English at the beginning of the semester. Ironically, it may have been this general negativity which determined

their placement into English 111 since it is obvious (from data to be presented later in this chapter) that the counselor knew nothing about the writing ability of any English students when he placed them into tracks.

Equally telling is the tremendous gains in positive attitudes toward "English" posted by these students over the semester. They were more positive on nineteen of the twenty items on the post-test than they had been on the pre-test, and the one item which drew a more negative response is item 14--which I have already discussed as probably being an invalid question. Importantly, these students posted healthy gains on items 4 and 12, both of which dealt with their attitudes toward writing. They also are very positive toward the student-centered approach on item 10, and are very positive toward the "topics discussed in English classes" on the post-test (items 8 and 9)--a complete turnaround from their attitudes on the pre-test.

These students from the student-centered class also had a complete change of mind in attitude toward item 13, "English classes have really stimulated me to become a better writer and to be more interested in education" and item 20, "I usually feel powerless and turned off in an English class." Twelve of the fourteen students agreed with item 13 and thirteen of the fourteen disagreed with item 20 (a negative statement), indicating a newly-developed enthusiasm for English classes. And in the total net positive change toward "English," these students from English

111 posted over twice as much gain as did their counterparts from the teacher-centered class.

4. Self-Concept

As stated earlier, I decided to measure student growth in the area of self-concept because one of my basic assumptions was that education--and especially instruction in writing--should improve a student's overall self-concept. There are those critics who contend, of course, that education (and perhaps especially an English class) should not be "trampling on psychological grounds." For this experiment, the warning would apply only to the student-centered class since it was the approach which encouraged self-analysis, sharing, goal-setting, and individual responsibility while the teacher-centered class focused primarily on cognitive matters.

In rebuttal to such critics, I can only reiterate that the student-centered approach was not meant to be a "junior-psychology" course or a group-therapy session. Instead, it was based on the fact that among other things, writing is both an attempt to discover something about oneself and an attempt to share something of oneself with others. As both a self-analytical tool and a self-expression tool, writing should bring about some changes in the writer's self-concept--depending, of course, on what the writer finds in his self-analysis and what kind of feedback he receives from his readers. If the writer is mature enough to accept

and express his thoughts, feelings, and values, and receives mostly positive feedback and support from his readers, then it seems reasonable to assume that his self-concept would be raised in the process. The student-centered approach was designed to be a positive approach--the classroom environment, the grading practice, and the class activities were all designed with the idea of allowing a great deal of student interaction, sharing, and decision-making. It was hoped that these practices, together with the natural self-analysis and sharing that writing entails, would bring about at least some growth in self-concept.

In the final analysis, then, the student-centered approach "tramples on psychological grounds" no more than any other approach. It could be argued, for example, that the teacher-centered approach also "tramples on psychological grounds," but in a much more negative way. By responding so frequently to surface correctness in a student's writing (while often ignoring more important concerns), by judging and grading student papers by some norm or some ideal, and by forcing most students into a passive, accepting classroom demeanor, the instructor of this approach can hardly claim that it has no psychological effect on students.

The arguments against both approaches, of course, are spurious at best. Based as they are upon long-held feelings of what "teaching" should or should not be, they can hardly be claimed to have any well-reasoned validity. The only way to find out what happens to student self-concept

under the approaches, I felt, was to give pre and post tests as a measurement device and then to compare the results of the classes.

The numbers in the first column of the two following charts represent the total positive score and the percentile ranking (by national norms) of the students in both classes. The numbers in the second column represent the scores on the post-test for the same students, and the numbers in the third column represent the change in P score points.

English 121 (teacher-centered approach)--Self-Concept

N=13

Student	Pre Total Positive P Score	%	Post Total Positive P Score	%	Change P Score
1	376	78	395	96	+19
2	296	6	325	24	+29
3	267	2	273	3	+6
4	358	65	340	40	-18
5	296	6	299	7	+3
6	348	50	362	68	+14
7	did not take post-test				
8	267	2	255	1	-12
9	389	93	430	99.8	+41
10	367	71	349	54	-18
11	312	14	316	16	+4
12	did not take post-test				
13	322	21	321	21	-1
14	302	8	291	6	-11

Student	Pre Total Positive P Score	%	Post Total Positive P Score	%	Change P Score
15	335	35	387	92	+52
Class Average	326	26	334	33	+7 (7%)

English 111 (student-centered approach)--Self-Concept

N=14

Student	Pre Total Positive P Score	%	Post Total Positive P Score	%	Change P Score
1	337	36	339	39	+2
2	315	15	315	15	0
3	did not take post-test				
4	311	14	386	91	+75
5	388	93	438	99.9	+50
6	345	48	371	72	+26
7	319	19	320	20	+1
8	352	53	341	40	-11
9	321	20	312	14	-9
10	did not take pre-test				
11	326	25	327	25	+1
12	380	86	425	99.7	+45
13	did not take pre-test				
14	264	2	289	6	+25
15	342	42	381	86	+39
16	370	72	415	98	+45
17	336	36	384	89	+48
Class Average	336	36	360	67	+34 (31%)

As can be seen, the two classes contrast markedly in the results of the Tennessee Self-Concept Scale. For one thing, this was the only instrument on which the English 121 class scored lower than the English 111 class on the pre-test. Since they were rated slightly more highly in all the cognitive areas, had a lower rate of overt linguistic insecurity, and had a higher rate of enthusiasm in the educational experience, it is unclear why their self-concept should be slightly lower than their counterparts'. It may, of course, reflect their uncertainty of being in the "college transfer" level of English. At any rate, it can be seen that both classes are well below the national norm on the pre-test.

The English 121 class posted only a minimal average gain over the semester (7%). Furthermore, five of the thirteen students (38%) who took both the pre and post tests actually scored lower on the post-test than they had on the pre-test. Of those who posted gains, most were gains of less than 20 total points, and only three people from this class scored high gains--a fact which saved the entire class from having a lower self-concept by the end of the semester.

The English 111 class not only scored slightly higher on the pre-test, but also posted larger gains on the post-test. Although their pre-test score was only 336--36% by national norms--they posted an average gain of 24 points to hit a national norm of 67%. Importantly, only two of

the fourteen students (14%) who took both the pre and post test scored lower on the post than they had on the pre-test. Of the rest, one had no change, three posted very small gains, and eight scored very high gains on the post-test--from twenty-five to seventy-five points higher.

There seemed to be little correlation between a student's change in self-concept and his change in any other cognitive or affective area. Student #9 in English 111, for example, posted tremendous gains in all the cognitive areas, scored higher on both the Interest in English Scale and Linguistic Security Test, and was an active and enthusiastic member of the class--yet scored lower in self-concept on the post-test than he had on the pre-test! He was, of course, the exception, not the rule for the student-centered class; the greater self-concept exhibited by this class at the end of the semester does not appear to be coincidental.

Cognitive Changes

Since the cognitive changes of overall writing effectiveness and fluency were measured by the use of independent raters, it may be best to discuss the rater variable results first. As most of the research has shown, raters do differ in their judgements of the quality of writing--sometimes up to two full grades difference. The six raters used in this study were no exception; wild fluctuations in judgement on one particular paper did occur--

sometimes up to three full grade points in difference. But such fluctuations were not the rule--they were the exceptions--and this point makes one wonder if researchers who gleefully point out that one rater graded a paper as an "F" while another graded it as an "A" are ignoring the many times that the raters have close agreement on a paper to choose the exceptional time when there is a vast difference in opinion.

Some of the raters were "high" graders and some were "low" graders, and this fact alone can explain most of the "wild fluctuations" in grades on any given paper. One rater, for example, consistently used only the upper range of the grading scale, showing approval of a writing by one of the "A" grades and disapproval of a writing by one of the "C" grades. Only rarely did this rater use a "D" grade, and he never used the "F" grade. On the other hand, one of the "low" graders consistently used the lower range of the grading scale, showing approval by one of the "C" grades and disapproval by the "F" grade. This rater rarely used a "B" grade and gave only one "A" in sixty-four papers.

We should not, then, be surprised that all raters do not use the symbols of a grading system to mean the same thing--that should not be surprising at all. What was surprising was the fact that the raters showed a great deal of inner consistency in their rating methods. Of the three raters who looked at any one paper, for example, one might rate it "C+", another "D", and the third "F". On the sur-

face, this appears to reflect a wide difference of opinion; but in actuality, the raters are agreeing by showing their disapproval of the writing, each showing that disapproval by the use of a grade which is remarkably consistent with his or her own use of the grading system. From this perspective, then, the raters were very consistent in their approval or disapproval of any single writing.

As explained earlier, I had broken the raters into two "teams": raters 1, 2, and 3 saw the same unmodified papers (both pre and post), and raters 4, 5, and 6 saw the same unmodified papers, each team seeing half of the papers from each class. Because of the rater variable, it is not possible to compare the writings of any two students (except in a general way), but since the raters all saw the same number of papers from each class (both pre and post), it is possible to compare the rate of change of the two classes because the rater variable cancels out--the "high" rater is averaged with the "low" rater and all other raters. And since the same raters judged both the pre and post writings of the same student, it is possible to compare the rate of change for each student, even if the average grades cannot be compared.

What follows is the average rating given by each of the six raters:

	Overall Rating	Fluency Rating	Mechanics Rating
Rater 1	7.77 (C+--B-)	2.00	2.42
Rater 2	6.53 (C --C+)	2.22	2.72
Rater 3	7.97 (C+--B-)	2.38	2.75
Ave. for "Team 1"	7.42 (C+)	2.20	2.63
Rater 4	8.76 (B- --B)	2.24	2.67
Rater 5	5.19 (C-)	2.37	2.63
Rater 6	3.84 (D --D+)	3.03	2.72
Ave. for "Team 2"	6.00 (C)	2.55	2.67

From the above chart, we can see that the average grade range of the raters goes from a "D" to about a "B-", with rater 4 representing the high end of the range and rater 6 representing the low end. Raters 1, 2, 3, and 5 all averaged within one full grade of each other in the ratings they gave (C- to C+ to B-). Since the highest and lowest grader both ended up on the same "team" of raters (I had no way of knowing that would happen), the teams were really quite close in their average grade given; Team 1 averaged a "C+" while Team 2 averaged a "C".

In rating "fluency," there were also some significant differences among the raters; rater one, for example, gave the highest average ratings in this area (2.00) and rater six gave the lowest ratings (3.03). In rating "mechanics," however, the raters were in closer agreement, with rater one giving the highest rating (2.42) and rater three giving

the lowest rating (2.75). This relative agreement may be due to the fact that "mechanics" is a more clearly defined area to be rated--much less open to subjective interpretation than the more amorphous areas of "overall writing effectiveness" and "fluency." It does not follow, of course, that "mechanics" is the most important area--clearly it is not. The raters' impressions of the "mechanics" of a paper will be compared later in this section to the objective count of "paralinguistic errors" of that paper, following the discussion of overall writing effectiveness and fluency for both classes.

English 121 (teacher-centered approach)--Overall Writing Effectiveness and Fluency

The following figures are the average rating given by the three raters to a particular writing.

Student	Overall Writing Eff.			Fluency		
	Pre	Post	Change	Pre	Post	Change
1	8.33	9.67	+1.34	2.00	2.00	0.00
2	5.67	7.33	+1.66	3.00	2.00	+1.00
3	7.67	10.67	+3.00	2.33	2.00	+.33
4	8.33	6.67	-1.67	2.33	3.00	-.66
5	10.33	11.67	+1.34	2.33	1.00	+1.00
6	9.67	12.33	+2.66	2.00	1.00	+1.00
7	7.00	9.00	+2.00	2.67	2.33	+.33
8	5.33	4.66	-.66	2.67	2.67	0.00
9	8.00	7.33	-.66	2.33	3.00	-.66
10	7.67	8.67	+1.00	2.33	2.00	+.33

Student	Overall Writing Eff. Pre	Post	Change	Fluency Pre	Post	Change
11	6.67	7.00	+.33	2.67	3.00	-.33
12	4.33	4.66	+.33	3.00	3.33	-.33
13	6.00	7.33	+1.33	3.00	2.33	+.66
14	6.67	8.33	+1.67	1.67	2.00	-.33
15	4.33	3.33	-1.00	3.00	2.67	+.33
Class Average	7.07	7.91	+.84	2.49	2.29	+.20

English 111 (student-centered approach)--Overall Writing Effectiveness and Fluency

The following figures are the average rating given by the three raters to a particular writing.

Student	Overall Writing Eff. Pre	Post	Change	Fluency Pre	Post	Change
1	5.33	9.00	+4.33	2.33	2.33	0.00
2	9.00	7.33	-2.33	2.33	2.66	-.33
3	6.00	7.33	+1.33	3.00	3.00	0.00
4	2.67	7.77	+5.10	3.66	2.33	+1.33
5	8.33	7.33	-1.00	2.00	2.33	-.33
6	7.33	7.00	-.33	3.00	2.33	+.66
7	6.67	5.33	-1.43	2.67	3.00	-.33
8	6.33	8.33	+2.00	3.33	2.33	+1.00
9	4.00	9.67	+5.67	3.00	2.00	+1.00
10	4.33	8.00	+3.67	3.00	2.33	+.66
11	7.33	11.33	+4.00	2.33	1.33	+1.00
12	5.67	8.67	+3.00	3.33	2.33	+1.00
13	4.67	9.33	+4.66	2.67	1.67	+1.00

Student	Overall Writing Eff. Pre	Post	Change	Fluency Pre	Post	Change
14	8.00	8.66	+.66	2.00	2.00	0.00
15	8.00	9.00	+1.00	2.67	1.67	+1.00
16	10.67	11.67	+1.00	1.33	1.00	+.33
17	6.67	9.00	+2.33	2.33	2.00	+.33
Class Average	6.53	8.52	+1.99	2.65	2.15	+.50

Even a cursory look at the preceding charts show some interesting comparisons. On the pre-writings, the English 121 class received a higher average rating in both overall writing effectiveness and fluency, although the difference between the two classes is minimal in both areas; and there is absolutely no correlation between the rating a student received in overall writing effectiveness and fluency and the track of English he was placed in. As a matter of fact, almost half of the students (eight of seventeen) in the English 111 class scored close to or above the average of the higher track (English 121) on "overall writing effectiveness," and well over half (ten of seventeen) of the students in the English 111 class scored close to or above the average of the higher track on fluency. Whatever the criteria were for placing students into English tracks, then, they had little to do with the students' writing ability--at least as this ability was judged by community college English teachers.

Another interesting comparison is the finding that

the same number of students (four) in each class had decreases in "overall writing effectiveness" from the pre to post writings. On the other hand, five of the fifteen students in English 121 had a decrease in "fluency" on the post-writing while only three of seventeen students from the English 111 class had a decrease in fluency on the post-writing. While the student-centered approach didn't accomplish its goal of making every member a more fluent and effective writer, it clearly brought about more cognitive growth than did the teacher-centered approach, while causing negative changes to fewer students.

But a pedagogical approach must have more to recommend it than the mere contention that it causes less harm than some other approach. In bringing about positive changes in both overall writing effectiveness and fluency, the student-centered approach was also superior. While English 111 students scored slightly lower than English 121 students in overall writing effectiveness (6.53 to 7.07) and fluency (2.65 to 2.49) on the pre-writing, they averaged twice the rate of change on overall writing effectiveness (+1.99 to +.84) and fluency (+.50 to +.20) than did their English 121 counterparts. And while scoring lower in these two areas on the pre-test, they had outdistanced the English 121 class to score higher, on the average, in both overall writing effectiveness (8.52 to 7.91) and fluency (2.15 to 2.29) on the post-writing. It is one of the ironies of placement procedures that they now must take

English 121 in order to gain "transfer credit" for their college English.

7. English 121 (teacher-centered approach)--Paralinguistic Correctness

In the chart below, the first three columns of figures represent the number of "paralinguistic errors" per hundred words counted in the pre and post samples of each student's writing. If 9.50 errors per one hundred words were counted in a student's pre-writing and 7.50 errors per one hundred words were counted in his post-writing, the "change" would be reported below as +2.00, since he would have fewer errors in the post-sample. The second three columns of numbers represent the raters' average rating of each writing on a scale of one to four, with one representing the best use of mechanics. Thus, if a student's writing improves (in the raters' judgement) from 3.00 to 2.00 in the use of mechanics, the change would be reported as +1.00.

	Paralinguistic Errors (Frequency Count)			Mechanics (Raters' Judgement)		
Student	Pre	Post	Change	Pre	Post	Change
1	3.43	2.92	+.51	2.00	1.67	+.33
2	10.85	9.97	+.88	3.33	3.00	+.33
3	4.46	3.84	+.62	3.00	2.66	+.33
4	6.73	8.44	-1.71	2.33	3.33	-1.00
5	4.23	.72	+3.51	2.00	1.66	+.33
6	6.07	2.89	+3.18	2.66	1.67	+1.00
7	4.76	3.01	+1.75	2.66	2.00	+.66

Student	Paralinguistic Errors (Frequency Count) Pre	Post	Change	Mechanics (Raters' Judgement) Pre	Post	Change
8	9.70	9.27	+.43	3.00	2.00	+1.00
9	5.98	6.46	-.48	2.33	2.66	-.33
10	4.15	4.33	-.18	2.66	2.00	+.66
11	5.94	7.63	-1.69	2.33	2.66	-.33
12	12.68	9.95	+2.73	2.33	3.66	-1.33
13	14.60	4.56	+10.04	2.66	2.33	+.33
14	6.21	6.28	-.07	2.66	2.00	+.67
15	13.80	11.83	+1.97	4.00	4.00	0.00
Class Average	7.57	6.14	+1.43	2.64	2.44	+.20

7. English 111 (student-centered approach)--Paralinguistic Correctness

As in the preceding chart, the first three columns of figures here represent the number of "paralinguistic errors" per one hundred words counted in the pre and post samples of each student's writing. Likewise, if there are fewer errors counted in the post-writing, the change will be reported as a gain (+). The second three columns represent the raters' judgement of the same papers on a scale of one to four, with one representing the best use of mechanics. Thus, as in the last chart, if a student's writing improves (in the raters' judgement) in the use of mechanics, the change will be reported as a gain (+).

Student	Paralinguistic Errors (Frequency Count) Pre	Post	Change	Mechanics (Raters' Judgement) Pre	Post	Change
1	10.00	3.21	+6.79	3.33	2.66	+.66
2	12.73	4.04	+8.69	3.33	3.00	+.33
3	7.68	4.19	+3.49	2.66	3.00	-.33
4	20.79	5.10	+15.69	4.00	3.00	+1.00
5	3.21	7.14	-3.93	2.33	2.66	-.33
6	10.18	6.62	+3.56	3.66	3.66	0.00
7	7.67	15.48	-7.83	3.66	3.66	0.00
8	1.30	.42	+.88	2.66	1.66	+1.00
9	17.89	9.12	+8.77	3.66	2.33	+1.33
10	11.67	2.03	+9.64	3.00	2.00	+1.00
11	5.39	3.59	+1.80	3.00	1.66	+1.33
12	2.30	1.15	+1.15	2.00	1.66	+.33
13	13.07	10.08	+2.99	3.33	3.00	+.33
14	5.76	2.54	+3.22	2.33	2.00	+.33
15	11.46	1.44	+10.02	3.00	1.66	+1.33
16	1.62	.59	+1.03	2.00	1.33	+.67
17	9.94	1.21	+8.73	3.00	1.66	+1.33
Class Average	8.98	4.59	+4.39	3.00	2.39	+.61

From the two preceding charts, it can be seen that the raters' impressions of "use of mechanics" is really quite consistent with the objective count of paralinguistic errors--much more consistent than I would have thought. When one considers that I gave the raters only a general working

definition of "mechanics" and then asked them to rate papers by an impressionistic method, that it is difficult to separate dialect or usage matters from "mechanical" matters while making an immediate, impressionistic judgement, and that it is difficult to separate mechanical matters from fluency and overall quality while making an immediate, impressionistic judgement, the consistency becomes even more impressive. The objective frequency count is the more accurate method, of course, since the person performing the count is not concerned with anything else about the writing except that specific area, but given the obstacles of the impressionistic method stated above, it does prove to be a very worthwhile alternative.

While there are a few inconsistencies between the two methods on individual papers, both methods show that the English 121 students were slightly more mechanically (or paralinguistically) "correct" on the pre-writing than the English 111 students. Both methods also show that the student-centered approach brought about the greatest improvement in mechanics or paralinguistics (about three times as much change) as the teacher-centered approach, and that by the end of the semester, the English 111 students were more mechanically or paralinguistically "correct" in their writings than were the students from the "higher track" of English.

The amount of "change" brought about by the student-centered method is all the more remarkable when one consid-

ers that this approach down-played the proof-reading stage for the greater part of the semester. As it turned out, the strategy is almost a "reverse psychology" of the older approach of "stuffing grammar down their throats." And the "change" ratio between the two classes becomes even more telling when one extrapolates the number of errors per one hundred words into, say, a five-hundred word writing. At that length of writing, the English 121 students averaged only 7.15 fewer errors after the semester while the English 111 students averaged 21.95 fewer errors per five-hundred word writing.

Some Overall Impressions About The Two Teaching Approaches

Since I cannot report these findings as "conclusions" of a "pure" research project (complete with pre-tested instruments and statistical findings), I will discuss the data as "overall impressions" instead of "conclusions."

To be frank, some of my hypotheses were "hunches" or "gut level feelings" rather than true hypotheses--which is probably the case with all "hypotheses." Most of them I really did believe would be borne out by the data: I actually thought the results would show that the placement procedures would be proven fallacious, that the student-centered approach would bring greater gains in all the affective areas, and that the student-centered approach would bring about greater gains in writing "fluency."

I was hoping, but didn't quite believe, that the

student-centered approach would bring about as much or more growth in the other two cognitive areas of overall writing effectiveness and paralinguistic correctness. The teacher-centered approach, of course, heavily stressed these two areas throughout the entire semester while the student-centered approach approached them only indirectly. It is still rather difficult to believe that the constant "hammering" of the teacher-centered approach, even when it is taught by a knowledgeable, well-liked instructor, can bring about such paltry results as the data show here.

It is equally hard to believe that the student-centered approach could prove so superior in all areas, especially when one remembers that the approach was handicapped by a relative novice in the method. I am convinced that an experienced teacher in this method would have brought about even greater growth (and even that I could, given a second chance with the experience I now have). There are many things I did wrong: poor sequencing of exercises, some inefficient use of classroom time, but most of all, attempting to jam too many exercises and strategies into one short semester--the old novice failure of attempting to teach everything one knows in one course.

I still had enough of the old "stand up and lecture to them about writing structure" in me to believe that students would gain quite a bit from such a pedagogical strategy and enough experience and cynicism to believe that the constant marking of "errors" did little to improve

"correctness" in a student writing. Since I had no experience in the student-centered approach, I could only hope that the approach would bring about the cognitive changes in my students that I felt it had brought about for me as a student. I was pleasantly surprised to discover that it did.

G. A Final Word

In the event that someone would like to use part of the experimental design used here or some of the instruments, let me briefly list some of the things I see wrong:

1. Although the students showed amazing similarities in their responses to the demographic questionnaire, they were not "selected" by any "pre-ordained" set of criteria; for "pure" research purposes, they should be.
2. Although both instructors thought they had similar qualities, there is always room to question the "instructor variable" in this project.
3. There were not enough students in both classes to give a statistical verification of the data.
4. The instruments were not pre-tested before the experiment began. The Interest and Enthusiasm in English Classes questionnaire should be revamped. The questions for the Written Linguistic Security Test should be rewritten so that less

emphasis is put on Black dialect features and regional usage choices. These areas should be represented, of course, but there are other interesting things that could be discovered here as well. At any rate, each area should probably have at least three questions covering it. The Subjective Reaction instrument should also be rewritten in order to place only one variable in each question. The register of all the questions should be as uniform as possible; the register of certain questions here skew the results, I am sure, of the variable being tested.

5. There should have been no attempt to have the independent raters serve two purposes. In this experiment, I wanted to have the raters judge the cognitive change of student writing, and I also wanted to discover what variables seemed to affect the judgements of the raters (the results of this latter part of the experiment are not presented in this project). As a result, I had to use six raters (when four would have sufficed otherwise) and needlessly complicated the entire project. The other part of the experiment may have some interesting results also, but it should have been done at another time or by using completely different papers.
6. Finally, although I didn't "bite off more than I

could chew" in the project, I came dangerously close to doing so. It took an unbelievable amount of time to do the data. There are literally hundreds of questions that must be answered and hundreds of decisions that must be made in the process--and none of them can be foreseen beforehand. Just one process--the frequency count of paralinguistic errors--took over a month and a half to complete, and the typing of the student papers took nearly as long (part of this was due to the fact that I complicated the experiment). Overall, tabulation of the data took about six months of solid work (although I could do it again in much less time) while the actual writing of this entire project took two months. The comparison is unfair, of course, because much of the thinking for this writing had been going on for over two years, and the ideas were "simmering" below the surface even as I was discovering the results of one instrument or another. The point here is that one must have a lot of time on hand to devote to the data; it would be an almost impossible task to do while teaching full-time.

But it was not all that tedious to do; in fact, it is down-right exciting. Regardless of how much time you have spent on a set of data (or how late it is at night), you don't want to stop until

you've found "how it comes out." The data have an excitement all their own, and it is easy to see how some people want to spend their lives doing such things. Yet it isn't as exciting as being a teacher or a student--as helping or being helped by other people--and therein lies all the difference!

APPENDIX I

COURSE OF STUDY

This course is named Basic English; to me, that means two things--that the fundamental element of the course will be writing, and the emphasis will be on taking you where you are right now as a writer and developing you into a better writer. This does not mean that you are a bad writer right now. It does mean that everyone (you, me, the professional writer, the town drunk) can become a more effective, efficient, confident writer if he wants to.

The course starts from the premise that all college students have native language ability and that all dialects are equally complex, sufficient language systems. You don't have to prove anything to me in order to meet the above assumption; you have met it simply by having talked and/or written for the past 17-70 years.

Perhaps some limits of the course should be stated; I will not ask you to write in all the written forms. Poetry, short stories, and novels will be essentially outside our main task. Instead we will focus on what some call "prose", others call "essays", and still others call "ordinary writing." Regardless of what this type of writing is called, it doesn't have to be dull or commonplace or

written according to a formula or someone else's set of "rules" for proper writing. Part of the fun could be in discovering our own rules, our own formulas, and our own styles for writing for different purposes and audiences. In essence, then, this course is designed to help you develop more confidence, fluency, and range in written forms and styles, as well as to give you freedom to explore a broad range of subjects which could become topics for your writing.

In a very real sense, you can help determine the content of this course, since a writing course has no particular subject or set of "facts" that must be covered and memorized. Almost anything that is within the experience of man can be (and has been) written about in one way or another, but I believe the best writing comes from focusing on our own experience--the world as seen through our eyes. In essence, I hope you will be writing to share something of yourself (as all good writers do) with your fellow man.

GOALS AND OBJECTIVES FOR THIS COURSE

(Goals are broad, general statements of what I hope we will achieve by the end of this semester, and objectives are more specific parts of each goal, stating what you will be able to do.)

Goal #1: To increase your writing effectiveness as you learn to manipulate language for a variety of purposes.

Objectives:

*1. You will be able to analyze a writing (yours and your classmates') for such features as intended audience and purpose, rhetorical type, register, tone, and method of development. (These terms will be defined and discussed in class.)

2. You will be able to write in an appropriate type and register for your intended purpose and audience.

*3. You will have presented eight of your writings for class/group discussion, analysis, and feedback.

*4. You will have helped your class/group and me develop a set of criteria (measurements) by which to evaluate written work and have used that set of criteria to evaluate your own and your classmates' written work.

*5. You will have selected five of your best writings for formal evaluation by me (using the above criteria).

Goal #2: To make you a more confident, fluent, and purposeful writer who is able to analyze his own writing for its strengths and weaknesses.

Objectives:

1. You will be more confident in writing in at least two rhetorical types.

2. You will be able to write in a shorter period of time.

*3. You will be able to articulate the strengths and weaknesses of your own writing in view of its purpose and intended audience.

*only those objectives with an asterisk (*) will be formally evaluated in a course grade.

4. You will be able to isolate such language-related items as punctuation, spelling, and mechanics which you wish to improve (if any) in your own writing and use an individualized program designed to teach such improvement.

Goal #3: To increase your interest and enthusiasm in the educational process by causing positive attitudes toward learning.

Objectives:

1. I hope that you will be able to say that you have enjoyed this experience.

2. I hope that you will be more interested in more topics, ideas, people, subjects, or things.

3. You will be able to honestly say that you have been an active participant in the process of this course.

4. I hope that you will be honestly able to say that you are less afraid, bored, or "turned off" by the subject of writing.

*5. You will be better able to articulate you own educational goals and the means for achieving them.

6. I hope that you will have more understanding and concern for others.

7. I hope that you will have more appreciation for the performance and accomplishments of others.

Goal #4: To increase student self-concept, self-understanding and self-acceptance.

Objectives:

1.I hope that you will be better able to articulate and

accept you own experience, fears, values, biases, achievements, abilities, and inabilities.

*2. You will be able to minimize your inabilities and maximize your abilities by proposing a personal plan of action for 1) a career goal and 2) a personal goal.

The Classroom Environment

I hope that this will be an informal, open class which will discuss/argue/analyze/write about subjects that the entire class wants to deal with, rather than dealing with the favorite subjects of the instructor. We will all offer possible subjects or areas to explore and come to a consensus of what we are interested in and what is worth our time exploring. We can even split into interest groups, exploring different topics, but I hope we never lose the sense of the total class community.

I will try to foster an environment of trust, sharing, and support for each of you, but this type of environment can only be obtained if each member works to foster the same environment.

I have listed below some viewpoints of mine which I hope to convince you to accept as beginning points for discussion on how we want our course to proceed:

1. True education occurs when the individual finds a relevant subject to him; that is, the individual's own responses to experience constitute the only meaningful basis for learning.

2. Learning need not be dull, boring, or mechanical. It may, at times, require hard work (which does not imply boredom), but at other times it may be easy, exciting, and outright fun. The degree of difficulty does not adequately measure the value of the accomplishment.

3. An increased use of language can bring increased pleasure, as the individual learns to manipulate language for a variety of purposes.

4. Peer group work and group discussion is a highly favored classroom activity in that it gives the individual immediate feedback and reinforcement, exposes him to countless other viewpoints and values, and destroys the myth that the instructor is the sole possessor and evaluator of knowledge, writing ability, and factual information.

5. An environment of concern and respect for each member of the class must be actively fostered by the instructor and each student.

6. No learning can take place unless a course generates enough motivation for students to attend regularly, write often, and remain long enough to gain a sense of achievement.

As you can see, this will not be a lecture class at all, but a class where (hopefully) we all make decisions, we all share perceptions and experiences, and we all receive the benefits.

NON-NEGOTIABLE REQUIREMENTS OF THIS COURSE

To gain credit for this course, you must:

1) Have completed a journal in which you have written at least one page for every class day. Some journal topics will be suggested, but most topics will be of your choice. These journals will be evaluated only by quantity.

2) Have attended class regularly and been an active participant in class activities. Limits and degrees of the words "active" and "regularly" will be negotiated with me by the class.

3) Have selected five of your best writings for formal evaluation by me and which must be considered satisfactory according to our class-produced set of criteria. These writings must average four pages and must be written in a variety of rhetorical types.

4) Have written two analyses of two separate essays (one your own, one someone else's).

5) Have written a statement of your educational goals, career goal, and a personal goal. (This can be done as a journal entry or as one of the essays in requirement #3.)

6) Have offered at least eight of your writings for class or group discussion, analysis, and feedback.

7) Have completed all other assignments agreed upon by the class.

Strategies for the Classroom

Below are listed the approaches or strategies for reaching the objectives on the preceding pages. Since most objectives can be reached by more than one approach, you will be

able to help select the strategy and evaluate its effectiveness.

General Classroom Techniques

1. community (class) discussion
2. lecture
3. small group discussion
4. small group process
5. peer teaching, analysis, and feedback
6. use of media
7. faculty/student/outside "experts"
8. writing lab

Strategies for Exploring Language and Developing a Sense of Form

1. cloze/deletion exercises
2. jumbled paragraph exercises
3. analyzing structure exercises
4. examining writing modes for traits and expectations
5. dictionary of neologisms or slang words
6. dictionary of never-knew-before words
7. analyzing language to conceal
8. analyzing examples of "good" and "bad" writing
9. corporate writing
10. team writing
11. writings without punctuation
12. writings without paragraphing
13. coherence exercises
14. exercises with non-traditional spelling

15. developing a vocabulary for talking about writing
16. language diary
17. exploring tone/persona/point of view
18. exploring style
19. writing parody
20. writing for humor
21. expanding sentences exercises
22. shaping paragraphs exercises
23. examining professional writing
24. developing editing skills

Suggested Topics and Exercises for Writing

1. Personal assessment--write about yourself as you are now--in writing ability, educational attainment, where you want/ought/need to be in the future, your goals, interests, desires, background, and personal qualities (both good and bad) as you see them.

2. Personal projection--describe yourself as you would like to be in the future, or project what you will be like in the future--qualities, goals, characteristics, attainments. This could be written in either the first or third person.

3. A crisis in your life.

4. The day JFK (MLK) (RFK) was killed--a nationwide event as it was seen through your eyes, or as it was reflected in your life.

5. Descriptive writing exercises--to use imagery, evoke

a mood, or set a scene.

6. Recounting a past experience--one which remains vivid in your memory for some reason.

7. Writing a short story--where you are free to invent as much as you like, or incorporate some personal experiences in the story under the guise of fiction.

8. Writing up the folklore of your community.

9. Character sketches--of people in your past.

10. Credo--writing about your strong personal beliefs or values.

11. Current events--responding to contemporary events--reactions and analyses.

12. The last time I saw ___ (person, place, or thing).

13. The time I tried to do something right.

14. The time I felt the most ___.

The list could go on and on; but the class can easily generate topics which are more interesting and exciting to its members. Expanding this list should be one of our first priorities.

Evaluation

Student--Each student receives much feedback and evaluation from his peers and instructor during classroom activities and on each writing. Evaluation, then, will be an ongoing practice. Formal evaluation of written work for grading purposes will be in accordance with the "Non-negotiable Requirements of this Course" section.

Instructor--Students are asked to give ongoing evaluation as the course progresses and to formally evaluate the instructor by completing an "Instructor Evaluation Form" at the end of the course.

The Course--Individual strategies and exercises will be evaluated by both students and the instructor upon their completion. Students will be asked to formally evaluate the overall course at the end of the semester. A more formal analysis of this course's effectiveness will be obtained by measuring student growth (in various areas) from pre and post instruments.

APPENDIX II

ENGLISH QUESTIONNAIRE

Name _____

Age _____

1. What was the last year of school you completed (not counting G.E.D.)? _____

2. What was the last level of English you completed (Not G.E.D.)? _____

3. If you had a choice in a future English class, would you prefer a lecture class, a discussion class, writing workshop, or some other class structure? (please specify) _____

4. What town (city) were you brought up in? _____

5. Is this an urban, suburban, or rural area? _____

6. What was your occupation? _____

7. What is the highest occupational or professional goal you have for the future? _____

8. Would you like to have an English class without grades? __

9. Would you like to have a class where students help plan the course? _____

10. Do you like to have your papers graded (A,B,C,D,F) by an English teacher, or would you just prefer written comments? _____

11. Do you like to have your writing "errors" marked by an English teacher? _____

12. When you were growing up, what was your family's average income per year? (circle one)
less than $3000 $3000-6000 $6000-9000 $9000-12,000

$12,000-15,000 $15,000+

APPENDIX III

MOCK QUIZ ON LANGUAGE MYTHS

1. English has deteriorated from what it used to be.
2. English is the most important language in the world today.
3. Languages used by modern societies are better and have more resources than those used by primitive tribes.
4. English teachers know more about the English language than anyone.
5. It takes many years to really master the English language.
6. A thorough understanding of grammar can help one become a better writer.
7. Dialects are really substandard varieties of a language.
8. Some dialects are better than others.
9. The best English is used by educated, successful people.
10. Schools and colleges should teach the proper use of English.
11. Some languages "sound" better than others.

APPENDIX IV

"PORPHYRIA" EXERCISE

This "Porphyria" exercise is used by Professor Bernard Van't Hul (University of Michigan) to show his students the early decisions which are made in the compositional process. He first tells them the basic facts of the story and then shows them the various "accounts" of those facts, each account being written for a different audience, purpose, and occasion. These three factors--audience, purpose, and occasion--will largely determine the major decisions to be made in the writing process; they determine the tone, style, register (level of formality), point of view, rhetorical mode, and even selection of detail for each of the written accounts of "the facts" of the case.

The Facts:

Hubert Feenstra was a young man who never really made it in life. His father had died when Hubert was very young, and his mother had worked hard taking in washings and doing other domestic chores to support herself and her son. Her persistence and sense of direction, however, did not seem to be adopted by her son. He was a good-looking young man and had plenty of ability, but he had dropped out of high school before graduation, had tried mill-work and various

other jobs, but never seemed interested enough to hold a steady job or to find a career that he could engage in. After his mother's death, however, he took a job as caretaker for an estate on Whitmore Lake owned by Miss Agatha Ford of Detroit. Miss Ford was an aging, wealthy lady who rarely visited her estate anymore. It was the perfect job for Hubert since it gave him the sense of freedom (isolation?) which he increasingly seemed to wish, as well as a place to live and a small amount of support.

Two years earlier, Hubert had had a summer romance with Porphyria Bliek, the beautiful daughter of wealthy parents. She had always seemed "untouchable" to the local boys, but had fallen in love with Hubert, who returned her love. Porphyria's parents, however, broke up the affair and sent their daughter East for college. She and Hubert wrote each other and managed to see each other, covertly, when she was home for vacations. During her second year of college, Porphyria met Emerson Chandler III, a Harvard student, and her letters to Hubert became more infrequent--although she still claimed that she loved him. Finally, she wrote Hubert to tell him that she was about to become engaged to Chandler. While Hubert was heart-broken over the news, Porphyria's parents were ecstatic--since they had been encouraging the relationship from the beginning. The decided to throw a huge engagement party for the couple during the next college vacation, a party which was to be the social highlight of the year for the community.

Hubert had tried in vain to get in touch with Porphyria, but he was convinced that it was he Porphyria loved, not Chandler. When he read of the engagement party in the society column, he decided it would be his last chance to talk with her and convince her that she should not marry for any reason but love.

The party was one of those huge, gala, lawn-variety affairs with hundreds of guests. Hubert managed to skulk around the very edges of the property and finally managed to get Porphyria's attention. She could not talk him into leaving and finally agreed to take a ride and talk things over, thinking that this was the only way she could get him to leave unnoticed.

She did not return and her absence was discovered shortly. One of the guests mentioned that he had seen her talking to Hubert. A short time later, Porphyria's parents called the police, a search was begun, and the young couple was finally found at Miss Ford's cottage. Hubert had strangled her and was still holding her in his arms when the police arrived.

The Various Accounts:

The following excerpts are from Brooks, Purser, and Warren, An Approach to Literature, pp. 2-5.

From the Autopsy Surgeon's Report:

Death occurred from the effects of asphyxia, cerebral anemia, and shock. The victim's hair was used for the con-

stricting ligature. Local marks of the ligature were readily discernable: there was some abrasion and a slight ecchymosis in the skin. There were no obvious lesions in the blood vessels of the neck.

Cyanosis of the head was very slight and there were no pronounced hemorrhages in the galea of the scalp. Very great compression was effected almost immediately, with compression of the arteries as well as of the veins, and the superior laryngeal nerve was apparently traumatized with the effect of throwing the victim into profound shock.

The lungs revealed cyanosis, congestion, over-aeration, subpleural petechial hemorrhages. . . .

The Legal Indictment:

State of Michigan

Washtenaw County

Twenty-First Judicial District Court

The Grand Jurors of the State of Michigan, duly impanelled and sworn, in and for Washtenaw County in the name and by the authority of the said State upon their oath, find and present:

That One Hubert Feenstra late of Washtenaw County, on the 23rd day of December in the year of Our Lord One Thousand Nine Hundred and Seventy One, with force and arms, in Washtenaw County, aforesaid, and within the jurisdiction of the Twenty-First Judicial District Court of Michigan, for the Washtenaw County, did unlawfully, feloniously, with

malice aforethought kill and slay one Porphyria Bliek by strangulation.

Contrary to the form and the Statutes of the State of Michigan, in such cases made and provided and against the peace and dignity of same.

.....
District Attorney for the 21st
Judicial District of Michigan

The Newspaper Account:

LOCAL GIRL FOUND SLAIN BY
REJECTED LOVER

Miss Porphyria Bliek, 21, duaghter of Mr. and Mrs. R. J. Bliek, of Chelsea, was found strangled this morning in the Whitmore Lake cottage owned by Agatha Ford. Hubert Feenstra was apprehended on the scene of the crime by Sheriff Harvey and deputies. Feenstra was found holding the body in his arms, and appeared to be in a stupor, his only reply to repeated questioning being, "I killed her because I loved her."

According to members of the Bliek Family, Feenstra had paid attentions to Miss Bliek for several months in 1969, before she left Chelsea to enroll in Radcliffe College. It was strenuously denied, however, that Feenstra's regard for Miss Bliek was ever returned. Miss Bliek's engagement to Mr. R. Emerson Chandler III was announced last month. Mr. Chandler, a student of law at Harvard University, could not be reached for a statement. Mrs. Bliek was prostrated by the news of her daughter's death.

The slain girl disappeared last evening at approximately eleven o'clock from a dinner-party given at her parents' home in honor of the approaching wedding. The family became alarmed when it was discovered that she was not in her room, and instituted a search for her about midnight. The sheriff and his men, who were promptly notified, in the course of their search knocked at the cottage of Miss Ford, who has employed Feenstra as handyman over recent years, at five in the morning. Receiving no answer, they forced the door and discovered Feenstra sitting with the dead girl in his lap. She had apparently been strangled; Dr. A. P. Reynolds, Autopsy Surgeon for the county, stated that, from the condition of the body, death must have occurred at about midnight.

Feenstra, who has been charged with murder, could give no coherent account of what happened.

The Sob Sister's Story:

The dead girl, beautiful and peaceful in death, her scarlet lips slightly parted as though whispering a caress to her lover, her blue eyes gentle and unquestioning as a baby's, lay in the murderer's arms like a child who has been rocked to sleep. Her golden hair falling in profusion about her shoulders all but concealed the cruel welt of red about her throat. The murderer, clutching his still burden to him, like a mother holding an infant, appeared dazed. As the police came in, he rose to meet them, still

carrying his precious burden in his arms. The officers had almost to force him to relinquish her. He could not answer questions--could merely clutch the closer to his breast all that remained of the girl that he loved better than life, and mutter, "I loved her, I loved her," like a man in a dream. A few hours later when I saw him in the sordid surroundings of the 10th Precinct Station House, so different from the cozy cottage which had been the abode of a tragic love, he was still dry-eyed, though his face wore a ghastly pallor. But when I tried to question him, I became aware of the terrific strain under which he suffered, and he showed all the signs of a man on the verge of hysteria. When I tried to draw from him the pitiful tragedy, he could only reply, his pale boyish face like a mask: "I killed her, but God didn't say a word, a word."

At last, he managed pitifully to say: "I killed her so that she would be mine alone for always!"

And this is the irony of fate! The very greatness of his love made him strangle her. Separated as they were by wealth, social position, and all that that implies, it was only in death that they could be united. Who are we to pass judgment on such a love?

PORPHYRIA'S LOVER

The rain set early in tonight,
The sullen wind was soon awake,
It tore the elm-tops down for spite,
And did its worst to vex the lake:
I listened with heart fit to break.
When glided in Porphyria; straight

She shut the cold out and the storm,
And kneeled and made the cheerless grate
Blaze up, and all the cottage warm;
Which done, she rose, and from her form
Withdrew the dripping cloak and shawl,
And laid her soiled gloves by, untied
Her hat and let the damp hair fall,
And, last, she sat down by my side
And called me. When no voice replied,
She put my arm about her waist,
And made her smooth white shoulder bare
And all her yellow hair displaced,
And, stooping, made my cheek lie there,
And spread, o'er all, her yellow hair,
Murmuring how she loved me--she
Too weak, for all her heart's endeavor,
To set its struggling passion free
From pride, and vainer ties dissever,
And give her self to me forever.
But passion sometimes would prevail,
Nor could tonight's gay feast restrain
A sudden thought of one so pale,
For love of her, and all in vain;
So, she was come through wind and rain.
Be sure I looked up at her eyes
Happy and proud; at last I knew
Porphyria worshipped me; surprise
Made my heart swell, and still it grew
While I debated what to do.
That moment she was mine, mine, fair,
Perfectly pure and good: I found
A thing to do, and all her hair
In one long yellow string I wound
Three times her little throat around,
And strangled her. No pain felt she;
I am quite sure she felt no pain.
As a shut bud that holds a bee,
I warily oped her eyes: Again
Laughed the blue eyes without a stain.
And I untightened next the tress
About her neck; her cheek once more
Blushed bright beneath my burning kiss:
I propped her head up as before,
Only, this time my shoulder bore
Her head, which droops upon it still:
The smiling rosy little head,
So glad it has its utmost will,
That all its scorn at once is fled,
And I, its love, am gained instead!
Porphyria's love: She guessed not how
Her darling one wish would be heard.
And thus we sit together now,
And all night long we have not stirred,
And yet God has not said a word!

APPENDIX V

DELETION EXERCISES

Deletion exercises can be useful early in the semester if used as "five-finger" exercises to create interest in language and to impress upon students how much tacit knowledge of language they already possess. Since linguistic security is one of the goals of this exercise, it may be wise to begin with a cloze exercise (two possible answers supplied) or the modified cloze (four possible answers supplied) before working into the pure deletion exercises. Unlike the cloze or modified cloze (which put the exact word into the reader's mind), the deletion can be fairly difficult and demand some sophisticated operations: 1) The student must be able to discover, from the grammar of the sentence, the appropriate class of word. 2) He must be able to understand the register of the passage. 3) He must be able to pick up contextual, syntactical, and contrastive/comparative clues in the passage. 4) He must have that particular word in his active vocabulary. 5) He must have all these operations working together at the same time. If one operation is missing (say, if he misreads the register of the passage), he may come up with the proper class of word, but his choice will not

be consonant with the rest of the passage.

Of course, the deletion exercise could spark much class discussion (especially if there were little emphasis on the tyranny of the correct answer), and once the student had gained some confidence with the cloze or modified cloze exercise, the deletion exercise could lead into a closer examination of the factors and properties of actual language usage.

These exercises should be used early in the semester to show students how much they tacitly know about writing structure. The emphasis should not be on finding the "right" answer, but rather on finding a "workable"--and defensible--answer. Students could do these exercises individually or in groups and "argue" the validity of their answers in a larger discussion group.

Principles for creating deletion exercises

1. Choose passages which will have inherent interest for the students--perhaps a sports article, or one on some pop culture star, or even an article (depending on the class) which is a bit risque (with deletions at some tantalizing places).
2. Do not delete substantives only--be liberal with function words, especially in the first exercise, because they are easier to guess.
3. Delete words which will show the student that he understands the register and tone of the passage.

4. Delete words which rely on the writer's use of contrast, parallelism, transition, etc. to show the student that he tacitly understands these operations.
5. Delete words which are cliches or part of widely-known phrases or have widely-known associations in our culture.
6. Don't emphasize the "correct" answer; instead, encourage students to argue for the "rightness" of their guess.
7. Don't overdo the deletion exercise--move on to other things once these exercises have served their function.

Objectives for deletion exercises

To have students carefully examine the language process in order to:

1) show them how much they tacitly know about language. (This is much preferable to the more widely-practiced technique of giving them a "grammar" test to show them how much they don't know about language.

2) show them the amazingly complex language skills they already possess.

3) show how guessing and reinforcement of these guesses go on all the time in language situations.

4) show them how writers use widely-understood techniques to communicate their messages. (Coherence, parallelism, contrast, substitution, transition, etc).

Transfer Hoped For

1. Students will become more confident of their languaging abilities.

2. Students will become more conscious of their languaging ability, especially in their writing, and will use more often the widely-understood techniques which were found in the exercise and discussed in class.
3. Students will be more likely to guess at unknown words in their reading, look for ways to reinforce that guess, and thus increase their vocabulary.

Deletion Exercise #1

"Women in TV-Land: You've Got a Long Way to Go, Baby"
by Norman Mark, The TV Book, Detroit Free Press, May 12, 1974

You might think you've come a long way, __1__, but you __2__. At least not in TV commercials, prime time and kiddie cartoons, according to studies published __3__ the spring issue of the Journal of Communications of the University of Pennsylvania.

Television fixes subtle pictures in our __4__, and its image of __5__, more often than not, is that of a drudge who adores the kitchen or bathroom.

In a study of TV __6__, two Canadian professors of marketing noted that the voice-overs, those authoritative people who tell you what to __7__, are men by 10-1.

We tend to see women selling deodorants, toothpaste, or soap, but not gasoline or oil. When women do the __8__, they often demonstrate the product, such as by washing the floor.

When men sell to us, they often explain the product. Thus, the authors conclude, women in commercials "continue to __9__ house, launder, cook and serve meals, while the men __10__ the orders and advice and eat the meals.

"Answers"--Exercise 1

1. baby
2. haven't
3. in
4. minds
5. women
6. commercials
7. buy
8. selling
9. clean
10. give

Cues I thought the reader would pick up on for Exercise #1

1. (1) would recognize an appositive needed by the punctuation
   (2) would recognize it was direct address to reader by pronoun "you"
   (3) would recognize that it would be flippant or informal register and tone by title
   (4) would recognize the advertising slogan and neologism of the phrase, "you've come a long way, baby"
2. (1) would recognize the contrastive feature called for by introduction of "but"

(2) would recognize that contrast called for verb "have" and "not"

(3) this guess would be reinforced by "not" in next sentence

3. (1) would recognize by the syntax that a function word like a preposition is needed

(2) would realize that word "issue" is object of that preposition, that "issue" is a periodical, and that studies are published "in" periodicals

4. (1) would guess the noun class by recognizing object of preposition

(2) would guess that this prepositional phrase answered the "where" that television fixes the "subtle pictures" on us

(3) I thought only two guesses were possible--"minds" and "eyes" Afterthought-- what about "heads" "mind's-eyes" "consciousness" "sub-consciousness" etc.?

5. (1) would guess noun, as object of preposition

(2) would guess "women" by preceding context of entire writing

(3) would guess "women" by following context of "drudge who adores. . . "

6. (1) would guess noun, as object of preposition

(2) would recognize TV as adjective, not noun

(3) would guess "commercials" because following context implies it

7. (1) would recognize it as part of infinitive phrase

(2) would guess "buy" because commercials exist for this reason, and the passage is discussing commercials

8. (1) would recognize a noun is needed by adjective "the", and because the blank is the direct object of the verb "do"

(2) would recognize the gerund "selling" is needed because of the verb "demonstrate" in the independent clause of the same sentence

9. (1) would recognize a "domestic" verb needed because of the parallelism of _____, launder, cook and serve.

(2) would recognize a "domestic" verb needed because "women" is subject of that verb

(3) would guess "clean" as correct verb because the phrase "to clean house" is so widely used in our country

10. (1) would recognize that a dominant" verb is needed because "men" is subject of that verb

(2) would guess "give" as correct verb because the direct objects are "orders" and "advice"

Deletion Exercise #2

same source as Exercise #1

Females often get the comic roles, men the __1__ ones. The researcher __2__ that males in prime time __3__ generally more mature, more serious and __4__ likely to be em-

ployed than __5__. Males have adventures and get into violent situations. __6__ are powerful and smart. __7__ are presented as lacking independence. __8__ are not found in adventure situations; they are younger, more likely to be married and less __9__ to be employed.

Helen White Streicher, a senior research associate with the Illinois Department __10__ Mental __11__ in Chicago, looked __12__ kiddie cartoons and arrived at similar __13__. __14__ found that, in general, cartoon females were less numerous than __15__, made fewer appearances, had __16__ lines, played fewer lead roles, were __17__ active, occupied far fewer positions of responsibility, __18__ less loisy, and were more preponderantly juvenile than males.

"Mother worked only in the __19__; males did not participate in housework. In many activities in which a girl showed some form of skill (e.g. cheerleading), her performance was duplicated by a __20__ or other pet.

"Answers"--Exercise #2

1. serious
2. concluded
3. are
4. more
5. females
6. Males
7. females
8. they

9. likely
10. of
11. Health
12. at
13. conclusions
14. She
15. men
16. fewer
17. less
18. were
19. home
20. dog

Cues I thought the reader would pick up on--Exercise #2

1. (1) would guess the contrastive because of punctuation
   (2) would guess adjective of "serious" as contrast of "comic"
2. (1) would guess verb class by position of missing word
   (2) would guess "concluded" as correct verb because researchers look at evidence and conclude a theory
3. (1) would guess verb class by position of missing word
   (2) would guess "are" because plural form of linking verb needed
4. (1) would guess "more" because of parallelism, series
   (2) context (talking about men) implies that men would be "more" likely to be employed
5. (1) contrast set up by "than"

(2) contrast must be noun opposite of "males"

6. (1) would recognize "males" are still being talked about because of subjective complements of "powerful" and "smart"

   (2) would probably recognize substitution of "they" for "males" for variety's sake

7. (1) would recognize noun by position in sentence

   (2) would recognize "females" as subject because of following characteristic "lacking independence"

8. (1) would recognize noun by position

   (2) would recognize women being talked about because of negative characteristic being discussed

   (3) would recognize substitution of "they" for variety and because it follows in next clause

9. (1) would recognize "likely" as correct because of contrast to "more likely"

   (2) would recognize "likely" as correct because of parallelism

   (3) would recognize "likely" as correct because of content or meaning of entire writing

10. (1) would recognize function word or preposition needed by syntax

    (2) phrase "Department of Mental Health" so prevalent in our society

11. (1) same reason as (2) above

12. (1) would recognize function word or preposition needed by syntax

(2) would guess "at" as correct because of parallel structure of verbs

13. (1) would guess noun because it's object of preposition

(2) would guess the same word had been used earlier because of "similar"

14. (1) noun because subject of sentence

(2) "she" because substitution for Helen Streicher desirable

15. (1) "men" because of contrastive "than" in front

16. (1) "fewer" because of parallelism

(2) context (women being talked about)

17. (1) same as (1) and (2) above

18. (1) verb class because of syntax

(2) parallelism of verb phrase with verb beginning each

(3) linking verb (plural) demanded by context

19. (1) Mothers--home (association of words in our culture)

(2) noun called for by syntax

(3) "housework" of next clause gives a big clue

20. (1) Noun (object of preposition) called for by syntax

(2) must be some species of pet that can perform acrobatics, like puppy, etc.

(3) dogs most familiar type of pet

APPENDIX VI

JUMBLED SENTENCE EXERCISES

Like the deletion exercises, there should be little emphasis on the "correct" answer; instead, students should be encouraged to find the most defensible order of the sentences. Again, students could do these exercises individually or in groups.

Directions:

Rearrange the following sets of sentences so that they form unified paragraphs.

#1

1) Either you throw everything together into a suitcase, burdening yourself with unnecessary clothes, or you pack so sparingly you don't have enough variety. 2) You don't have to make either mistake if you think through the kind of vacation you're likely to be doing most. 3) We've pulled together a list of basic clothes plus some tips, and if you plan well you should wear everything and not feel bored. 4) If you're like most travelers, you make one of two mistakes when you pack.

#2

1) Beneath them lies another group: the one-third of black America that struggles by on less than $4,500 a year and makes up the troubled underclass. 2) Almost one-third

have family incomes of $10,000 or more and enjoy many of the amenities of middle-class status. 3) In recent years the underclass has made some economic and social gains, but its progress has been fitful. 4) Indeed the nation's 24 million blacks are split into three groups of roughly equal size. 5) Anybody who looks at a slum knows that not all blacks have made impressive economic and social advances, that huge numbers are weighted down by weariness and desolation. 6) Another one-third, earning between $4,500 and $10,000, are either on the lower edge of the middle class or stand a fair chance of lifting themselves into it.

#3

1) Most modern classifications begin with three great divisions or zones ranging from immature to mature soils. 2) They may be classified on the basis of texture (size of particle), as clayey, silty, or sandy. 3) Three examples of well-developed soils are the tropical red soils, the northern forest soils, and the grassland soils. 4) Soils may be classified in a half dozen ways, according to various properties. 5) Other classifications have been based on color, parent material, type of crop raised, and many other bases.

"Answers"

#1--4, 1, 2, 3

#2--5, 4, 2, 6, 1, 3

#3--4, 2, 5, 1, 3

APPENDIX VII

JUMBLED PARAGRAPHS EXERCISES

These exercises should be very important in the composition class, since they can be used not only to show the student how much he tacitly knows about larger rhetorical structures but also to begin a close analysis of rhetorical operations in paragraphs. Ideally, these should be used to (1) show students that they recognize rhetorical operations when they are reading a passage, (2) lead them into analyzing how these operations are used and why they work to make the passage fluent, unified, and coherent, and (3) encourage them to use these rhetorical operations in their own writing and to analyze the finished product with these in mind. These exercises should lead very well into a discussion of how paragraphs are ordered or structured, how clues to this structure are built into the passage (clues which are almost intuitively used by the sophisticated writer and tacitly understood by the reader), and how these principles can be consciously set down and used by any writer to write more effective paragraphs.

"Principles"

1. Begin with short paragraphs that are tightly structured and very coherent.

2. Lead into longer, less highly structured examples. These should generate much discussion and disagreement, as well as show the student that not all paragraphs are written by a formula, but can be flexible and quite diverse in structure.
3. Perhaps try some exercises which represent "poor" writing, such as ones with little logical development of an idea or one with large generalizations and little specificity. These should be almost impossible to "unjumble" and should lead to a good discussion of what helps to make a "good" paragraph and what doesn't.
4. As a variation, have students devise their own exercise for the rest of the group (or class) to work on.

I will not give an example of a "jumbled paragraphs" essay here since almost any piece of writing could be used for such an exercise.

Paragraph Deletion Exercises

Like the "jumbled paragraphs" exercise, the "paragraph deletion" exercise can be used to lead students into a closer examination of rhetorical structures. The paragraph which is deleted, of course, must be very short. There should be no emphasis on the "correct" answer, since it would be almost impossible to guess the exact wording of the original statement. Instead, emphasis should be on which student answers seem to "work" in the context of the overall writing.

New Toothpaste on Market

After testing a new blue fluoride gel toothpaste in the Grand Rapids Kalamazoo market and also on the West Coast, Lever Brothers has decided to introduce "Aim" throughout the country.

one sentence paragraph deleted

Crest currently accounts for 38 percent of the annual $350 million dentifrice market. Colgate's M.F.P. accounts for 24 percent. Closeup for about 10 percent, Gleem for 7 percent and Colgate's Ultra Brite for another 7 percent.

from "Intelligence Report"
Parade, May 26, 1974

Clues reader should pick up: Sentence should introduce the competing brands mentioned in last paragraph

Original sentence: "Aim will compete against Proctor and Gamble's Crest and Colgate's M.F.P."

Jeers for Rennie

Rennie Davis, 33-year-old former anti-war guru, has traveled the campus lecture circuit this year preaching a new cause--the inner peace of Maharaj Ji, the 16-year-old leader of the Divine Light Mission.

Students who one heeded Davis' call to "turn the sons and daughters of the ruling class into the Viet Cong" are no longer listening to such revolutionary cant.

Some weeks ago, Davis, short-haired and neatly groomed, spoke at the University of Wisconsin in Milwaukee. Midway through his description of the music he hears and the vi-

sions he experiences in his new sense of consciousness, one student got up and said:

two sentences--direct quote

Such reactions have been typical to Rennie Davis' latest exercise in proselytizing.

from "Keeping up with Youth"
Pamela Swift, Parade, 5-26-74

Clues: 1) would be negative statement

2) wording would be derogatory to fit slanted wording of entire article

Original statement: "Man, I saw you in D.C. and Maryland. I thought you were bent out of shape then, especially when you said you'd shut down the city . . . but man, you're really bent out of shape now."

APPENDIX VIII

PARALINGUISTIC HANDBOOK

(or, Everything You've Always Wanted to Know about Proof-Reading but Were Afraid to Ask)

Here it is--your own little handy-dandy paralinguistic (proofreading) handbook! I'm not asking you to memorize any of these items, but I would like you to use this booklet whenever you feel that the "correctness" of your writing will be important to your reader.

Again, let me stress the importance of the audience and purpose of your writing. If you are writing a friendly letter to an old buddy, formal "correctness" is pretty irrelevant; if you have to impress him with formal niceties, he wasn't much of a friend to begin with. Yet there will be other times when your audience and purpose may demand that you be fussy about the proofreading stage of writing--like when you are writing an application for a job or to be admitted to college, writing papers for college courses, or writing something for publication or as part of your job (reports, memos, and so on).

I don't want to over-emphasize the proofreading stage or pretend that it is the most important part of writing, because it isn't. The most important parts of writing are

those we have been stressing all semester--honesty, clarity, unity, structure, coherence, precision of statement, and backing up generalities with examples or detail--all written with a firm eye on your audience and purpose. The proofreading stage is the "face-washing" part of the compositional process--the moment when you "pretty-up" your baby before trotting him out to meet the public (your audience).

Your audience may have some very strong ideas about the conventions discussed here and about the "correctness" of language usage. Most people believe (incorrectly) that language has firm, fixed standards which never change; they also believe that all "educated" people use the conventions discussed here in exactly the same way. Because of this, they look upon any deviation from the "correct" way to spell, punctuate, or use mechanics as illiterate and a debasement of the language. This attitude is strongly held, widely shared, and not easily displaced. I have seen some college professors who would put an "F" on student papers which had as few as five misspellings--regardless of the depth of the thought or the quality of the writing!

I've tried to simplify as many of these "rules" as possible and have omitted some which I thought you knew, were less important than others, or wouldn't be used that much by you. I pillaged, plundered, and plaigerized several sources for the following information, but most of it came from the Harbrace College Handbook.

Paralinguistics

Paralinguistic features are those conventions used with the written mode, such as spelling, punctuation, and mechanics. These items are not part of your linguistic (language or dialect) system. You learned your language system (dialect) as a child; since language is speech, you unconsciously "knew" the complexities of language by the age of six or seven. You did not, of course, know the scribbles (graphics) that your society used to represent language on paper or the conventions (marks) of how to show that one sentence was ending, that another was beginning, that the reader should pause, that you were showing possession by something being discussed, and so on. That's what your English teacher, Miss Fiddich, was trying to drum into your thick little skull (along with a thousand other facts and myths), and that's what I term "paralinguistics." These items are essentially dialect-neutral, since writers from any dialect can (and do) use them. I have broken the area of paralinguistics down into three parts: spelling, mechanics, and punctuation.

Spelling

Aside from a few general hints like "i" before "e" except after "c", there is little anyone can do to help you improve your spelling once you have become an adult. English has a very irregular spelling system with some consistencies, but also many inconsistencies. You often can't rely on "sounding out" a word to guess its spelling because

many sounds have different spellings, such as the "ā" sound in "day" and "weigh" or the "sh" sound in "ocean", "tissue", or "ration". The best advice one can give you is to have a friend look for spelling errors in your paper, to consult a dictionary, and to keep a list of words that you regularly misspell. These suggestions make more sense (at least to me) than memorizing lists of words chosen at random. If you are going to memorize anything, memorize only those words which you regularly use and regularly misspell. Although the spelling of some words sometimes changes over a long period of time (hence, a new "correct" way to spell that word), you at least will be comforted to know that most of the spelling you have learned won't change in your lifetime.

Mechanics (nuts 'n bolts stuff)

Falling in this category are the use of capitals, the use of underlining (italics), and the use of abbreviations and numbers.

Capitals

1. The first word of every sentence (included quoted sentences is always capitalized.

   example: He started running four miles every day.
   example: My brother said, "The big game is more important than any dumb test!"

2. Capitalize the first, last, and all other words in the titles of books, plays, essays, etc., except articles (a, an, the), short conjunctions (and, or, but, or,

nor, etc.), and short prepositions (on, in, of, to, etc.).

example: The Sound and the Fury
example: The Call of the Wild
example: "Academic Programs at the State Prison of Southern Michigan"

3. Capitalize proper names (names of specific persons, places, things, groups, events, historical periods, or organizations.

Examples: Harold Allen, Whitmore Lake, Japan, the Washington Monument, the Methodists, the Battle of My Lai, the Dark Ages, the Civil War, the Prisoner's Progress Association

4. Do not capitalize classes of things like "lake," "river," "street," "building," "state," or "association" unless the word is part of a specific name of something.

example: The street I live on looks almost deserted.
Walnut Street, where I live, looks almost deserted.
example: The state where I grew up was beautiful in the fall.
New York State, where I grew up, was beautiful in the fall.
example: Where can I find a radiator shop?
Where can I find Bill's Radiator Shop?

Note: If you are in doubt whether to capitalize or not, check a dictionary; the entry will show a capital if the word is regularly capitalized.

Underlining

(It's really called "italics," but you use underlining to show italics when your paper is hand-written or typewritten.)

1. Underline titles of books, plays, movies, and publications.

example: Hemingway's A Farewell to Arms is a great love story.
example: She bought subscriptions to Newsweek, Time, the Detroit Free Press, the Ann Arbor News, and the New York Times.
example: We went to see Janson's new play, All Over by Morning.

Note: Use quotation marks, not underlining, to indicate titles of short poems, short stories, and essays or articles.

examples: "Birches", "The Secret Life of Walter Mitty", "The Tragedy of the Viet Nam War", "My Favorite Day of the Year"

2. Underline a word if you wish to emphasize it in your writing.

example: I told him that I'd usually be at the store, not that I'd live there.

Abbreviations

This category can be broken into two sections--always abbreviated items and sometimes abbreviated items.

1. Always abbreviate:

a) titles and degrees after proper names--Jr., Sr., M.D., Ph. D., etc.

examples: Bill Jones, Ph. D., Elliot Markwardt, M.D., Thomas Merton, Jr.

b) Abbreviate titles before names.

examples: Dr. Bill Jones, Mr. Hal Smith, Mrs. June Bug, Rev. Thomas Fleicem

Note: not "I called the dr. for my wife." (write out "doctor") If in doubt, write out the word instead of abbreviating it in a formal writing.

c) Dates or figures: B.C. A.M. P.M.

d) Names of organizations or agencies commonly referred to by their initials: NAACP, FBI, NASA

2. Sometimes abbreviate (depending on the formality of the writing) such items as the names of streets, cities, countries, states, etc.

Formal: Michigan, New York, the United States, Los Angeles
Informal: Mich., N.Y., U.S., L.A.

Note: If you're writing a formal paper (like one for a college course) write out the full word.

Numbers:

The best yardstick here for formal writing is to spell out numbers which can be expressed in one or two words.

examples: thirty dollars (not $30), five thousand voters (not 5,000 voters), ten million bushels (not 10,000,000 bushels), twenty-two pages (not 22 pages), thirty cents an hour (not $.30 an hour), and so on.

There are some special usages, however:

1. Specific time of day: If you wish to use "o'clock", then write out the number.

examples: ten o'clock, four o'clock, etc.

If you wish to use the A.M. or P.M. abbreviations, then use the numbers.

examples: 10:00 A.M., 11:30 P.M., 4:55 A.M.

2. Dates: use numbers

examples: March 5, 1973, the 1920's, 1946.

3. Addresses: use numbers.

examples: 66 Sunwood Terrace, P.O. Box 66, Route 17, Room 222, 16 Tenth Street, etc.

Punctuation

Punctuation is really more important than mechanics, which are to writing as table manners are to eating. Punctuation is also more important than spelling, since punctuation is often central to the meaning you wish to communicate while most readers can understand most misspelled words of adult writers. Punctuation can often make the difference between an awkward, confusing sentence and a well-structured,communicative one.

Commas

The comma is the hardest punctuation mark to master, simply because it has so many uses and is used so often. When in doubt, read your sentence aloud to find where the natural speech pauses seem to be and put a comma in those places. A general rule is "the fewer commas, the better"; in other words, if it doesn't seem quite right to put a comma in, then leave it out.

In the following discussion, I will leave out the obvious uses of the comma, such as those in "Dear Mom," "January 5, 1974" "Detroit, Michigan" and others of that sort.

1. Use a comma between main (independent) clauses which are joined by a coordinating conjunction (and, but, or, nor, for).

   example: I came to see her, but she had left before noon.
   example: No one watches the performance, for everybody is taking part.

   Note: Do <u>not</u> use a comma if the second "part" of the

sentence has no subject of its own.

example: She left the house early and was at work by 9 A.M.

2. Use a comma after introductory elements. (I'm greatly simplifying here, but you won't go too far wrong.)

example: If you had wanted to pass this course, you would have worked.
example: In the entire history of justice, this case is the most bizarre.

3. Use commas between items in a series (whether words, phrases, or clauses).

example: The dark, cold night brought me to my senses.
example: She served spaghetti, salad, wine, and garlic bread.
example: These trends discourage all compassion, heighten our interest in ourselves, and chill our warm faith in humanity.
example: Buy yourself a ticket to Bermuda, kiss your wife and family goodby, and say hello to a new life as a new man.

4. Use a comma or commas to set off parenthetical elements (interrupters), one after a parenthetical element at the beginning of a sentence, and both before and after a parenthetical element within a sentence.

example: To get the job, you must be there on time.
example: Smiling happily, she left us sitting there at the table.
example: Generally speaking, I don't like parties.
example: An experienced driver, however, can make it in two hours.
example: Bill Thompson, an old college friend, was killed today.
example: John, will you be there tomorrow?
example: Mr. Burns, who was always a friend, helped me out.
example: Well, I told you I wasn't very good at this!

Note: Do <u>not</u> use commas around interrupting clauses or phrases which are <u>essential</u> to the under-

standing of the words that go before them.

example: The man who gave us the money was a friend.
example: The check that bounced was forged by someone.

5. Use a comma to prevent misreading of a sentence.

Confusing sentence: Inside the old house was gaily decorated.
Better: Inside, the old house was gaily decorated.
Confusing sentence: A few weeks before I had seen her in the office.
Better: A few weeks before, I had seen her in the office.

6. Use a comma to set off contrasting elements.

example: I thought the test was tomorrow, not today.
example: May, not June, is my favorite month.

Note: Remember, do not overuse the comma. Read the sentence aloud or ask a friend to listen to it for a speech pause before you put in a questionable comma.

The Semicolon (;)

Use a semi-colon between two main clauses when no conjunction is used.

example: Nothing was said or done; we just went our separate ways.

Note: The semicolon is as strong as the comma and conjunction together.

example: The team was really mad (;) they won the game in the first quarter. (,and)

The Apostrophe (')

1. Use an apostrophe to show the possessive case of nouns or indefinite pronouns.

example: Everyone's hopes are pinned on you.
examples: Mother's ring, Mr. Baxter's horse, for clarity's sake, the government's duty, a man's job

Note: If the possessive word is plural and ends in an "s" or "z" sound, add only the apostrophe.

example: the ladies' room, the Indians' burial ground, etc.

Note: If the possessive is singular, one syllable long, and ends in an "s" or "z" sound, add the apostrophe plus another "s".

example: the boss's party, Buzz's greatest moment

Note: Do not use the apostrophe with the pronouns his, hers, its, ours, yours, theirs, whose, or with plural nouns not in the possessive case.

2. Use an apostrophe to mark omissions in contracted words or numerals.

example: He'll, they're, she'd, class of "72, didn't, haven't

Quotation Marks (" ")

1. Use quotation marks to set off direct quotations.

example: "Well," he said, "I guess I had better get started."

example: He looked at me and explained, "The ball goes on the twenty-yard line, not the ten."

Note: Do not use quote marks around indirect quotations.

example: He said that he wanted to come with us.

example: She explained that she didn't have the time.

2. Use quotation marks to indicate titles of poems, essays, and short stories.

example: "Birches", "The Tragedy of My Lai", "The Lottery"

The Period (.)

If you don't know this one, I quit.

The Question Mark (?)

1. Use for direct questions, not indirect questions.

   example: Are you worried about anything?
   but-- He asked if you were worried about anything.
   She asked if I was happy.

The Colon (:)

1. Use after the salutation of a formal letter (Dear Sir:).

2. Use between the title and subtitle of a book or essay.

   example: The Human Comedy: Life in the Modern Age

3. Use to introduce a list of items.

   example: She bought the following items: peas, corn, beans, and salad.

The Exclamation Mark (!)

1. Use to show surprise or strong emotion.

   example: Good going!
   example: I won first prize!
   example: Bull!

The Dash (--)

1. Use to show a sudden break in thought.

   example: Food and sex are different--almost any adult can tell them apart.
   example: Mutual hope, mutual trust, mutual sharing--these are the goals we should be working toward.
   example: I was mediocre at sports--that is, until I started college.

Parentheses ( )

1. Use to set off parenthetical, supplementary, or illustrative material that interrupts the flow of the sentence.

   example: Some states (New York, for instance) have actually decreased in population.
   example: I vomited all that night (I told you I couldn't hold my booze!) and was still sick the next

day.
example: It was Sarah (not Bill, as you had thought) who broke the lamp.

This is, of course, a very shortened version of the paralinguistic elements. (Some punctuational marks, for instance, were left out altogether.) Yet maybe a brief booklet which is actually used is better than a long book which only drowns the reader in detail, examples, and exceptions to the rule. Have fun!

APPENDIX IX

BALES' ROLES, FISHBOWL, BUDGET EXERCISE

This exercise was done very early in the semester to show students the types of functional and nonfunctional behavior which can--and often does--go on in any group work. By learning what types of behavior advance and impede group effort, students are more consciously aware of their own behavior in a group and are more likely to be valuable, contributing group members and less likely to exhibit dysfunctional behavior in group work.

To begin with, I explained to the class that we would have a "fishbowl" set-up, with a few volunteers working on a problem in the center of the room, and with everyone else seated in a circle around this group, just observing. I asked for four volunteers and took them into the hallway. I explained that a charitable organization had donated $10,000 for the benefit of all inmates of the prison and that they had been elected by their peers to serve as a committee to decide what to do with this budget for the benefit of all prisoners. I then asked them to wait outside until they were called into the room. I gave them no instructions on how to proceed with their problem once they began work.

Leaving the volunteers in the hallway, I explained to the rest of the class what I had just told the volunteers. I explained that they should pay the most attention to the kinds of behavior exhibited by the volunteers, rather than what they actually said. I then distributed Bales Observation Forms (below) and explained them briefly. Each student then was assigned to watch one of the volunteers in the "fishbowl" and to record on the forms the behaviors they observed. The volunteers were then brought into the "fishbowl" and told to proceed with their task. It took them about twenty minutes to complete their "budget" (I won't even attempt to relate all the behaviors they exhibited), and they were then told the real reason for the exercise.

The class members who had been observing then told the volunteers the kinds of behaviors they had observed, and the volunteers had a chance to discuss their observations as well. Since the exercise was "only a game," no one became defensive about the observations--but it made everyone more aware of his own behaviors (and how they might be interpreted by others) when the group work began "for real."

Person	Types of Nonfunctional Behavior
	1. BEING AGGRESSIVE: working for status by criticizing or blaming others, showing hostility against the group or some individual, deflating the ego or status of others.
	2. BLOCKING: interfering with the pro-

Person — Types of Nonfunctional Behavior

gress of the group by going off on a tangent, citing personal experience unrelated to the problem, arguing too much on a point, rejecting ideas without consideration.

3. SELF-CONFESSING: using the group as a sounding board, expressing personal, non-group-oriented feelings or points of view.

4. COMPETING: vying with others to produce the best ideas, talk the most, play the most roles, gain favor with the leader.

5. SEEKING SYMPATHY: trying to induce other group members to be sympathetic to one's problems or misfortunes, deploring one's own situation, or disparaging one's own ideas to gain support.

6. SPECIAL PLEADING: introducing or supporting suggestions related to one's own pet concerns or philosophies. lobbying.

7. HORSING AROUND: clowning, joking, mimicking, disrupting the work of the group

8. SEEKING RECOGNITION: attempting to call attention to one's self by loud or excessive talking, extreme ideas, unusual behavior.

9. WITHDRAWAL: acting indifferent or passive, resorting to excessive formality, daydreaming, doodling, whispering to others, wandering from the subject.

Person — Group Building and Maintenance Roles

1. ENCOURAGING: being friendly, warm, responsive to others, praising others and their ideas, agreeing with and accepting contributions of others.

2. GATEKEEPING: trying to make it possible for another member to make a contribution to the group by saying, "We haven't heard anything from Jim yet," or sug-

Person — Group Building and Maintenance Roles

gesting limited talking time for everyone so that all will have a chance to be heard.

3. STANDARD SETTING: expressing standards for the group to use in choosing its content or procedures or in evaluating its decisions, reminding group to avoid decisions which conflict with group standards.

4. FOLLOWING: going along with decisions of the group, thoughtfully accepting ideas of others, serving as audience during group discussion.

5. EXPRESSING GROUP FEELING: summarizing what group feeling is sensed to be, describing reactions of the group to ideas or solutions.

6. CONTRIBUTION OF IDEAS

7. INITIATING DISCUSSION AND KEEPING GROUP GOING

APPENDIX X

STUDENT EVALUATION OF COURSE

		NA	Agree	Disagree
1.	Objectives made clear	0	17	0
2.	Objectives-what happened agreement	0	16	1
3.	Used class time well	0	17	0
4.	Available for consultation	1	16	0
5.	Seemed to know when student didn't understand material	0	16	1
6.	Lectures too repetitive of book	8	1	8
7.	Encourage independent thinking	0	16	1
8.	Seemed genuinely concerned	0	17	0
9.	Made helpful comments on papers	0	17	0
10.	Raised challenging questions for discussion	0	17	0
11.	I felt fee to ask questions or express opinions	0	17	0
12.	Student evaluation procedure made clear	0	17	0
13.	Instructor was well-prepared	0	17	0
14.	Instructor summarized major points	0	17	0
15.	My interest in subject has been stimulated	0	16	0

		NA	Agree	Disagree
16.	Scope too limited, not enough material covered	1	1	15
17.	Exam reflected important concerns of course	4	10	3
18.	I put much effort into course	1	15	1
19.	Instructor was open to other's opinions	0	17	0
20.	Instructor has accomplished course goals	0	17	0

21. Level of difficulty of course was

0--very elementary
1--somewhat elementary
11--about right
5--somewhat difficult
0--very difficult

22. Work load of course was (to other courses)

0--much higher
0--lighter
11--about the same
5--heavier
0--much heavier

23. Pace in covering material was

0--very slow
0--somewhat slow
16--about right
1--somewhat fast
0--very fast

24. Instructor used examples or illustrations to clarify material

17--frequently
0--seldom
0--never

25. Overall value of course

NA	Excellent	Good	Satisfactory	Poor
1	9	6	1	0

26. Compared to other instructors, how effective has the instructor been in the course?

More effective than most	About average	Not as effective
14	3	0

Comments:

1. I feel group projects could have been added as a part of the class also.
2. Mr. Brazil did something that no other teacher did; I think he asked the student to think more than most teachers do, which the student enjoys.
3. I am very happy with the class, instructor, and students of the class. It was one of the best classes I ever had.
4. I enjoyed this course, for to me the instructor didn't press authority as many do, which made it quite enjoyable.
5. He takes a new approach to teaching, which is refreshing and very interesting.

SELECTED BIBLIOGRAPHY

1. Anderson, Wallace L. and Norman C. Stageberg, eds. Introductory Readings on Language. New York: Holt, Rinehart and Winston, 1962.

2. Archer, Jerome W., ed. Research and the Development of English in the Junior College (proceedings of the Tempe Conference, 1965.) Champaign, Illinois: NCTE, 1965.

3. Arthur, Bradford. Teaching English to Speakers of English. New York: Harcourt, Brace, Javanovich, 1973.

4. Atwood, E. Bagby. A Survey of Verb Forms in the Eastern United States. Ann Arbor: University of Michigan Press, 1953.

5. Bailey, Richard W. "Write Off vs. Write On: Dialects and the Teaching of Composition." Varieties of Present-Day English. Eds. Richard W. Bailey and Jay L. Robinson. New York: The MacMillan Co., 1973.

6. Bailey, Richard W. and Jay L. Robinson, eds. Varieties of Present-Day English. New York: The MacMillan Co., 1973.

7. Baratz, Joan C. "Educational Considerations for Teaching Standard English to Negro Speakers." Teaching Standard English in the Inner City. Eds. Ralph W. Fasold and Roger W. Shuy. Washington: Center for Applied Linguistics, 1970.

8. Baratz, Joan C. and Roger W. Shuy, eds. Teaching Black Children to Read. Washington: Center for Applied Linguistics, 1969.

9. Bernstein, Theodore. Watch Your Language! Great Neck, New York: Channel Press, 1958.

10. Bishop, Morris. "Good Usage, Bad Usage, and Usage." The American Heritage Dictionary of the English Language. Ed. William Morris. Boston: Houghton Mifflin Co., 1969.

11. Bloom, Benjamin S. Taxonomy of Educational Objectives. New York: Longman, Green, Inc., 1956.

12. Bloomfield, Morton W. and Leonard Newmark. A Linguistic Introduction to the History of English. New York: Alfred A. Knopf, 1963.

13. Booth, Wayne C. "The Revival of Rhetoric." New Rhetorics. Ed. Martin Steinmann, Jr. New York: Charles Scribner's Sons, 1967.

14. Braddock, Richard, et. al. Research in Written Composition. Champaign, Ill.: NCTE, 1963.

15. Brawer, Florence. New Perspectives on Personality Development in College Students. San Francisco: Jossey-Bass, Inc., 1973.

16. Brookover, Wilbur B., et. al. Self Concept of Ability and School Achievement II. East Lansing, Michigan: Michigan State University, 1965.

17. Burling, Robbins. English in Black and White. New York: Holt, Rinehart, and Winston, Inc., 1973.

18. Christensen, Francis. Notes Toward a New Rhetoric. New York: Harper and Row, 1967.

19. Corbett, Edward P. Classical Rhetoric for the Modern Student. New York: Oxford University Press, 1965.

20. Cross, Patricia K. Beyond the Open Door: New Students in Higher Education. San Francisco: Jossey-Bass, Inc., 1971.

21. Dean, Leonard F. and Kenneth Wilson, eds. Essays on Language and Usage. New York: Oxford University Press, 1963.

22. Eurich, Alvin C., ed. Campus 1980: The Shape of the Future in American Higher Education. New York: Dell Publishing Co., 1968.

23. Evans, Bergen. "But What's a Dictionary For?" Essays on Language and Usage. Eds. Leonard F. Dean and Kenneth Wilson. New York: Oxford University Press, 1963.

24. Evans, Richard I. and Peter Leppman. Resistance to Innovation in Higher Education: A Social Psychological Exploration Focused on Television and the Establishment. San Francisco: Jossey-Bass, Inc., 1967.

25. Feldman, Kenneth A. and Theodore M. Newcomb. The Impact of College on Students, 2 vols. San Francisco: Jossey-Bass, Inc., 1969.

26. Follett, Wilson. "Bargain Basement English." Introductory Readings on Language. Eds. Wallace Anderson and Norman Stageberg. New York: Holt, Rinehart and Winston, 1962.

27. Freedman, Marvin B. The College Experience. San Francisco: Jossey-Bass, Inc., 1967.

28. Fries, Charles C. "Differences in Language Practices." Introductory Readings on Language. Eds. Wallace Anderson and Norman Stageberg. New York: Holt, Rinehart and Winston, 1962.

29. ---. The Structure of English. New York: Harcourt, Brace and World, 1952.

30. ---. "Usage Levels and Dialect Distribution." Essays on Language and Usage. Eds. Leonard Dean and Kenneth Wilson. New York: Oxford University Press, 1963.

31. Gardner, Robert C. and Wallace E. Lambert. Attitudes and Motivation in Second-Language Learning. Rowley, Mass.: Newbury House Publishers, 1972.

32. Gartner, Alan, Colin Greer and Frank Riessman, eds. After Deschooling, What? New York: Harper and Row, Publishers, 1973.

33. Goodman, Kenneth S. "Dialect Barriers to Reading Comprehension." Elementary English, 42, No. 8 (Dec. 1965), 853-860.

34. ---. "Reading: A Psycholinguistic Guessing Game." Journal of the Reading Specialist, 4 (May 1967), 126-135.

35. Gorrell, Robert M. ed. Rhetoric: Theories for Application. Champaign, Ill.: NCTE, 1967.

36. Graves, Robert and Alan Hodges. The Reader Over Your Shoulder. New York: The MacMillan Co., 1944.

37. Hall, Robert A. Linguistics and Your Language. Garden City, New York: Doubleday and Co., 1960.

38. ---. "Our English Spelling System." Essays on Language and Usage. Ed. Leonard Dean and Kenneth Wilson. New York: Oxford University Press, 1963.

39. Halliday, M. A. K. et. al. "The Users and Uses of Language." Varieties of Present-Day English. Eds. Richard W. Bailey and Jay L. Robinson. New York: The MacMillan Co., 1973.

40. Hartung, Charles V. "Doctrines of English Usage." Essays on Language and Usage. Ed. Leonard Dean and Kenneth Wilson. New York: Oxford University Press, 1963.

41. Hawley, Robert C. et. al. Composition for Personal Growth. New York: Hart Publishing Co., 1973.

42. Illich, Ivan. Deschooling Society. New York: Harper and Row, Publishers, 1970.

43. Jacob, Philip. Changing Values in College. New York: Harper and Row, Publishers, 1957.

44. Jesperson, Otto. Mankind, Nation, and the Individual. London: George Allen and Unwin Ltd., 1946.

45. Joos, Martin. The Five Clocks. New York: Harcourt, Brace and World, 1967.

46. Kenyon, John S. "Cultural Levels and Functional Varieties of English." Essays on Language and Usage. Eds. Leonard Dean and Kenneth Wilson. New York: Oxford University Press, 1963.

47. Krapp, George P. The English Language In America. New York: Frederick Ungar Publishing Co., 1960.

48. Kurath, Hans. A Word Geography of the Eastern United States. Ann Arbor: University of Michigan Press, 1967.

49. Labov, William. "General Attitudes Towards the Speech of New York City." Varieties of Present-Day English. Eds. Richard W. Bailey and Jay L. Robinson. New York: The MacMillan Co., 1973.

50. ---. Language in the Inner City: Studies in the Black Vernacular. Philadelphia: University of Pennsylvania Press, 1972.

51. ---. Social Stratification of English in New York City. Washington, D.C.: Center for Applied Linguistics, 1966.

52. ---. "Some Features of the English of Black Americans." Varieties of Present-Day English. Eds. Richard W. Bailey and Jay L. Robinson. New York: The MacMillan Co., 1973.

53. ---. "Stages in the Acquisition of Standard English." Social Dialects and Language Learning. Ed. Roger W. Shuy. Champaign, Illinois: NCTE, 1965.

54. ---. "The Logic of Nonstandard English." Varieties of Present-Day English. Eds. Richard W. Bailey and Jay L. Robinson. New York: The MacMillan Co., 1973.

55. Lenneberg, Eric H. The Biological Foundations of Language. New York: John Wiley and Sons, 1967.

56. Leonard, George B. Education and Ecstasy. New York: Dell Publishing Co., Inc., 1968.

57. Leonard, Sterling A. Current English Usage. Chicago: The Inland Press, 1932.

58. ---. The Doctrine of Correctness in English Usage 1700-1800. New York: Russell and Russell Inc., 1962.

59. Lloyd, Donald J. "Our National Mania for Correctness." Essays on Language and Usage. Ed. Leonard Dean and Kenneth Wilson. New York: Oxford University Press, 1963.

60. Macrorie, Ken. Uptaught. New York: Hayden Book Company, Inc., 1970.

61. Mager, Robert F. and Peter Pipe. Analyzing Performance Problems, or 'You Really Oughtta Wanna.' Belmont, California: Fearon Publishers, 1970.

62. Mager, Robert F. Developing Attitudes Toward Learning. Palo Alto, California: Fearon Publishers, 1968.

63. ---. Preparing Instructional Objectives. Palo Alto, California: Fearon Publishers, 1962.

64. Marckwardt, Alfred H. and Fred Walcott. Facts about Current English. New York: Appleton-Century-Crofts, Inc., 1938.

65. Mencken, H. L. The American Language. New York: Alfred A. Knopf, Inc., 1957.

66. Mittens, W. H. et. al. Attitudes Toward English Usage. London: Oxford University Press, 1970.

67. Morgan, Fred. Here and Now. New York: Harcourt, Brace Javanovich, 1972.

68. Moore, William, Jr. Against the Odds: The High-Risk Student in the Community College. San Francisco: Jossey-Bass, Inc., 1970.

69. Morse, J. Mitchell. "The Shuffling Speech of Slavery: Black English." College English, 34 (Mr '73), 834-843.

70. Murray, Donald M. A Writer Teaches Writing. Boston: Houghton Mifflin Co., 1968.

71. Newman, Mildred and Bernard Berkowitz. How to Be Your Own Best Friend. New York: Random House, Inc., 1971.

72. Nonstandard Dialect. (New York Board of Education). Champaign, Ill.: NCTE, 1967.

73. Pfeiffer, J. William and John E. Jones. Structured Experiences for Human Relations Training, 4 vols. San Diego: University Associates Publishers, Inc., 1974.

74. Pooley, Robert C. "Dare Schools Set a Standard in English Usage?" Essays on Language and Usage. Eds. Leonard Dean and Kenneth Wilson. New York: Oxford University Press, 1963.

75. ---. "Historical Backgrounds of English Usage." Essays on Language and Usage. Eds. Leonard Dean and Kenneth Wilson. New York: Oxford University Press, 1963.

76. Postman, Neil, Charles Weingartner and Terence P. Moran, eds. Language in America. New York: Pegasus Press, 1969.

77. Postman, Neil and Charles Weingartner. Linguistics: A Revolution in Teaching. New York: Dell Publishing Co., 1966.

78. ---. Teaching as a Subversive Activity. New York: Delacorte Press, 1969.

79. Purkey, William W. Self-Concept and School Achievement. Englewood Cliffs, New Jersey: Prentice-Hall, 1970.

80. Robinson, Jay L. "The Wall of Babel; or, Up Against the Language Barrier." Varieties of Present-Day English. Eds. Richard W. Bailey and Jay L. Robinson. New York: The MacMillan Co., 1973.

81. Rogers, Carl R. Freedom to Learn. Colombus, Ohio: Charles E. Merrill Publishing Co., 1969.

82. ---. On Becoming a Person: A Therapist's View of Psychology. Boston: Houghton Mifflin Company, 1961.

83. Rosenthal, Robert and Lenore Jacobson. Pygmalion in the Classroom: Teacher Expectation and Pupils' Intellectual Development. New York: Holt, Rinehart and Winston, 1968.

84. Sanford, Nevit, ed. The American College: A Psychological and Social Interpretation of the Higher Learning. New York: John Wiley and Sons, Inc., 1962.

85. Sapir, Edward. "Dialect." Encyclopaedia of the Social Sciences. Ed. Edwin R. Seligman. New York: The MacMillan Co., 1959.

86. ---. Language. New York: Harcourt, Brace and Co., Inc., 1921.

87. ---. Selected Writings of Edward Sapir in Language, Culture, and Personality. Ed. David G. Mandelbaum. Berkeley: University of California Press, 1951.

88. Silberman, Charles E. Crisis in the Classroom: The Remaking of American Education. New York: Random House, Inc., 1970.

89. Shuy, Roger W. "Language and Success: Who Are the Judges?" Varieties of Present-Day English. Eds. Richard W. Bailey and Jay L. Robinson. New York: The MacMillan Co., 1973.

90. ---. Ed. Social Dialects and Language Learning. Champaign, Ill.: NCTE, 1964.

91. Sledd, James. "Bi-Dialectalism: The Linguistics of White Supremacy." English Journal, 58, No. 9 (December 1969), 1307-1315.

92. ---. "Doublespeak: Dialectology in the Service of Big Brother." Varieties of Present-Day English. Eds. Richard W. Bailey and Jay L. Robinson. New York: The MacMillan Co., 1973.

93. ---. "The Lexicographer's Uneasy Chair." Essays on Language and Usage. Eds. Leonard Dean and Kenneth Wilson. New York: Oxford University Press, 1963.

94. Smitherman, Geneva. "God Don't Never Change: Black English from a Black Perspective." College English, 34 (March '73), 828-833.

95. ---. "White English in Blackface, or Who Do I Be?" The Black Scholar, May-June 1973, 32-38.

96. Steinmann, Martin J., ed. The New Rhetorics. New York: Charles Scribner's Sons, 1967.

97. Stiles, Lindley J., ed. Theories for Teaching. New York: Dodd, Mead and Company, 1974.

98. "Students' Right to Their Own Language." College Composition and Communication, 25 (Fall, 1974).

99. The Crisis. Vol. 78, no. 6 (Aug. 1971).

100. Toffler, Alvin. Future Shock. New York: Random House, Inc., 1970.

101. Wardhaugh, Ronald W. Reading: A Linguistic Perspective. New York: Harcourt, Brace and World, 1969.

102. Warfel, Harry. Who Killed Grammar? Gainseville, Fla.: University of Florida Press, 1952.

103. Wester, Harold, Hervin B. Freedman and Paul Heist. "Personality Changes in College Students." The American College: A Psychological and Social Interpretation of the Higher Learning. Ed. Nevit Sanford. New York: John Wiley and Sons, Inc., 1962.

104. Williamson, Juanita V. "A Look at Black English." The Crisis, 78, No. 6 (August 1971), 169-173.

105. Young, Richard E., Alton Becker and Kenneth Pike. Rhetoric: Discovery and Change. New York: Harcourt, Brace and World, 1970.