R E P O R T  R E S U M E S

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FRESHMAN ENGLISH AT THE UNIVERSITY OF KENTUCKY, OHIO STATE UNIVERSITY, PURDUE UNIVERSITY, AND SOUTHERN ILLINOIS UNIVERSITY.

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DESCRIPTORS- *ENGLISH INSTRUCTION, *COMPOSITION (LITERARY), *COURSE CONTENT, *COLLEGE FRESHMEN, *TEACHING GUIDES, ENGLISH PROGRAMS, ENGLISH, HIGHER EDUCATION, COMPOSITION SKILLS (LITERARY), WRITING SKILLS, GRADING, ENGLISH CURRICULUM, STUDENT EVALUATION, INSTRUCTIONAL MATERIALS, LITERATURE PROGRAMS, STUDENT TESTING, SOUTHERN ILLINOIS UNIVERSITY, CARBONDALE, UNIVERSITY OF KENTUCKY, LEXINGTON, OHIO STATE UNIVERSITY, COLUMBUS, PURDUE UNIVERSITY, INDIANA, SOUTHERN ILLINOIS UNIVERSITY,

FOR A REPORT ON COLLEGE PROGRAMS IN FRESHMAN COMPOSITION, THE ASSOCIATION OF DEPARTMENTS OF ENGLISH OBTAINED SYLLABI AND COURSE DESCRIPTIONS FROM DIRECTORS OF FRESHMAN COMPOSITION AT 66 COLLEGES AND UNIVERSITIES. AMONG THE DATA ASSEMBLED FOR THE FULL REPORT (AVAILABLE AS TE 500 190) ARE THE DESCRIPTIONS OF FRESHMAN ENGLISH PROGRAMS AT FOUR UNIVERSITIES, WHICH ARE CONTAINED IN THIS DOCUMENT. THE FIRST SECTION CONSISTS OF A SYLLABUS FOR A ONE-SEMESTER COMPOSITION COURSE, A BRIEF DISCUSSION OF AN INTRODUCTORY ONE-SEMESTER LITERATURE COURSE, AND OTHER DEPARTMENTAL FORMS AT THE UNIVERSITY OF KENTUCKY. A SYLLABUS FOR A ONE-QUARTER COMPOSITION COURSE AT OHIO STATE UNIVERSITY, AND AN INFORMATION BOOKLET DESCRIBING THREE ONE-SEMESTER COMPOSITION COURSES AT PURDUE UNIVERSITY ARE INCLUDED. A DESCRIPTION IS ALSO GIVEN OF THE FRESHMAN AND SOPHMORE GENERAL STUDIES PROGRAM, INCLUDING SEVEN COURSES STAFFED BY THE ENGLISH DEPARTMENT, AT SOUTHERN ILLINOIS UNIVERSITY, AS WELL AS THE UNIVERSITY'S REPORT ON THE UNDERGRADUATE GRADE POINT AVERAGE AND PERFORMANCE ON THE GRADUATE ENGLISH EXAMINATION. (BN)

# FRESHMAN ENGLISH AT THE UNIVERSITY OF KENTUCKY, OHIO STATE UNIVERSITY, PURDUE UNIVERSITY, AND SOUTHERN ILLINOIS UNIVERSITY AT CARBONDALE

The Association of Departments of English collected syllabi and course descriptions from directors of freshman composition at sixty-six American colleges and universities. A survey report based on this information, College Programs in Freshman Composition (1968) by Bonnie E. Nelson, is available through ERIC as TE 500 190.

Because many of the directors sent information which is not available to the public and which could not be included in the full report, some of these program descriptions are reproduced here in one of ten auxillary reports: See also:

| | |
|---|---|
| TE 500 191 | State University of New York at Buffalo |
| TE 500 192 | University of Hawaii |
| TE 500 193 | Antioch College, Baker University, Clark University, Elmira College, Emory University, Juniata College, University of Maryland, Swarthmore College, and Tulane University |
| TE 500 194 | University of Tulsa, Columbia Basin College, and Western State College of Colorado |
| TE 500 195 | Junior College of Albany, Amarillo College, Bakersfield Junior College, Beckley College, California Concordia College, Cazenovia College, Colby Community Junior College, Grand View College, Harcum Junior College, Jefferson Community College, Lakewood State Junior College, Miami-Dade Junior College, Monroe County Community College, and Portland Community College |
| TE 500 196 | University of Kentucky, Ohio State University, Purdue University, and Southern Illinois University at Carbondale |
| TE 500 197 | Augustana College, Central Washington State College, Clarke College, State College, at Framingham, Harding College, Emporia State Teachers College, and King's College |
| TE 500 198 | Bob Jones, Duquesne, John Carroll, Kansas State, Marquette, Northern Illinois, Washington State, and Washington Universities, as well as the Universities of Alabama, Dayton, Minnesota (Duluth), and Mississippi |
| TE 500 199 | South Dakota State, Southern Illinois (Edwardsville), Tufts, and Wake Forest Universities, as well as the Universities of North Carolina, Santa Clara, Southern Florida, and Southern California |

BONNIE E. NELSON, COMPILER
MODERN LANGUAGE ASSOCIATION
1968

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UNIVERSITY OF KENTUCKY

English Department
University of Kentucky

Lexington

Form 9967 A

# CRITERIA AND STANDARDS FOR EVALUATING ENGLISH 101 THEMES

Establishing absolute standards for evaluating freshman themes is impossible because the criteria cannot be precisely defined or the writing accurately measured, and because the variables are almost limitless and are of fluctuating importance depending on subject, purpose, and audience. Yet, although absolute standards cannot be set, some general ideas about what freshmen should achieve in writing can be suggested. The following six criteria comprise an arbitrary grouping of qualities that should be evaluated. All of these are important and must be considered. But the first three -- organization, support of generalization, and mechanics -- are of particular concern in English 101. Because the others -- content, diction, and style -- require additional writing experience, training, and maturity, they are more important factors in English 102.

What follows is a detailed analysis of the six criteria and an application of them in providing guidelines for evaluating English 101 themes.

## The Six Criteria

I. Organization

- A. Has the writer written about the assigned subject?
- B. Does he have a clear plan?
- C. Has he developed it logically?
- D. Has he adequately limited the subject?
- E. Has he unified the paper around a central thesis?
- F. Has he properly emphasized the ideas in the paper?
- G. Has he written the paper from a consistent viewpoint?
- H. Are his introduction and conclusion effective?
- I. Has he linked his paragraphs together with transitional devices?
- J. Has he organized his paragraphs?
  1. Do they contain topic sentences?
  2. Is all the material in each paragraph relevant to the topic sentence?
  3. Are the sentences arranged in logical order?
  4. Is coherence achieved with transitional devices?

II. Support of Generalizations

- A. Are examples, illustrations, facts, or other forms of evidence used?
- B. Are they relevant?
- C. Are they well chosen for the audience and the purpose of the paper?
- D. Would an intelligent reader accept the evidence used?
- E. Do the details appeal to the senses?
- F. Are abstract words carefully defined or illustrated?
- G. Is the support of the generalizations as reasonably complete as the time for the assignment will allow?

III. Mechanics

A. Is the paper completely free of gross spelling errors and generally free of others?
B. Does the punctuation give the appropriate syntactic signals? Is helpful punctuation omitted?
C. Does the writer know when to capitalize and when not to?
D. Does the writer handle titles, syllabification, numbers and abbreviations acceptably?
E. Is the paper free of major sentence faults?
   1. Is it free of unintentional fragments (Students may be asked to underline intentional ones.)
   2. Is it free of run-on sentences?
   3. Is it free of inappropriate comma splices?
F. Does the student follow acceptable usage standards in matter of agreement?
   1. Is the paper free of serious subject-verb agreement errors?
   2. Is the paper free of serious pronoun-antecedent agreement errors?
G. Is the paper free of serious errors of case?
H. Is the paper free of confusing dangling modifiers and other ambiguities?

IV. Content

A. Is the paper interesting?
B. Are the ideas relatively fresh and original?
C. Do the ideas reveal some maturity of judgment?
D. Do the observations suggest the writer's critical perception and insight?
E. Has the writer analyzed the subject intelligently, accurately, and thoroughly?
F. Have the writer's conclusions been developed from an objective, logical, comprehensive examination of the subject?
G. Has the writer gone beyond platitudes, trite comments, and obvious statements?
H. Does the writer generally indicate his good sense?

V. Diction

A. Is the vocabulary level that of a college student?
B. Is it appropriate for the purpose, subject, and audience?
C. Are the words used accurately?
D. Are esoteric terms clarified for the specified audience?
E. Has the writer avoided ineffective clichés?
F. Is the language interesting and vivid?
G. Is the language too formal, stilted, or elaborate for the audience, purpose, or subject?
H. Is most of the language concrete?
I. Has the writer avoided unnecessary repetition of words or sounds?

VI. Style

A. Have unnecessary words been elminated?
B. Are the sentences effective?
   1. Are the sentences varied in length and type?
   2. Are short, simple sentences used sparingly?
   3. Is the passive voice used only where it is appropriate?
   4. Is subordination used when it would signal intended relationships?
   5. Is parallelism used where possible? Is faulty parallelism avoided?
C. Does the writer of the expository paper appear to be a sincere, reasonable, unbiased individual?
D. Is the tone appropriate to the audience, subject, and purpose?
E. Is the writing easy? Does it appear to flow effortlessly?
F. Would a reader like to meet and know the writer or read something else he's written?

## The Guidelines

### The C Paper and Its Author

The C paper is an adequate piece of work, nothing more or less. The student has organized the material ably, employed details to support his generalizations, and handled mechanics satisfactorily. Although more might have been accomplished in any one or all of these three areas, the C student has revealed his competence in them. What his papers usually lack is some praiseworthy feature: significant or fresh ideas, felicity of expression, or grace of style. Although containing little that is impressive, C papers explain an idea of some substance in a clear and acceptable manner. In general, they may be labeled satisfactory, average, or adequate, usually eliciting both favorable and unfavorable comments, and neither pleasing nor displeasing a reader.

### The D Paper and Its Author

The D paper is deficient in only one major area (organization, support, or mechanics). If the writer makes serious errors in mechanics, fails to organize his paper or paragraphs adequately, or does not provide ample support for his generalization, he should receive a D. It is important to remember that D is a passing grade, allowing the student to proceed into 102. Consequently, he must be able to write with some proficiency and with some sense, and his papers must contain some redeeming features; otherwise he should receive an E.

Sometimes it is tempting to overlook serious spelling sins or a tendency to ramble because of some brilliance in content, style, or diction. Good writing, however, requires that the student learn to discipline himself. If he does not, he should not receive a C in the course. Until he can write without some major weakness, his papers should be graded D.

## The E Paper and Its Author

The E paper is deficient in at least two of the three major areas (organization, support, and mechanics). Because the writer has spoken English for at least twelve years, and had completed four years of high school English courses, he is literate. But his papers are so poor that they are difficult, annoying, and confusing to read. Unless he receives more training and experience in writing, he will embarrass himself, his English 101 teacher, and the department if he is allowed to pass. Usually the main problems in an E paper are faulty mechanics and inadequate support. In some instances, the writer may skirt numerous difficulties by using simple words and simple sentences to express simple ideas. A childish paper of this type should receive an E even though it may be devoid of glaring weaknesses.

Late in the semester it is hard to resist rewarding a poor student who has worked diligently and progressed slightly. To raise this student's grade because of improvement or effort rather than demonstrated ability is to be unfair to him, to other students, and to the department. An E grade is always difficult to give, but if the student honestly deserves it, then he should receive it. Along with the many privileges and pleasures of teaching are the responsibilities. Maintaining standards -- particularly at the D and E levels -- is unpleasant and trying but necessary.

## The B Paper and Its Author

The B paper is not only competent in the major areas, and also the minor ones, but it excels in several. As opposed to the C paper, the B paper contains certain achievements that make it more than satisfactory. Usually these are in the areas of content or language. Although lapses may appear in the paper, they are usuallytrivial and sparse. More than compensating for them is the skill displayed in organizing and supporting ideas, selecting words, handling mechanics, and treating the subject with judiciousness, maturity, and insight. The B paper is not outstanding but it reveals fine work by an intelligent student who has demonstrated proficiency in all six areas, and excellence in some. Mere absence of gross errors alone should never be rewarded with a B.

## The A Paper and Its Author

The A paper need not be publishable in The Atlantic Monthly or The New York Review. Nevertheless, it is a superior piece of work that is a pleasure to read and a temptation to show to colleagues. Although outstanding, it need not be flawless; even Homer nodded and Shakespeare might have profited from blotting a line.

Usually the A paper excels the B paper in content, diction,and style. The A student generally treats his subject in some relatively original manner, revealing keen perception, mature judgment, and sound logic. He also uses language with sensitivity, assurance, and vitality. Moreover, he has developed a style that possesses some grace, charm and vitality.

The A paper need not be perfect, but it should be a superior, outstanding, and excellent piece of work for a freshman.

## A Final Word

In grading papers, teachers must be aware of the halo effect that causes one outstanding feature to eclipse several weaknesses. A paper may be highly interesting and adequately organized but if it has been done carelessly, then it deserves at most a D. English 101 should teach students to write carefully not erratically; to rely on perspiration, not inspiration; and to plan, write, revise, and proofread, not dash off first drafts. It should build a firm foundation, not a shaky one. In the process, a Faulkner or Barth may not pass the course. But hundreds of future chemists, doctors, social workers, nurses, architects, lawyers, salesmen, farmers, and teachers should learn to write clearly, concisely, correctly, and effectively. As for the highly creative individualist, let us certainly encourage him but let us also, for his own sake, teach him to discipline himself.

## WHAT YOUR COURSE IS ABOUT

The main aim of the course is to help you to learn to write--that is to set your ideas down on paper clearly, interestingly, and persuasively. Writing is so personal that probably no one can teach you to do it; the most you can reasonably expect from your instructor is help while you learn. And learning depends mainly on your own interest and quick-wittedness, rather than any amount of dull plodding. Your own attitude is first an importance. Your writing will improve most if you can persuade yourself to look at the course as an opportunity and at your instructor as someone who helps you by pointing out the faults that you need to correct.

But anyone who writes has to have something to say. Although your ideas need to be worked out in your own mind, your mind can be stimulated from outside. Partly for that purpose, you will be asked to read essays and articles, which will afterwards be discussed in class. (The rest of the purpose of the reading is to show you how other people have set <u>their</u> ideas down on paper.) The reading and discussion will stimulate you, we hope, to do some thinking of your own. When that has happened, you will have something to say--unless you lack the courage to say it. Remember that it is much better to say what you think and be wrong than to say what you suppose your instructor or classmate expects you to. The latter kind of writing is dishonest.

While honesty is one virtue in thinking and writing, another is the ability to see and admit mistakes. Many people are afraid that changing their minds must be a sign of weakness; instead, when there is reason enough, it is a sign of intelligence. Sensible people often form opinions with the help of discussion, which brings to them new information and different points of view. It is among the stupid and weak that discussion "never gets anywhere."

Facts and ideas which are new to you will probably appear often in your reading. But the ideas will make little or no impression on your mind unless you read with full understanding. You already know how to read, how much you understand of what there is to be understood. Actually, most people read quite badly, and you probably have no real reason to suppose that you are an exception. Therefore, you should make every effort to learn, with your instructor's help, so that ideas can flow into your mind in their proper shape.

The emphasis on ideas, both yours and those of other people, should give you an important clue to the kind of course this will be. It has been designed to give you a chance to learn to read <u>with</u> understanding and write <u>for</u> understanding.

English Department
University of Kentucky
December 12, 1967

Student's Name _____
(please print)
Student's Section _____

## English 101 - Final Examination

1. Please print your name and write your section number in the space above. Then study the following topics for a few minutes to select the one that you are most interested in and informed about. Do not take too much time to decide.
2. Prepare a thesis statement or statement of intent and a two level sentence outline (Roman numbers and capital letters). Make certain that you have restricted your subject and be sure to provide a title.
3. Write a well supported, unified, logically developed theme. You need not feel obligated to follow your outline exactly if you get other ideas as you proceed. If you wish, you may allude to any essays or books read this semester.
4. Avoid the temptation to leave the examination early. As time allows, revise and rewrite your paper or part of it. Although you will not be graded on neatness, you may distract and annoy a reader if your paper is a mess.
5. Place your paper face up when you have finished, fold it from bottom to top, and write your name, section number, and the name of your instructor in the lower left-hand corner. In addition, place this form inside your paper. Do not hand in any other papers to your instructor.

### Examination Topics

A. The following statement appeared recently in a local newspaper:

> It is a very thin line that separates those who burn draft cards and tell men to refuse to go to the services after being drafted, from outright communism. We sometimes wish that Congress would actually declare a state of war so that these unpatriotic and subversive groups could be forced "underground" or jailed.

Discuss the subject of patriotism indicating whether you agree with the writer's use of unpatriotic.

B. To readers unfamiliar with college life, define and describe one of the many types of students to be found on this campus.

C. The Kernel recently devoted most of an issue to the strengths and weaknesses of the Greek system at UK. Write an objective appraisal of fraternities and sororities here, pointing out whether these social organizations serve any significant purpose.

D. Violence, according to many, is an increasingly more evident characteristic of American life. According to others, it is a natural consequence of American life. Discuss.

E. What would be one significant action that the University could take to help its entering freshmen meet the problems of college life? Cite an existing difficulty and show how your proposal would do much to alleviate it.

F. A current slogan warns, "Don't trust anyone over thirty!" Write an analysis of the lack of understanding and communication between the generations.

G. Should students have complete autonomy in setting dormitory regulations?

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For the Grader Only

Student's Final Examination Grade ____ Name of Grader _____

## SYLLABUS FOR ENGLISH 101

| Date | Classwork | Assignment |
|---|---|---|
| Aug 30-31 | Write name, class, section number, names of texts (excluding paperbacks) on board. Assign following in-class theme: From either your high school experience or your reading in Writer to Writer, indicate what you consider to be the most helpful, interesting, unusual, or useless advice about writing. Take roll. | Read introductory section of dictionary (front & back matter; explanatory material). |
| Sept. 1-2 | Check role carefully. Discuss purpose of course (see handout), comment on textbooks. Pass out and review "Directions for Freshman Students," Begin dictionary study. | McCrimmon, chapter 7. |
| (Holiday 4) and 5 | Return and discuss themes. Pass out and review plagiarism handout. Continue dictionary study & begin chapter 7. | Have students write a dictionary entry for new work, new use of old word, or slang word. |
| 6-7 | Continue discussion of chapter 7 & analyse several definitions written on board. | McCrimmon, chapter 1. Write thesis for paper on plagiarism. |
| 8-9 | Discussion of chapter 1 and student theses written on board. | Write 200-250 word paragraph on plagiarism. Theme 1. |
| 11-12 | Conclude discussion of chapter 1. | Read chapter 2, exercises |
| 13-14 | Discussion of chapter 2, exercises. | Readings for Rhetoric (RR), (Twain, Hersey, Orwell, or Camus). |
| 15-16 | Return papers; refer to Handbook in McCrimmon. Discuss essay; emphasize use of details. | Write Theme II. See exercises RR, 19, 491, 510-11, 49. (250-350 wds) |
| 18-19 | Catch-up day. (Review handbook section.) Set up schedule for conference #1. | Read chapter 5; assign certain paragraphs for study. |
| 20-21 | Discussion of chapter 5, exercises. | Read RR, (Forster, Jarrell, Bigelow, or Langer.) |
| 22-23 | Return & discuss papers. Analyze essay, especially paragraph development. | Write Theme III. See McCrimmon, p. 140, ex. B. (350-450 wds) |

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|---|---|---|
| Aug 25-26 | Conclude chapter 5. Analyze paragraphs. | Read chapter 3, exercises. |
| 27-28 | Discussion of chapter 3, exercises. | Read chapter 4, exercises. |
| 29-30 | Return & discuss papers | Read RR, (Bigelow, Wilder, or Huxley -301). Write outline for Theme IV (in-class). |
| Oct 2-3 | Analyze essay; outline it on board. | Read chapter 6. |
| 4-5 | Return & comment on outlines. Discuss chapter 6. | Revise outlines. |
| 6-7 | Write in-class paper based on outline. (Theme IV). | Review chapter 6. |
| 9-10 | Conclude chapter 6, exercises. Set up conference schedule. | RR. (Bacon, Macaulay, or Morgenthau). |
| 11-12 | Return and comment on papers. Study sentence structure in assigned RR essay. | RR. (Optional) |
| 13-14 | Discuss essay. Look closely at sentence | Write Theme V with sentence outline (600-700 wds). See RR 133, 182. |
| 16-17 | Catch-up day. (Glossary in McCrimmon). | Read chapter 8. |
| | MIDSEMESTER GRADES DUE OCTOBER 19 | |
| 18-19 | Discuss chapter 8. | Read about 75 pages in assigned paperback. |
| 20-21 | Return and discuss Theme V. | Continue reading. |
| 23-24 | Discussion of novel | Continue reading. |
| 25-26 | Discussion of novel | Continue reading. |
| 27-28 | In-class essay examination to test application of chapter 8. (Theme VI) | Continue reading. |
| 30-31 | Conclude discussion of novel | Read chapter 9 |
| Nov 1-2 | Discussion of chapter 9. | Prepare outline for Theme VII (book review or critical essay on novel). About 900 words. |
| 3-4 | Conclude discussion of chapter 9. | Write Theme VII with outline |

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|---|---|---|
| Nov 6-7 | Catch-up day. (Analyze opening paragraph in second novel). | Read second novel. |
| 8-9 | Discussion of Novel. | Read second novel. |
| 10-11 | Return and discuss Theme VII. | Read second novel. |
| 13-14 | Continue discussion of novel. Assign Theme VIII, comparing both novels in one particular respect. | Read second novel. |
| 15-16 | Discussion of novel. | Prepare outline for theme. |
| 17-18 | Discusssion of novel. | Write Theme VIII (about 1,000 words) & submit outline. |
| 20-21 | Conclude novel. Discussion of both novels. | Free |
| 22 | Miscellaneous | Free |

Thanksgiving vacation

| | | |
|---|---|---|
| 27-28 | Schedule conferences. Review what students should have learned from McCrimmon. | Read RR. (Baldwin, Swift, Plato, Hutchins, or Hardwick). |
| 29-30 | Discussion of essay | Read RR. (Optional). |
| Dec 2 | Discussion of essay | Read RR. Alert students to in-class paper on essay. |
| 4-5 | In-class paper (Theme IX) | Read RR. Hemingway) |
| 6-7 | Discussion of Hemingway. | Read RR. (Cowley) |
| 8-9 | Return Theme IX. Discuss Cowley. | Free |
| 11-12 | Summerize course. Information about final examination. | |

SUGGESTIONS FOR A THEMATIC APPROACH TO LITERATURE - English 102

1. Rebellion of youth against old forms and authority.

Turgenev, Fathers and Sons
Joyce, Portrait of an Artist as a Young Man
Lermentov, A Hero of Our Time
Conrad, Youth
Victory
de Chateaubriand, Rene
Sophocles, Antigone

2. Existentialism. ( should be used only with class of good students)

May, Rollo. Man's Search for Himself
Dostoevsky, Notes from Underground *
Camus, The Stranger
The Myth of Sisyphus *
Sartre, Troubled Sleep
The Flies
Kafka, Penal Colony and Other Stories
Becket, Waiting for Godot

3. Human integrity and responsibility.

Osborne, John. Luther
Anouilh, Becket
O'Flaherty, The Informer
Sophocles, Antigone
de Saint-Exupery, Night Flight
Flight to Arras
Hesse, Steppenwolf
Tolstoi, Anna Karenina *
Shakespeare, Hamlet
Conrad, Lord Jim
Shaw, Saint Joan
Ibsen, The Master Builder
An Enemy of the People
Jorgenson, St. Francis of Assisi

4. Love and marriage in literature.

Ibsen, A Doll's House
Plutarch, On Love, the Family, and the Good Life
Tolstoi, Kreutzer Sonata
Shaw, Man and Superman
Austen, Emma
Pride and Prejudice *
Congreve, The Way of the World
Fielding, Tom Jones *
Dostoevsky, The Friend of the Family
Bronte, Wuthering Heights *
Shakespeare, The Taming of the Shrew

5. The hero in literature.

Conrad, Lord Jim
Sophocles, Oedipus Rex
Shakespeare, Hamlet
Macbeth
Camus, The Stranger
Sartre, The Flies
Fielding, Tom Jones *
Joseph Andrews
Ibsen, An Enemy of the People
The Master Builder
Bellow, Henderson the Rain King ***
Fitzgerald, The Great Gatsby ***
Hardy, Jude the Obscure

6. Fantasy in literature.

Swift, Gulliver's Travels
Huxley, Brave New World
Orwell, 1984
Voltaire, Candide
Tolkien, The Hobbit
Homer, The Odyssey
Lewis, Out of the Silent Planet

7. Racial relations in literature

Turnbull, Colin M., The Lonely African
Paton, Cry, the Beloved Country
Shakespeare, Othello
Conrad, Heart of Darkness
Faulkner, Intruder in the Dust ***

8. The writer as a social critic.

Arnold, Discourse in America
Civilization in the United States
Plato, The Republic
Snow, The Affair
Galsworthy, The Man of Property
Dickens, Bleak House *
Hardy, Return of the Native
Huxley, Brave New World
Brave New World Revisited
Orwell, The Animal Farm
1984
Gogol, Dead Souls
Chekhov, The Cherry Orchard
Gorky, The Lower Depths
Waugh, Brideshead Revisited
Dostoevski, Crime and Punishment
Frisch, Biedermann and the Firebugs
Moliere, Tartuffe
Romains, The Death of a Nobody

9. War in literature.

Shaw, The Devil's Disciple
Major Barbara
Koestler, Darkness at Noon
Homer, The Iliad
Sartre, Troubled Sleep
Wells, The War of the Worlds
Fedin, Cities and Years
O'Flaherty, The Informer
Remarque, All Quiet on the Western Front

* Because of length or difficulty treat as two works.

*** American works may be used if they have not been read by any of the students in English 101.

Selected from "SUGGESTED PAPERBACKS FOR ENGLISH 102 "

Paton, Alan
*Cry, the Beloved Country*

Remarque, Erich Maria
*All Quiet on the Western Front*

de Saint-Exupery, Antoine
*Night Flight*
*Flight to Arras*
*Wind, Sand and Stars*

Sartre, Jean Paul
*Troubled Sleep*
*The Reprieve*

Snow, C. P.
*Strangers and Brothers*
*The Affair*

Sophocles
*Oedipus Rex*
*Antigone*

Stein, Gertrude
*Three Lives*

Tolkien, J. R. R.
*The Hobbit*
*The Fellowship of the Ring*
*Two Towers*
*The Return of the King*

Tolstoi, Leo
*Anna Karenina* *
*Kreutzer Sonata*

Turgenev, Ivan
*Fathers and Sons*

Vergil
*Aeneid*

Voltaire
*Candide*

Waugh, Evelyn
*Brideshead Revisited*
*Vile Bodies*

Wells, H. G.
*The War of the Worlds*
*The Time Machine*

Woolf, Virginia
*The Lighthouse*

PLAYS

Anouilh, Jean
*Becket*

Becket, Samuel
*Waiting for Godot*

Brecht, Bertold
*The Good Woman of Setzuan*
*The Caucasian Chalk Circle*

Camus, Albert
*Caligula and Three Other Plays*

Chekhov, Anton
*The Cherry Orchard*
*Uncle Vanya*

Congreve, William
*The Way of the World*

Frisch, Max
*Biedermann and the Firebugs*

Ibsen, Henrik
*A Doll's House*
*The Master Builder*
*An Enemy of the People*

Ionesco, Eugene
*The Rhinoceros*

Jonson, Ben
*Volpone*

Moliere, Jean Baptiste
*The Misanthrope*
*Tartuffe*

Osborne, John
*Luther*

Romains, Jules
*The Death of a Nobody*

Sartre, Jean Paul
*The Flies*
*No Exit*
*Dirty Hands*

Shakespeare, William
*Hamlet*
*Othello*
*The Taming of the Shrew*
*Macbeth*

Shaw, George Bernard
*Man and Superman*
*Saint Joan*
*The Devil's Disciple*
*Major Barbara*

NON-FICTION

Arnold, Matthew
*Discourses in America*
*Civilisation in the United States*

Berne, Eric
*Games People Play*

Camus, Albert
*The Myth of Sisyphus*

Egner, (ed.)
*Bertrand Russell's Best*

Fromm, Erich
*May Man Prevail?*

Goodman, Paul
*Growing Up Absurd*

Huxley, Aldous
*Brave New World Revisited*

Huxley, Julian
*Man in the Modern World*

Jorgensen, Johannes
*St. Francis of Assisi*

Kazantzakis, Nicos
*The Greek Passion*

May, Rollo
*Man's Search for Himself*

Plato
*The Apology*
*The Republic*

Plutarch
*On Love, the Family, and the Good Life*

Riesmann, David
*Selected Essays from Individualism Reconsidered*

Tey, Josephine
*The Daughter of Time*

Turnbull, Colin M.
*The Lonely African*

Ward, Barbara
*The Rich Nations and the Poor Nations*
*Five Ideas that Change the World*

* Because of difficulty or length, the work should be treated as equal to two.

English Department
University of Kentucky

Spring Semester 1968
Freshman English

## English 102 -- Syllabus for Argument and Logic Section

| | | |
|---|---|---|
| 1 | Check roll carefully. Be sure students are signed up for your section. Introduction; description of course; theme assignment -- evaluation of 101 course, departmental final, or first semester of college. | Prepare sentence outline for in-class paper. |
| 2 | In-class paper | Review McCrimmon, Ch. 4 |
| 3 | Discuss outlining; read several student papers aloud & have class try to outline them. Discuss standards. | Read McCrimmon, 326-340 |
| 4 | Return & discuss papers; McCrimmon assgmt. | Read McCrimmon, 341-362 |
| 5 | Discuss McCrimmon; work exercises. | Read Modes of Argument Introduction, pp 7-18 |
| 6 | Finish McCrimmon discussion; lecture on definition -- (Good reference -- Bilshy, Patterns of Argument). | First essay in Modes Of Argument |
| 7 | Discuss essay as a form of definition | Out-of-class paper; an extended definition 300-500 words |
| 8 | Lecture on form of the modern argument. Discuss guide at the back of Beardsley's text. | Read "A Modest Proposal" and "Let's Keep Christmas Commercial." Have students look for newspaper editorial or letter to the editor for arguments based on logic -- sound or unsound. |
| 9 | Using Beardsley's suggestions, discuss the two essays -- noting particularly any difference in form from the classical to modern. | "The School Segregation Decision of 1954." |
| 10 | Discuss essay, following Beardsley's suggestions at the end. | Alert students to bring in editorials asked for previously. |

| | | |
|---|---|---|
| 11 | Provide an editorial or reader letter to be discussed in class. | Prepare sentence outline for a 500-600 word argument as in-class theme. |
| 12 | In-class theme | |

English Department
University of Kentucky

January, 1968
Freshman English

## The Research Paper - Eng. 102

| Class Period | Class Work | Assignment |
|---|---|---|
| | | Read McCrimmon, pp. 236-250. |
| 1. | Review of chapter | " " , pp. 251-263. |
| 2. | Review of assignment; work out exercise pp. 261-2 in class. | Bibliographical assignment. Read McCrimmon, 263-280. |
| 3. | Review McCrimmon. Stress use of summary in note-taking. Work exercise p. 269; practice writing footnotes. | Read McCrimmon, 281-325. |
| 4. | Review sample research paper in McCrimmon. See exercise, pp. 279-80. | Assignment in Casebook. |
| 5. | Discuss use and form of quotations, ways to merge them into text. Also use of ellipsis, brackets, capitalization of titles. | Continue reading in Casebook. |
| 6. | Discuss casebook; writing of summary | Write summary of Casebook selection. |
| 7. | Discuss introduction to paper | Write preliminary outline with thesis. |
| 8. | Write introduction; in-class theme. (Instructor checks & returns outlines) | Complete Casebook. Write note cards. |
| 9. | Writing laboratory: students write draft in class. | Complete first draft. |
| 10. | Discussion of student problems. | Complete paper. |

---

### A Few Suggestions

1. Do not require students to type their papers. If they type, they will do so; if they don't and you insist on typed papers, the students will pay a professional typist to do the work and to make all corrections, footnotes, etc.
2. Follow footnote and bibliography form in McCrimmon but make students aware that there are other acceptable forms that may be required in writing other term papers. What is important is to follow precisely whatever form is prescribed.
3. Students should realize that the research paper requires them to follow a series of steps. They should learn how to work steadily on the paper instead of leaving everything for the last minute.
4. Length of paper: 1,500 - 2,500 words. Try to make this writing assignment interesting and challenging instead of having it develop into the usual tortuous ordeal.
5. Insist that the paper be well written. Although the student has used sources, the paper is his work, and should be written in his words. Like all his papers, this one should be interesting, clear, correct, and effective.

UNIVERSITY OF KENTUCKY
Lexington, Kentucky 40506

The following innovations have been introduced:

1. Departmental Final Examination: all students are required to take the departmental final examination at the end of the first semester's course. Those receiving an E receive this grade for the course unless the student's instructor appeals for a review of the final and all written work. One other matter about the departmental final: it is graded by someone other than the student's regular teacher. In addition, experienced staff members grade the papers of students taught by graduate students who are teaching for the first time.

2. Student Profile Forms: all students have at least three conferences with their instructors. At the end of each conference, the instructor completes a student profile form to indicate the student's weaknesses and to make certain that at least some of the conference time is devoted to a review of the student's writing.

3. Statement of Standards: this statement has been developed to promote some uniformity in grading. In addition, next year I plan to circulate a theme every week and to follow it several days later with a detailed analysis and evaluation of it.

4. Next fall I will begin a team teaching television experiment in Freshman English. During the summer I plan to make a series of fifteen minute video tapes and to write teachers' guides for them. This material will be used by graduate assistants, who will follow my television presentation with a thirty-five minute planned discussion of the points made.

## APPENDIX C

A STATEMENT OF PLAGIARISM

All academic work submitted by a student to his instructor or other academic supervisor is assumed to be the result of his own thought, research, or self-expression. When a student submits work purporting to be his own, but which in any way borrows ideas, organization, wording, or anything else from some other source without appropriate acknowledgment of that fact, the student is guilty of plagiarism.

Plagiarism may take many forms. The most flagrant form of plagiarism consists in reproducing someone else's work, whether that be a published article or chapter out of a book, a friend's paper in another class or school, or an old essay in some file. Also serious is the practice of employing or even allowing another person to alter or revise work which a student submits as his own, whoever that other person may be--friend, relative, roommate, professional typist, tutor, or anyone else. Students may, of course, discuss assignments among themselves or with an instructor or a tutor; but when the actual work is done it must be done by the student, and the student alone.

Similarly, when the student's assignment involves research in outside sources of information, whatever they may be, he must be careful to acknowledge exactly what, where, and how he has employed them. If he uses words of someone else, he must put quotation marks around the passage in question, and add some appropriate indication of its origin. Simply changing a word or two here and there, while leaving the organization, content, and phraseology substantially intact and unquoted, is plagiaristic. Reproducing the uniquely individual organization or ideas of another piece of work without acknowledgment of that fact also constitutes plagiarism, wherever and however this may be done.

It ought to be understood, however, that nothing in these guidelines is designed to discourage independent, creative research or the free expression of ideas. Nor are these guidelines calculated to apply to those ideas which are so generally and freely circulated as to be part of the public domain. On the contrary, they are drawn to help students observe the amenities which govern the formal transmission of ideas first encountered by a student in the process of responding to an assignment.

It ought also to be understood that these guidelines apply equally to student academic work of all kinds, and not only to written work. In any case in which a student feels unsure about a question of plagiarism involving his work, he is obligated to consult his instructor on the matter before submitting it.

English Department — University of Kentucky

FRESHMAN ENGLISH REPORT
(Please type)

Name _____ Semester _____ 19___

Course _____ Section _____ Room _____ Days _____ Hours _____

| I. Subjects of Papers Assigned: | Estimated Words | In/Out Class |
|---|---|---|
| 1. _____ | _____ | _____ |
| 2. _____ | _____ | _____ |
| 3. _____ | _____ | _____ |
| 4. _____ | _____ | _____ |
| 5. _____ | _____ | _____ |
| 6. _____ | _____ | _____ |
| 7. _____ | _____ | _____ |
| 8. _____ | _____ | _____ |
| 9. _____ | _____ | _____ |
| 10. _____ | _____ | _____ |
| 11. _____ | _____ | _____ |

II. Supplementary Reading Assigned (Novels, Plays, Nonfiction):

1. _____ 4. _____
2. _____ 5. _____
3. _____

III. Conferences Held (approximate dates):

1. _____ 3. _____
2. _____ 4. _____

IV. Chapters Assigned and Taught in McCrimmon (use numbers):

_____

English Department
University of Kentucky



Form 91867 A

# STUDENT WRITING PROFILE

Student's Name _____ Campus Address _____

Campus Phone No. _____ Instructor _____ Section _____

Second Semester Address _____ Phone No. _____

Second Semester's Instructor _____ Class _____ Section _____

First Semester Grade: _____

| | First Semester | Second Semester |
|---|---|---|
| I. Organization | | |
| A. Written on assigned subject | | |
| B. Limited the subject | | |
| C. Clear thesis, logically dev. | | |
| D. Unified paper | | |
| E. Transitions | | |
| F. Complete, unified, orderly, coherent paragraphs | | |
| II. Support of Generalizations | | |
| A. Sufficient use of details | | |
| B. Appropriate selection of details | | |
| C. Effectiveness of details | | |
| III. Mechanics - Usage | | |
| A. Spelling | | |
| B. Punctuation | | |
| C. Other (specify) | | |
| D. Sentence faults | | |
| E. Errors in agreement | | |
| F. Errors in case | | |
| G. Ambiguities | | |
| IV. Content | | |
| A. Interesting, fresh, original | | |
| B. Mature judgment, insight | | |
| C. Good sense | | |
| D. Logical conclusions | | |
| V. Diction | | |
| A. Vocabulary level | | |
| B. Concrete language | | |
| C. Appropriate language | | |
| VI. Style | | |
| A. Conciseness | | |
| B. Variety - sentence length type | | |
| C. Use of active voice | | |
| D. Subordination | | |
| E. Parallelism | | |
| F. Tone | | |

Explanation: X = weakness E = serious weakness
Additional comments may be written on the other side.

OHIO STATE UNIVERSITY

Columbus

# ENGLISH 101

## Composition and Reading (first quarter)

### TEXTBOOKS

(1) One of the four authorized desk dictionaries:
   (a) Webster's New World Dictionary
   (b) Merriam-Webster's Seventh New Collegiate Dictionary
   (c) The American College Dictionary
   (d) Funk and Wagnall's Standard College Dictionary

(2) Robert M. Gorrell and Charlton Laird, Modern English Handbook, Fourth Edition, (Prentice-Hall, 1967). (M&H)

(3) John E. Jordan, Using Rhetoric (Harper & Row, 1965) (Jordan)

(4) Randall E. Decker, Patterns of Exposition (Little, Brown, 1966). (Decker)

(5) A Theme Folder (this ten-cent folder can be bought at any of the bookstores).

### OBJECTIVES OF THE COURSE

The primary purpose of English 101 is to improve the students' skill in writing expository prose; the secondary--and ancillary--purpose of the course is to improve the students' skill in reading. This statement of objectives suggests that we regard English 101 as a "skills course," a "service course." In a very real sense, English 101 is that kind of course; the English Department is responding to the plea from parents, from the business community, and from the various colleges that we teach students how to write. But perhaps we can take a larger, a nobler view of our function. By teaching students "how to write," we are also making a contribution to their liberal education. The ability to articulate one's thoughts on paper in an orderly, coherent, lucid, graceful fashion has traditionally been looked upon as one of the marks of the educated man. Rhetoric as it was taught by the Greek, Roman, medieval, and Renaissance schoolmasters was one of the liberal arts, a discipline that "humanized" and perfected the educated man. We can best realize this larger objective by teaching our students how to think, how to order their thoughts, and how to express their thoughts—by training them in the ancient arts of inventio, dispositio, and elocutio.

If we are to achieve this nobler objective in English 101, we must be concerned with something more than just bringing our students to a level of minimal correctness in matters of spelling, grammar, usage, punctuation, and mechanics. This is not to say that in grading papers we should overlook errors in spelling, syntax, and diction; we should score those errors, and in assigning a grade to a paper, we should take into consideration the student's competence in the "fundamental decencies." After twelve years of schooling, students should have acquired this mastery of fundamentals, but anyone who has taught a college freshman-class knows that some students have not. Some of those students can be helped to remedy their deficiencies simply by being referred to the appropriate sections of a handbook; others will need the additional help of private conferences. Occasionally, when the instructor finds that a number of his students are making the same

kind of error in grammar or punctuation or mechanics, he may want to devote a class-period or part of one to such matters. Considering the gradually improving quality of incoming freshmen, this kind of help—referring the students to the handbook, giving them private conferences, and devoting an occasional classroom lecture to fundamentals—is all that we can reasonably be expected to give.

The special province of English 101 is expository writing—that mode of discourse which seeks to explain, to inform. Exposition is one of the forms of discourse that the student is frequently exposed to and commonly asked to write—in textbooks, essay examinations, classroom lectures, the news section of the daily paper, how-to-do books, instruction sheets, etc. Many of the rhetorical principles that govern effective expository writing also inform the other modes of discourse—argumentation, description, and narration. English 102 attempts to build on the skills acquired in English 101 by introducing the student to those rhetorical strategies that produce good argumentative and persuasive prose. English 103 uses literature—poetry, drama, and the short story—as a basis for further exercise in expository and argumentative writing. English 101 lays the foundation for all the exercises in composition that the student does in the three quarters of the freshman course.

## TEXTBOOKS

Gorrell and Laird's Modern English Handbook (Fourth Edition) is a rhetoric handbook. Since MEH is the basic textbook for all three quarters of the freshman course, students should be urged not to sell this textbook at the end of the quarter. Besides providing rhetorical principles that the student can apply to the reading and writing he does in the course, MEH serves as a handy reference text for matters of grammar, usage, punctuation, and mechanics.

Jordan's Using Rhetoric is a soundly conceived and charmingly written rhetoric text. The instruction it gives about the planning, organizing, and writing of a theme will ground the student in techniques that will be useful to him in any kind of writing he may be called on to do in college and in later life.

Decker's Patterns of Exposition is an anthology of expository prose, providing subject-matter and models for the themes the students will write. The headnotes to each section and the critical apparatus that accompanies each essay help both teacher and student to probe the essays profitably.

In many ways, the most valuable text that we require the student to buy is the dictionary. But teachers will have to be fervent salesmen of the dictionary. For some strange reason, students will not balk at having to buy textbooks which most of them will sell ten minutes after finishing the course; but they have to be urged, even coerced, to buy the most valuable reference tool that is available to them in college. Teachers must "sell" the dictionary to them. (Here is your chance to exercise all your powers of rhetoric.) In order to induce more students to buy a good desk dictionary early in their college career, we are devoting the second class of the quarter and the first two writing assignments to the dictionary. Sell the word—hoard.

During the quarter, the student will write a minimum of five paragraphs (150-200 words), four full-fledged expository themes (500-600 words), and an in-class theme (500-600 words) during the two-hour final examination. Because English 101 is primarily a writing course, the grades on the written assignments should carry the principal weight in determining the student's final grade in the course. But the grades on themes should not be the sole determinant of the final grade; his participation in classroom discussions, his grades on reading quizzes, the conscientiousness with which he does his revisions should all play a part in determining his final grade.

The student should be required to do some kind of revision of all his written work, except (because of lack of time) the five paragraphs and the final in-class theme. Teachers may set their own policy on revisions, but some kind of revision should be required and teachers should read the revisions. Some teachers require their students to rewrite the entire theme in the light of the general comment and the marginal comments. Other teachers require their students to rewrite only those sentences or passages which have been marked in the manuscript. Some teachers allow their students the option—and there is considerable pedagogical merit to this practice—of rewriting the theme for an additional grade or an improved grade. But to merit an additional or an improved grade, the second effort must represent a genuine reworking of the theme, not just patchwork. The revisions should be returned to the student, if not with a grade, at least with some indication that his work has been reviewed and recorded.

## READING AND QUIZZES

In view of the objectives of English 101, we can justify our reading assignments on a number of counts: (1) We want to give our students practice in reading on an adult level; (2) We want to provide them with a stock of ideas for classroom discussions and for their writing assignments; (3) We want to supplement our classroom lectures with the instruction in rhetorical principles that the textbooks provide; (4) We want to provide them with models for their writing assignments.

Since teachers have to assign more reading than can possibly be dealt with in the classroom, they can ensure that their students do the reading assigned by giving frequent, even daily, quizzes. Frequent, short quizzes that take up no more than five or ten minutes of a class-period accomplish this purpose much better than weekly or bi-weekly quizzes over a lot of reading matter. The Teacher's Manual for Patterns of Exposition provides models for the kind of fill-in and multiple-choice questions that teachers can devise for the reading assignments in the other texts. It is suggested that teachers assign one letter-grade for all the quizzes given during the quarter and that this letter-grade carry as much weight as a grade on a theme. However, teachers cannot justify putting that much weight on the quizzes if they give only a half dozen or so quizzes during the quarter.

The Daily Assignments part of this Syllabus indicates the reading assignments from the various textbooks prescribed for the course. Although teachers may want to spend some classes elucidating and elaborating on the theoretical matters in M&H and in Jordan, the main focus of attention in the classroom will probably be the essays in Decker's Patterns of Exposition or dittoed samples of the students'

writing. Teachers should make every effort, however, to relate the current discussions in MEH and in Jordan to the essay being discussed; and they should also make an effort to relate their analyses of the essays in Decker to the next writing assignment they are going to make.

TEACHERS MAY NOT REQUIRE THEIR STUDENTS TO BUY OR READ ANY OTHER TEXTS WITHOUT SECURING THE EXPRESS PERMISSION OF THE DIRECTOR OF THE COURSE.

## CONFERENCES

Teachers should schedule a number of staggered office-hours for private conferences with their students. If those office-hours conflict with the class-schedules of some of the students, teachers should invite those students to arrange for other times. Teachers should make every effort to keep their scheduled office-hours; nothing is so frustrating to a student as to go to the teacher's office at a scheduled time and not find the teacher in. If teachers foresee that they cannot keep their office-hours on some day, they should have the courtesy to announce in class that they will not be in their office at such-and-such a time.

Students should be encouraged to see their teacher early in the quarter if they are having special problems. If students delay coming to their teacher for special help until the last two weeks of the quarter, there is usually very little that a teacher can do at that point to help them. The disposition and accessibility of the teacher can do much to encourage students to come in for extra help.

# DAILY ASSIGNMENTS

## PREFACE

Normally, in the ten-week quarter, teachers of MWF sections will meet their students 30 times (often in the Autumn Quarter, 31 times), and teachers of TTh sections will meet their students 20 times. This schedule of daily assignments is set up for MWF sections. Teachers of TTh sections will have to make their own adjustments in apportioning the assignments for their twenty meetings with their students. Since the quarter sometimes starts on a Monday (as in the Summer, 1967 quarter), sometimes on Tuesday (as in the Spring, 1968 quarter), sometimes on Wednesday (as in the Autumn, 1967 and the Winter, 1968 quarters), this schedule is set up according to 1st meeting, 2nd meeting, etc., instead of according to the days of the week. At thebeginning of each quarter, teachers will be given a printed sheet which specifies the day and date of 1st meeting, 2nd meeting, etc. Teachers can then transfer these dates to the margins of the Syllabus.

Teachers are urged to follow the Syllabus quite closely, at least until they have taught the course once or twice. THE SYLLABUS FREQUENTLY SUGGESTS MATTER THAT MIGHT BE TAUGHT ON A PARTICULAR DAY, BUT ALL TEACHERS SHOULD FEEL FREE TO IGNORE THESE SUGGESTIONS, IF THEY DECIDE THAT THE CLASS-PERIOD CAN BE MORE PROFITABLY SPENT ON OTHER MATTERS. Teachers may find that some matter needs to be repeated and reinforced or that some matter scheduled for later in the quarter needs to be taken up earlier or that it would be more profitable to spend the class-period considering dittoed samples of student writing. The important thing is that teachers make an effort to integrate the reading that the students have done in the three textbooks with what is the main objective in the course, time spent in discussing particular student problems has priority over anything suggested in the Syllabus.

Writing Assignments are designated in the schedule, but teachers might want to have an overview of these assignments for the quarter:

> During the first two weeks of the quarter (the first 5 or 6 classes), the students are to write a minimum of five paragraphs (150-200 words). Paragraphs No. 4 and No. 5 should be written <u>in class</u> on the same day. Teachers should try to get these paragraphs back to the student at the next class but certainly <u>no later than two classes after they are due</u>. With such a tight schedule of writing and grading, there will probably not be time for revised versions of these paragraphs to be submitted (but teachers may determine their own policy on revisions of paragraphs). The grades on these five (or more) paragraphs are to be averaged out and a single letter-grade recorded for these paragraph exercises, and this letter-grade is to carry as much weight as the grades on full-fledged themes. Teachers who see some advantage to getting a full-fledged theme from their students before dealing with paragraphs may reverse the order, assigning Theme No. 1 at the 2nd meeting of class, having the theme come in at the 3rd or 4th meeting, and getting it back no later than the end of the second week. They can deal then with the five paragraphs in the 3rd and 4th weeks of the quarter. New Teachers, however, are urged to observe the schedule set forth in the Syllabus.

(Teachers of TTh sections should use this schedule of MWF writing assignments to guide them in scheduling their writing assignments.)

| | | | |
|---|---|---|---|
| 1st | | 16th | Revision of #2 due |
| 2nd | | 17th | |
| 3rd | (Five paragraphs to be | 18th | Return Theme #3 |
| 4th | written during first | 19th | Assign Theme #4 |
| 5th | six classes) | 20th | Revision of #3 due |
| 6th | | 21st | Theme #4 (in class) |
| 7th | Assign Theme #2 | 22nd | Assign Theme #5 |
| 8th | Return para. #4 and #5 | 23rd | |
| 9th | | 24th | Return #4 |
| 10th | Theme #2 due | 25th | Theme #5 due |
| 11th | | 26th | Revision of #4 due |
| 12th | Assign Theme #3 | 27th | |
| 13th | Return Theme #2 | 28th | Return #5 |
| 14th | | 29th | |
| 15th | Theme #3 due | 30th | Hand in Theme Folders |

Theme #6 to be written during final examination.

1st First meeting with class (the class is to be kept for the full forty-eight minutes; TTH sections are to be kept at least fifty minutes).

Have the students fill out class cards. While the students are doing this, you should review their IBM schedule cards to make sure that all the students in your section are scheduled for English 101 at that hour and day. (If you should discover a discrepancy, return the schedule card to the student and send him immediately to Denney 407 to be rescheduled.) Call out the name of each student, and exchange his IBM schedule card for the class card he has filled out. Do not accept a class card from any student for whom you do not have a schedule card.

Spend the rest of the class-period discussing such matters as the following:

(1) Write your name and office-number on the board (tell them you will announce your office-hours later).
(2) Write the titles of textbooks on the board. To prevent students from buying the wrong texts or outdated editions, you should bring copies of the texts to class and hold them up for the students to see.
(3) Be fervent salesmen for the dictionary.
(4) Read to the students the statements printed on the inside of the Theme Folder, especially the policy on absences (the sixth absence in a MWF class or the fourth absence in a TTh class makes the student liable to a failing grade in the course) and the policy on plagiarism (a proven case of plagiarism may result in a failing grade not only on that theme but in the course). Since there will be some shifting of students during the first week of the quarter, you would do well to repeat these policies later.

(continued next page)

## EMENDATIONS OF THE ENGLISH 101 SYLLABUS

Because the tight scheduling of the five paragraph exercises during the first two weeks of the quarter imposed a heavy burden on the teachers, the number of paragraph exercises has been reduced from <u>five</u> to <u>four</u> and the spacing of the assignments has been changed.

Note that under this new schedule only the <u>first</u> paragraph has to be returned to the student at the very next class after it is due.

Note too that paragraphs #2 and #3 are due at the same time, but under this schedule these two paragraphs are written outside of class instead of during the class period. For this joint exercise students may be asked to develop two different topics or topic sentences or to develop two related paragraphs--for instance, two sequential paragraphs as they might appear somewhere in a full-fledged theme.

Note that under this schedule all paragraphs are returned to the student <u>before</u> the next one is due--so that he can profit from your corrections and comments.

NEW SCHEDULING OF PARAGRAPH ASSIGNMENTS (MWF Schedule):

| | |
|---|---|
| 1st | Assign para. #1 |
| 2nd | Para. #1 due<br>Assign para. #2 and para. #3 |
| 3rd | Return para. #1 |
| 4th | Para. #2 and Para. #3 due |
| 5th | Assign para. #4 (to be written in class on 7th day) |
| 6th | Return para. #2 and para. #3 |
| 7th | Para. #4 due (written in class) |
| 8th | Assign Theme #2 |
| 9th | Return para. #4 |
| 10th | Theme #2 due (the first full-fledged theme of the quarter) |

The remaining theme-assignments are to follow the schedule set up on p. 6 of the Syllabus.

ADD THIS TO THE READING ASSIGNMENT MADE ON THE 5th DAY OF CLASS:

<u>MEH:</u> Chapter 4, "Adequate Development," pp. 52-64.

(When you have made these corrections in the body of the Syllabus, you may remove this sheet.)

(5) Discuss the nature and scope of the course—mainly a course in expository writing, number of themes, revisions, reading assignments and quizzes, policy on late themes, private conferences.
(6) Point out correction symbols you will use in grading papers. (see Section 28 in MEH, pp. 579-584 and front and back endpages of MEH).

Tell the students to bring their dictionary to the next class.

Assign: MEH, "Language, the Means of Being Human," pp. 350-366.
Jordan: "Rhetoric and Diction: Meaning Through Words," pp. 175-189

Immediately after class, alphabetize your class cards, fill out the red card, secure the bundle of cards with a rubber band, and bring the cards to Denney 407 so that a class-list can be typed up from the cards. Report the number of students to the person in charge of Room 407.

2nd Dictionary familiarization.

Spend the class-period going through the dictionary with the students, pointing out to them the many kinds of reference material that the dictionary contains. For instance, you might take one or two words (e.g. remember) and point out the many kinds of information supplied (spelling, hyphenation, pronunciation, inflected forms, part-of-speech labels, variety and order of meanings, synonyms and antonyms, idiomatic phrases(e.g. get).

Assign for the next class paragraph #1 (150-200 words) on some aspect of the dictionary. You might, for instance, dictate a topic sentence that you want them to develop (e.g. A good desk dictionary provides a surprising variety of information about words). Choose some topic or topic sentence which will require the student to use his dictionary for evidence.

Assign: MEH, "Unity; The Topic Sentence," pp 19-37

3rd Collect Paragraph #1

You might spend this class period reading some of the paragraphs aloud, commenting on the diction (pointing out how recourse to the dictionary can enrich one's vocabulary and prevent misuse of words) or on the strengths and weaknesses of these paragraphs as units of discourse.

Assign for next class paragraph #2 (150-200 words), preferably on a topic or topic sentence related to the dictionary.

Assign: Jordan, "Rhetoric and Relationship: The Province of the Paragraph," pp 120-146
MEH, "Paragraph Patterns," pp. 38-51

4th Collect paragraph #2. Return paragraph #1.

Analyze, for unity, some of the paragraphs included in the units from MEH or Jordan assigned for today, or you may want to ditto some of the paragraphs written by the students and analyze those for unity.

Assign for next class paragraph #3 (150-200 words), in which the students concentrate on unity. You may want to make use of the topic sentences listed in MEH, p. 37.

Assign: MEH, "Coherence and Continuity," pp. 70-87

5th Return paragraph #2. Collect paragraph #3.

Analyze, for patterns and/or adequate development, paragraphs in Jordan, or in MEH or paragraphs submitted by the students.

Tell the students that at the next class they will write, in class, two paragraphs (#4 and #5) on some topic or topic sentence based on the following reading assignment.

Assign: Decker, one or more of the three essays in Chapter 1, "Illustrating Ideas by Example," pp. 1-23.

6th Return paragraph #3.

Spend the first 5-10 minutes of the class discussing the merits and shortcomings of the paragraphs submitted so far.

During the last 40-45 minutes of the class, the students are to write paragraphs #4 and #5 based on the reading assignment in Decker, pp. 1-23. These paragraphs could take the form of an essay-examination (see Jordan, "Writing Examinations and Theme," 211-216). The students assigned in Decker, which are to be answered in two separate paragraphs, notable for their unity, coherence, and adequate development. Or they can be asked to develop two topic sentences based on the assignment in Decker.

Assign: Jordan, "Rhetoric, Grammar, Usage," pp. 1-17.
Jordan, "Rhetoric and the Self," pp. 18-35.

7th Assign Theme #2. This, the first full-fledged theme that the students are asked to write, is to be some kind of expository theme (500-600 words). You might use the Writing Suggestions in Decker, p. 23 and p. 46. (In connection with a theme of classification, refer the student to MEH, "Analysis and Classification," pp. 90-100.)

Spend the class-period discussing student paragraphs or discussing essays in Decker, pp. 1-23 or discussing the two chapters read for today in Jordan, pp. 1-17 and pp. 18-35.

Assign: MEH, "The Topic: the Main Idea," pp. 3-18.
Jordan, "Rhetoric and Knowledge: Getting a Subject," pp. 36-54.

8th Return paragraphs #4 and 5.

Using the instruction provided in the assignments for today from MEH and Jordan, prepare the students for the writing of Theme #2, Jordan, for instance, presents a step-by-step procedure for preparing to write a theme (see pp. 36-54). You might take the subject you assigned for Theme #2 and do with it what Jordan does with the subject of Censorship (pp. 40-41). Then you might lead the students on to limiting the subject (Jordan, 43-46 and MEH, 6-8) and then to formulating a thesis sentence (Jordan, 46-52 and MEH, 8-12).

Assign: Decker, one or more of the three essays in Chapter 2, "Analyzing a Subject by Classification," 25-48.
MEH, "Transitions, Introductions, Conclusions,"121-139.

9th Continue the preparation for Theme #2 begun last class or prepare the students for Theme #2 by studying one of the essays assigned for today from Decker, 25-48.

BY THE TIME THE STUDENTS HAVE WRITTEN FIVE PARAGRAPHS, THEY MAY BE EXHIBITING SOME DEFICIENCES IN THEIR KNOWLEDGE OF PUNCTUATION AND MECHANICS. IN THAT CASE, YOU MIGHT ASSIGN THEM TO STUDY PERTINENT SECTIONS OF CHAPTERS 25 AND 26 IN MEH, pp. 467-530. IF PROPER PUNCTUATION AND MECHANICS BECOME A PREVALENT PROBLEM, EITHER NOW OR LATER, YOU MIGHT SPEND ONE OR TWO CLASSES ON THESE MATTERS. THE BEST WAY TO HANDLE THIS PROBLEMS IS TO DITTO EXTRACTS FROM STUDENT WRITING AND HAVE THE STUDENTS CORRECT THE PUNCTUATION AND MECHANICS IN CLASS AND CITE THE RULE FROM MEH THAT APPLIED IN THAT CASE.

10th Theme #2 due.

Analyze one or more of the essays from Decker, 25-48.

Assign: Decker, one or more of the three essays in Chapter 3, "Explaining by Means of Comparison and Contrast," 49-70.
Jordan, "Rhetoric and the Reader," 55-75.

11th Analyze one or more of the essays from Decker, 49-70, bringing to bear rhetorical principles studied in Jordan and MEH, --e.g. Rhetoric and the Self, Rhetoric and the Reader, the Topic, the Thesis, Introductions, Transitions, and Conclusions.

Assign: MEH, "Organization; the Outline, " 101-120.
Jordan, "Rhetoric and Structure: the Outline and Its Uses," 105-119.

12th **Assign Theme #3. (Devise your own theme topic for this expository theme, or consult Writing Suggestions in Decker, p. 70 and p. 94.**

Analyze the organization of one of the essays from Decker, 49-70. You might lead the students to propose an outline for the essay. You can write the outline on the board as the students propose the parts. e.g. Introduction: how many paragraphs? (all para-

graphs in Decker are numbered); what is the author doing in the Introduction?
I: Propose a topic-heading for this section; how many paragraphs
II: Propose a topic-heading for this section; how many paragraphs?

Assign: Decker, one or more essays in Chapter 4, "Using Analogy as an Expository Device," pp. 71-94.

13th Return theme #2. (Give directions about Revision of all themes this quarter. Refer students to MEH, "Revising and Correcting the Theme," pp. 147-174.)

Analyze essays from Decker, pp. 71-94, perhaps in preparation for the kind of theme you have asked for in #3.

Assign: Jordan, "Rhetoric and Emphasis: Differences in Sentences," pp. 147-174.

14th Analyze essays from Decker, pp. 71-94.

15th Theme #3 due.

Analyze essays from Decker, pp. 71-94. You might analyze the sentence-structure of one of these essays, in the light of the discussions of the sentence in the recently assigned sections in Jordan (147-174) and in MEH, (191-224).

Assign: MEH, "The Kernel Sentence," pp. 191-205
MEH, "Predication," pp. 206-224.

16th Revision of #2 due.

Analyze essays in Decker, pp. 95-120.

Assign: Decker, one or more of the essays in Chapter 5, "Explaining through Process Analysis," 95-120.

17th Analyze essays in Decker, pp. 95-120.

Assign: MEH, "Variations in Patterns; Expletive, Passive," pp. 225-235.
MEH, "Coordination and Parellelism," pp. 235-250.

18th Return Theme #3.

Analyze essays in Decker, pp. 95-120. By now the students have read enough about the rhetoric of the sentence in MEH and in Jordan that they should be able to start analyzing the sentence-structure and the style of some of the essays.

Assign: Decker, one or more of the three essays in Chapter 6, "Analyzing Cause and Effect Relationships," pp. 121-150
MEH, "Subordination; Modification," pp. 251-276.

19th Assign Theme #4

Since the students have only fifty minutes in which to write this theme, they should be given at least a general idea of the topic they will be asked to write on. They may not bring to class any part of the theme already written out; the theme they turn in must be written during the forty-eight minutes of the class period.

Analyze essays in Decker, pp. 121-150.

Assign: M&H, "Coherence within Sentences: Function Words, Reference, Agreement," pp. 277-305.

20th Revision of #3 due.

Analyze essays in Decker, pp. 121-150. If the essays in this section are to serve as a model for Theme #4, you might study them with that end in view.

21st Theme #4 (written in class)

Assign: M&H, "Emphasis and Style," pp. 309-325.
M&H, "Point of View, Tone, and Style," pp. 326-347.

22nd Assign Them #5. (Devise your own theme topics, or consult Writing Suggestions in Decker, p. 120 and p.150.)

Analyze essays in Decker, pp. 121-150.

Assign: Decker, one or more of the three essays in Chapter 7, "Using Definition to Help Explain," 151-181.

23rd Analyze essays in Decker, pp. 151-181

Assign: Jordan, "Rhetoric and Diction: Qualities of Words," pp. 190-210
M&H, "Vocabulary, Meaning, Word Choice," pp. 367-396.

24th Return Theme #4.

Analyze essays in Decker, pp. 151-181, or discuss Theme #4.

25th Theme #5 due.

Assign: Decker, one or more of the three essays in Chapter 8, "Reasoning by Use of Induction and Deduction," pp. 183-208.

26th Revision of Theme #4 due.

Analyze essays in Decker, pp. 183-208.

Assign: Decker, one or more of the three essays in Chapter 9, "Explaining with the Help of Description," 209-234.

27th Analyze essays in Decker, pp. 209-234.

28th Return Theme #5.

Announce at least the general topic for the theme to be written during the two-hour final examination.

At every class during the final week of the quarter, the teacher should write on the board the date, the time, and the place for the final examination. (Teachers must give their final examination at the date and time specified on the dittoed examination schedule that the Director will publish.)

Analyze essays in Decker, pp. 209-234 or spend time on writing problems that still need attention.

Assign: Decker, one or more of the three essays in Chapter 10, "Using Narration as an Expository Technique," pp. 235-265.

29th Analyze essays in Decker, pp. 235-265 or prepare students for the final in-class theme or deal with writing problems that still need attention.

30th Theme Folders due (the folder should contain all the paragraphs and themes and revisions the student wrote during the quarter).

Deal with whatever matters seem to need attention.

31st N.B. In any quarter in which there are thirty-one class-periods scheduled, the teacher will meet this thirty-first class.

THE FINAL CLASS, WHETHER IT IS THE 30th OR THE 31st MEETING, SHOULD BE KEPT FOR THE FULL PERIOD.

## ENGLISH 102

## Composition and Reading (second quarter)

### TEXTBOOKS

(1) One of the four authorized desk dictionaries:

(a) Webster's New World Dictionary
(b) Merriam-Webster's Seventh New Collegiate Dictionary
(c) The American College Dictionary
(d) Funk and Wagnall's Standard College Dictionary

(2) Robert M. Gorrell and Charlton Laird, Modern English Handbook, Fourth Edition (Prentice-Hall, 1967). (MEH)

(3) Harold C. Martin and Richard M. Ohmann, The Logic and Rhetoric of Exposition, Revised Edition (Holt, Rinehart, and Winston, 1963). (LAROX)

(4) Morris Freedman and Paul B. Davis, Contemporary Controversy (Scribner's, 1966). (CC)

(5) A Theme Folder (this ten-cent folder can be bought at any of the bookstores).

### OBJECTIVES OF THE COURSE

The primary purpose of English 102 is to improve the students' skill in writing argumentative and persuasive prose; the secondary—and ancillary—purpose is to improve the students' skill in reading and evaluating such prose. The course builds on the skills taught in English 101—writing and reading expository prose. The student is expected to come to English 102 with some mastery of sentence structure, paragraphing, organization, grammar, usage, punctuation, and mechanics. Building on this foundation, this course seeks to increase the students' efficiency in handling argumentative and persuasive discourse, the kind of discourse that they will be most often exposed to in later life and that they will most often be called upon to write, if they write at all. In a broad sense, all verbal communication may be looked upon as basically persuasive. As Martin and Ohmann say (p. 128), "Although a communication may be apparently only explanatory or descriptive in purpose, it is at the same time an attempt to lead others to see or understand something as the writer sees or understands it." If this is so, many of the techniques and strategies the students learned in dealing with expository prose in English 101 can be brought to bear in reading and writing the kind of argumentative prose that is the special province of this course.

As Martin and Ohmann say in their Introduction (p. 5), "This book is built on the premise that writing is a way of coming to know as well as a way of communicating what is known." Consequently, as they go on to say, "students who are intent on improving their writing will generally achieve success most rapidly if they begin with some analysis of the process of coming to know and then move on to study and practice

of the means by which we express what we know." What Martin and Ohmann are saying here is what the ancient rhetoricians preached: that the process of discovery (inventio) must precede the process of expression (elocutio). It was for this reason that Aristotle defined rhetoric as "the art of discovering all the available means of persuasion in any given case."

Among the means of persuasion are the appeal to reason, the appeal to emotions, and the appeal of the speaker or writer's character or personality. Because man is essentially a rational animal, the appeal to reason is, or can be, an effective means of persuasion. We will satisfy the reason of our audience if what we say is true or at least probably true and if our mode of reasoning is valid. Because logic is primarily concerned with the validity of reasoning, we should in this course make some effort to acquaint our students with at least the basic principles of deductive and inductive reasoning and with the major fallacies, the abuses of valid reasoning.

Because of the limited time available in this course, we cannot give our students a full-fledged course in formal logic. Teachers too will vary in their ability and disposition to teach formal logic. Those teachers who have had some training in logic, either scholastic logic or symbolic logic, will probably be disposed to spend several class periods acquainting their students with the terminology and method of a logical system. Those teachers who lack such training will probably be more disposed to take the "common sense" approach to the analysis of valid and invalid reasoning.

Regardless of how much time they choose to spend on logic in the classroom, teachers should at least acquaint themselves with the fundamentals of inductive or deductive reasoning as presented in Gorrell and Laird (pp. 152-182) and in Martin and Ohmann (pp. 72-83, 89-122), and some of the intrepid ones may want to tangle with the basic principles of mathematical or symbolic logic as presented in Martin and Ohmann (pp. 83-89). The important thing, however, is that the teacher have some methodology and perhaps some terminology for dealing with arguments as they appear in the essays that students read or in the themes that students write. With time as limited as it is in this course, the best way to present logic is to take argumentative passages, either from professional prose or from student prose, and analyze how the writer is reasoning and then evaluate how truthfully and validly he is reasoning. Our interest and our students' interest should not be in logic for its own sake (even though it can become a fascinating game, especially in dealing with the syllogism) but should be in logic as a tool to make us better readers and writers and ultimately more human persons. Not all students can be led to see why an "undistributed middle term" results in an invalid inference, but any student with a mite of rationality can be led to detect the unreasonableness of the argument, "He must be unhappy, because he never smiles." The least we should strive to accomplish in this course is to train our students to detect a sophistical argument; it will be so much the better if we can also teach them to discern why the argument is sophistical. Logic, after all, is just a systematic way of detecting invalid reasoning.

As mentioned earlier, argumentative discourse makes use of some of the same techniques and strategies used in expository discourse. Martin and Ohmann's first chapter deals with Defining, an activity also dealt with in English 101. But whereas expository discourse resorts to definition primarily to explain or to inform, argumentative discourse makes use of definition primarily as the basis for an argument. For instance, suppose the student was set the task of writing a theme in which he had to argue the proposition that his university was (was not) a great university. One of the ways in which he could proceed to demonstrate his thesis would be first to establish a definition (perhaps a stipulative definition) of "great university" and then to demonstrate mainly by evidence and testimony, that his university conformed (did not conform) to that definition. Likewise, one could show the difference between using analogy or cause-and-effect to expose the nature of something and using the same strategies to develop an argument. The teacher can render a real service to the student by referring, wherever possible, to techniques learned in connection with expository discourse and by showing how the same techniques serve different purposes in argumentative discourse.

Emotional appeals and ethical appeals (the persuasiveness of the writer's character) probably figure more prominently in argumentative discourse than in expository discourse. The teacher should dispel the notion that appeals to the emotions are necessarily illegitimate and should make his students aware of the effectiveness of emotional appeals. The ethical appeal can well be the most effective of the three appeals in the persuasive process, because if an audience does not admire or trust the speaker or writer, his most cogent rational and emotional appeals may all go for naught. The essays in Contemporary Controversy will offer many opportunities for the teacher to analyze the effectiveness and legitimacy of all three of the persuasive appeals, and Martin and Ohmann's chapter on Persuading (pp. 127-161) provides a succinct exposition of these strategies.

Since presumably English 101 has brought students to a respectable level of grammatical competency, English 102 may offer the teacher the opportunity to exercise students in refining their style. In English 101, students have been exposed to Jordan's "Rhetoric and Emphasis: Differences in Sentences" (pp. 147-174) and "Rhetoric and Diction: Qualities of Words" (pp. 190-210) and to Gorrell and Laird's Sections 12-17 on Sentence Rhetoric and Sections 18-19 on Style; in English 102, the second half of Martin and Ohmann's book (pp. 169-245) provides students with further—and somewhat different—instruction in the strategies of style and the vital role style plays in the persuasive process. Some time should be spent this quarter in analyzing the style of essays in Contemporary Controversy or the style in the students' themes.

## TEXTBOOKS

Students who have taken English 101 should already own a copy of one of the four authorized desk dictionaries. Transfer students should be strongly urged to buy a good dictionary, if they do not already have one. Some classroom use might be made of the dictionary in connection with Martin and Ohmann's chapter on Defining and with the essays in

Part II, Section 1 in Contemporary Controversy on the dictionary controversy. But students should be making constant use of their dictionary in their work not only in this class but also in their other courses.

Gorrell and Laird's Modern English Handbook (Fourth Edition) is the same rhetoric handbook that the students used in English 101. Perhaps not as much classroom use will be made of MEH in English 102 as in English 101, but MEH continues to be a basic textbook for this course and will be used again in English 103. It is also, of course, the reference text for basic matters of grammar, usage, punctuation, and mechanics, and if teachers use any Correction Symbols in grading themes, they will use the set of symbols in MEH.

Martin and Ohmann's The Logic and Rhetoric of Exposition (Revised Edition) is the basic rhetoric text for the course. Not only should all the chapters in this book be read and studied, but the principles set forth in these chapters should constantly be brought to bear in classroom discussions.

Contemporary Controversy presents sixty-three essays by contemporary authors on contemporary issues. As the editors point out in their Introduction, "In each section we have tried to represent two sides of the issue and, usually, what seems to us to be the objective position." These essays should provide the basis for some lively classroom discussions, but they should be used mainly as exemplifications of the rhetorical principles discussed in Martin and Ohmann and as models for the argumentative essays that the students will be called upon to write.

## THEMES AND REVISIONS

During the quarter, the student will write a minimum of five argumentative themes (500-600 words) and an in-class theme (500-600 words) during the two-hour final examination. Because English 102 is primarily a writing course, the grades on the written assignments should carry the principal weight in determining the student's final grade in the course. But the grades on themes should not be the sole determinant of the final grade; his participation in classroom discussions, his grades on reading quizzes, and the conscientiousness with which he does his revisions should all play a part in determining his final grade.

The student should be required to do some kind of revision of all his written work, except of the final-in-class theme. Teachers may set their own policy on revisions, but some kind of revision should be required and teachers should read the revisions. Some teachers require their students to rewrite the entire theme in the light of the general comment and the marginal comments. Other teachers require their students to rewrite only those sentences or passages which have been marked in the manuscript. Some teachers allow their student the option—and there is considerable pedagogical merit to this practice—of rewriting the theme for an additional grade or an improved grade. But to merit an additional or an improved grade, the second effort must represent a genuine reworking of the theme, not just a patchwork. The revisions should be returned to the student, if not with a grade, at least with some indication that his work has been reviewed and recorded.

The Daily Assignment part of the Syllabus specifies the particular class-meeting at which themes are due, but teachers may appreciate getting an overview of the writing assignments. (Teachers of TTh sections should use this schedule of MWF writing assignments to guide them in scheduling their writing assignments. For instance, in TTh classes, Theme #1 should be assigned at the 2nd meeting of the class and should be due on the 3rd or 4th meeting of the class; Theme #4 (written in class) should be given in the Eighth Week of the quarter at the 14th or 15th meeting of the class.)

| | |
|---|---|
| 1st | |
| 2nd | Assign Theme #1 |
| 3rd | |
| 4th | |
| 5th | Theme #1 due |
| 6th | |
| 7th | Assign Theme #2 |
| 8th | |
| 9th | Return Theme #1 |
| 10th | Theme #2 due |
| 11th | |
| 12th | Revision of #1 due |
| 13th | Assign Theme #3 |
| 14th | |
| 15th | Return Theme #2 |
| 16th | Theme #3 due |
| 17th | |
| 18th | Revision of #2 due |
| 19th | Return Theme #3 |
| 20th | Assign Theme #4 |
| 21st | Revision of #3 due |
| 22nd | Theme #4 (written in class) |
| 23rd | Assign Theme #5 |
| 24th | |
| 25th | Return Theme #4 |
| 26th | Theme #5 due |
| 27th | Revision of #4 due |
| 28th | |
| 29th | Return Theme #5 |
| 30th | Hand in Theme Folder |

Theme #6 to be written during final exam

## READING AND QUIZZES

We can justify the copious reading we demand of students in this writing course on a number of counts: (1) We want to give our students practice in reading on an adult level; (2) We want to provide them with a stock of ideas for classroom discussions and for themes; (3) We want to supplement our classroom lectures with the instruction in rhetorical principles that the textbooks provide; (4) We want to provide our students with models for their writing assignments.

Since teachers assign more reading than can possibly be dealt with in the classroom, they can ensure that their students do the reading assigned by giving frequent, even daily, quizzes. Frequent, short quizzes accomplish this purpose much better than weekly or bi-weekly quizzes over a lot of reading matter. Fill-in and multiple-choice questions are ideal for this purpose, because they take up only five or ten minutes of a class period and can be quickly graded.

THE DAILY ASSIGNMENTS PART OF THE SYLLABUS DOES NOT SPECIFY WHICH ESSAYS IN CONTEMPORARY CONTROVERSY ARE TO BE ASSIGNED OR HOW MANY ARE TO BE ASSIGNED OR ON WHAT DAYS OF THE WEEK THE ESSAYS ARE TO BE ASSIGNED: IT MERELY INDICATES THE SECTION OF THE BOOK FROM WHICH ESSAYS MAY BE ASSIGNED DURING EACH SUCCESSIVE WEEK OF THE QUARTER. ALTHOUGH THERE MAY BE TIME FOR A THOROUGH ANALYSIS OF ONLY A SINGLE ESSAY IN CLASS, IT IS SUGGESTED THAT A MINIMUM OF THREE ESSAYS BE

ASSIGNED EACH WEEK. In order to keep the reading assignments relatively parallel throughout the quarter, teachers are asked to observe this schedule for making specific reading assignments:

| | |
|---|---|
| FIRST WEEK | : Essays from Part I, Prologue, pp. 3-21 |
| SECOND WEEK | : Essays from Part II, sections 1 (pp. 25-64) and 2 (pp. 65-98) |
| THIRD WEEK | : Essays from Part II, sections 3 (pp. 99-118) and 4 (pp. 119-148) |
| FOURTH WEEK | : Essays from Part II, sections 5 (149-165) and 6 (166-186) |
| FIFTH WEEK | : Essays from Part III, sections 1(189-205) and 2 (206-235) |
| SIXTH WEEK | : Essays from Part III, sections 3 (236-259) and 4 (260-287) |
| SEVENTH WEEK | : Essays from Part III, sections 5 (288-317) and 6 (318-343) or 7 (344-381) |
| EIGHTH WEEK | : Essays from Part IV, sections 1 (385-405) and 2 (406-428) |
| NINTH WEEK | : Essays from Part IV, sections 3 (429-453) and 4 (454-486) |
| TENTH WEEK | : Essays from Part IV, sections 5 (487-501) and 6 (502-536) |

TEACHERS MAY NOT REQUIRE THEIR STUDENTS TO BUY OR READ ANY OTHER TEXTS WITHOUT SECURING THE EXPRESS PERMISSION OF THE DIRECTOR OF THE COURSE (Individual students may be encouraged to read some of the books and articles listed in Additional Reading at the end of every section of Contemporary Controversy, but a whole class should not be asked to do any of this additional reading. Large as our library is, it cannot handle a mass invasion of freshman students. Besides, whenever whole classes are sent to the library on the same assignment, there is always the danger that books and journals will be stolen, misplaced, or mutilated. There is more than enough reading material in the prescribed texts to keep our students occupied throughout the quarter.)

## CONFERENCES

Teachers should schedule a number of staggered office-hours for private conferences with their students. If those office-hours conflict with the class-schedules of some of the students, teachers should invite those students to arrange an appointment at some other time. Teachers should make every effort to keep their scheduled office-hours; nothing is so frustrating to a student as to go to the teacher's office at the scheduled time and not find the teacher in. If teachers foresee that they cannot keep their office-hour on some day, they should be courteous enough to announce in class that they will not be in their office at such-and-such a time.

Students should be encouraged to see their teacher early in the quarter if they are having special problems. If students delay coming to their teacher for special help until the last two weeks of the quarter, there is usually very little that a teacher can do at that point to help them. The disposition and accessibility of the teacher can do much to encourage students to come in for extra help.

## DAILY ASSIGNMENTS

### Preface

This schedule of daily assignments is set up according to 1st meeting of class, 2nd meeting, etc., instead of according to the days of the week. At the beginning of each quarter, teachers will be given a printed sheet which specified the day and date of 1st meeting, 2nd meeting, etc. Teachers should transfer these dates to the margins of the Syllabus. Teachers of TTh sections will have to make the appropriate adjustments in their daily assignments.

Teachers are urged to follow the Syllabus quite closely, at least until they have taught the course once or twice. The Syllabus frequently suggests matter that might be taught on a particular day, but all teachers should feel free to ignore these suggestions if they decide that the class-period can be more profitably spent in repeating and reinforcing matter that has previously been dealt with. The important thing is that teachers make an effort to integrate the reading that the students have done in the three textbooks with what is currently being done in the classroom.

1st First meeting with the class. The class is to be kept for the full forty-eight minutes; TTh sections are to be kept at least fifty minutes. (See the Syllabus for English 101 for suggestions of matters that might be discussed on this first day.)

Have the students fill out class cards. While the students are doing this, you should review their IBM schedule cards to make sure that all the students in your section are scheduled for English 102 at that hour and day. (If you should discover any discrepancy, return the schedule card to the student and send him immediately to Denney 407 to be rescheduled.) Call out the name of each student, and exchange his IBM schedule card for the class card he has filled out. Do Not accept a class card from any student for whom you do not have a schedule card.

Assign: LAROX: "Introduction: Experience and Language," pp. 1-5
CC: One or both essays in Part I, "Prologue," pp.3-21

Immediately after class, alphabetize your class cards, fill out the red card, secure the bundle of cards with a rubber band, and bring the cards to Denney 407 so that a class-list can be typed up from the cards. Report the number of students in your class to the person in charge of Denney 407.

2nd Assign Theme #1

(It is suggested that this first theme be one that makes use of definition as a basis of argument, correlating it with Martin and Ohmann's treatment of definition in the first chapter of LAROX and perhaps modelling it on the dictionary controversy (CC, pp. 25-64), which has its roots in definition—what is the primary function of a dictionary, a recorder or a legislator of language?)

Assign: LAROX: Defining and Describing, pp. 9-20

3rd Assign in LAROX: Defining and Describing (cont'd), pp. 21-29

During SECOND WEEK, teachers may assign, on any day or days of that week, one or more of the essays in CC, Part I, sections 1(25-64) and 2 (65-98).

(Some teachers may want to make the essays in Contemporary Controversy the principal matter for discussion in their classes, bringing to bear in the discussion and analysis of these essays what the students are currently reading in Martin and Ohmann. Other teachers may want to spend one day a week reviewing the current reading assignments in Martin and Ohmann and perhaps working on the exercises at the end of the chapters and then spend the rest of the week in class applying the rhetorical principles in Martin and Ohmann to the essays assigned in Contemporary Controversy. The important thing is that there be constant interrelating of the rhetoric in Martin and Ohmann with the essays in Contemporary Controversy and with the themes that the students are assigned to write. At any time during the quarter, students may be asked to review any of the sections in MEH which they studied in English 101.)

4th Assign: LAROX: Defining and Describing (cont'd), pp. 29-47

Since Theme #1 is due the next class, teachers may want to spend class time discussing matter in LAROX or in CC which is pertinent to the theme the students will be writing.

5th Theme #1 is due.

Assign in LAROX: Asserting, pp. 48-57

6th During the THIRD WEEK, teachers may assign one or more essays in CC, Part II, sections 3 (pp. 99-118) and 4 (pp. 119-148).

Assign in LAROX: Asserting (cont'd), pp. 57-71

7th Assign Theme #2

(For Theme #2, students might be asked to take one side or the other in the controversy on the Encyclopaedia Britannica or on the new translations of the Bible or on Toynbee's view of history and defend their stand; or they could be asked to argue some larger issue (e.g. the conflict between conservative tendencies and progressive tendencies in any culture) growing out of the controversies in these essays from CC, pp. 65-148.)

Assign in LAROX: Proving (Syllogism), pp. 72-83; in MEH, Logic: Deductive Reasoning, pp. 166-179.

Optional assignment in LAROX: Proving (Symbolic Logic), pp. 83-89.

8th Spend class time explaining the logic of the syllogism, or use essays in CC for analysis of instances of deductive reasoning.

9th Return Theme #1.

(Specify date when revision of Theme #1 is due. Give instructions about revision of all themes this quarter. See section 28 in MEH, pp. 581-584.)

Continue discussion of or analysis of deductive reasoning, working with Exercises in LAROX, pp. 122-126, or with essays in CC.

Assign in LAROX: Proving (Inductive Proofs), pp. 89-100
in MEH: Evidence: Inductive Reasoning, pp. 152-162

During FOURTH WEEK, teachers may assign one or more essays in CC, Part II, sections 5 (149-165) and 6 (166-186).

10th Theme #2 due

Spend class time discussing the logic of inductive reasoning and/or illustrating the operation of inductive reasoning from essays assigned in CC.

11th Continue discussion of inductive reasoning.

Assign in LAROX: Proving (Forms and Strategies of Proof), 100-112

12th Revision of Theme #1 due.

Assign in LAROX: Proving (Refutation and Fallacies), pp. 112-126

During FIFTH WEEK, Teachers may assign one or more essays in CC, Part III, sections 1 (189-205) and 2 (206-235).

13th Assign Theme #3

(This argumentative theme should be an exercise in deductive proof or in inductive proof or in some combination of the two modes. A fruitful exercise is to set students the task of gathering their own evidence, from research or personal observation, to substantiate some thesis. (For example, evidence from a week's issue of the Lantern of the predominant focus of interest in the various news stories, feature articles, or advertisements; a personal survey of co-ed fashions over a week's time on campus; personally conducted poll of at least 50 students on some issue of current interest.) For some other suggestions for such assignments see LAROX, 124-125 and CC, 204-205 and 234-235.)

Discuss and/or illustrate strategies of refutation in essays from CC or in letters to the editor (in the Lantern or local newspaper) or perhaps in some dittoed material.

14th Continue discussion of strategies of proof and refutation.

Assign in LAROX: Persuading (The Writer), pp. 127-141.

15th Return Theme #2.

(Specify date for revision of Theme #2)

Teachers may want to spend class time discussing this theme—working perhaps from dittoed extracts—for prevalent weaknesses in grammar, punctuation, or usage or in paragraphing or in organization or in validity and cogency in reasoning. Such a discussion would be helpful to the student in revising this theme and in avoiding the same kinds of mistakes in the next theme.

Otherwise, spend class time discussing strategies of proof and refutation, preferably in the essays previously assigned in CC.

16th Theme #3 due.

Assign in LAROX: Persuading (The Reader), pp. 141-150.

During SIXTH WEEK, Teachers may assign one or more essays in CC, Part III, sections 3 (236-259) and 4 (260-287).

17th Analyze essays in CC for strategies of establishing the ethos of the writer and appealing to the disposition of the audience.

Assign in LAROX: Persuading (The Subject), 150-166.

18th Revision of Theme #2 due.

Continue discussion of strategies of persuasion. (See Exercises in LAROX, pp. 161-166)

19th Return Theme #3.

(Specify date for revision of Theme #3)

Teachers may want to spend class time discussing Theme #3.

Assign in LAROX: Grammar and Rhetoric of the Sentence, 169-186.

During SEVENTH WEEK, Teachers may assign one or more essays in CC, Part III, sections 5 (288-317) and 6 (318-343) and 7 (344-381).

20th Assign Theme #4.

(Give at least the general topic of this theme, which will be written in class on the 22nd meeting of MWF classes, on the 14th or 15th meeting of TTh classes. The topic for this theme should

(continued next page)

probably be something in the realm of probability, the realm where absolute proof is impossible and where, consequently, one must rely on the resources of persuasion to win assent from an audience. Actually, most issues concerned with human affairs exist in this realm of the contingent and the probable.)

21st Revision of Theme #3 due.

During EIGHTH WEEK, Teachers may assign one or more of the essays in CC, Part IV, sections 1 (385-405) and 2 (406-428).

22nd Theme #4 (written in class)

Assign in LAROX: Idea and Order in the Paragraph and Essay, pp. 206-228.

23rd Assign Theme #5

(In treating of style as one of the strategies in persuasion—style, for instance, as it helps to establish the ethos of the writer and as it works subtle emotional effects on the audience—teachers may want to make this last theme an exercise in stylistic analysis of some essay in CC. In preparation for such a theme, students might be set the task of gathering statistical data on such stylistic features as sentence and paragraph length, varieties of sentence structure, kinds of diction (concrete or abstract, monosyllabic or polysyllabic, etc.), kinds of sentence-openers, figures of speech, etc.)

24th Assign in LAROX: Words and Style, 229-245

During NINTH WEEK, Teachers may assign one or more ef the essays in CC, Part IV, sections 3 (429-453) and 4 (454-486).

25th Return Theme #4

(Specify date for revision of Theme #4.)

(Teachers may want to spend class time discussing the rhetoric of sentences and paragraphs in Theme #4 and/or the arrangement [organization] of this theme.)

26th Theme #5 due.

Discuss strategies of style in one or more essays in CC.

27th Revision of Theme #4 due.

During TENTH WEEK, Teachers may assign one or more essays in CC, Part IV, sections 5 (487-501) and 6 (502-536).

28th At every class meeting in the last week, write on the blackboard the date, time, and place of the final examination. Final examinations must be given at the time specified in the Schedule of Examinations published by the Director. It is suggested that you announce at least the general topic for the theme to be written during the final examination. To draw all the threads of the course together, the teacher might make this final theme a rhetorical analysis of one of the essays in CC.

29th Return Theme #5.

Teachers may want to spend class time discussing this theme or further preparing the students for the final in-class theme.

Remind students that at the next class they must hand in their Theme Folder with all themes and revisions.

30th Hand in Theme Folders

If this is the last day of class, announce again the date, time, and place of the final examination, and spend class time either preparing the students for the final examination or reviewing matters that still need some attention.

31st In some quarters (often in the Autumn quarter), there is a 31st meeting of the class. When this occurs, teachers should meet the class for the full period.

## ENGLISH 103

### Composition and Reading (third quarter)

### Textbooks

(1) One of the authorized desk dictionaries:
   (a) Webster's New World Dictionary
   (b) Merriam-Webster's Seventh New Collegiate Dictionary
   (c) The American College Dictionary
   (d) Funk and Wagnall's Standard College Dictionary

(2) Robert M. Gorrell and Charlton Laird, Modern English Handbook, Fourth Edition (Prentice Hall, 1967). MEH

(3) Poems, ed. C.F. Main and Peter J. Seng, Second Edition (Wadsworth, 1965). (Poems)

(4) The Experience of Literature: Fiction, ed. Lionel Trilling (Holt, Rinehart, and Winston, 1967). (Fiction)

(5) Tragedy and Comedy: An Anthology of Drama, ed. Sylvan Barnet, Morton Berman, and William Burto (Little, Brown, 1967). (Drama)

(6) A Theme Folder (this ten-cent folder can be bought at any of the bookstores).

### OBJECTIVES OF THE COURSE

The primary purpose of English 103 is to provide students with further exercise in expository and argumentative writing, based on their reading of poems, short stories, and plays. The secondary purpose is to improve the students' skill in reading—reading of those modes of discourse commonly labeled "belles lettres." Although literary texts serve as the basis for reading and writing assignments, English 103 should not become an introduction-to-literature course or a course in practical criticism or a course in creative writing. Hopefully, many freshman students will later elect to satisfy their Humanities requirements by taking some upper-division English courses, where they will have the opportunity to study literature as literature. In this course, we expose the students to three of the literary genres, but we want to keep the primary emphasis on composition.

Although a composition course based on literature is, for many teachers, the most enjoyable kind of freshman course to teach, it can also be for them the most difficult to teach. It can be an enjoyable course for them because their interests and competencies lie primarily with literature; but it can be a difficult course to teach because of their uncertainty about how to use literature to teach composition. The collision between the teachers' disposition and the uncertain demands of the course makes it very tempting to abandon even the pretense of teaching composition and to embark upon an unencumbered excursion through the "realms of gold."

To prevent teachers from being lured away from the main objective of English 103 by the siren song and the lotus fruit of literature, this syllabus will suggest ways in which literature might be used to teach composition.

One of the ways of using literature as a means of teaching composition is to lead the students to see the similarities and differences between the expository and argumentative modes of discourse and the mimetic modes. As Marvin Bell points out in his article "Poetry and Freshman Composition," in College Composition and Communication. XV (February, 1964), 1-5.

> If poetry and composition are in some ways dissimilar, they are, in other ways, quite similar. Generally speaking, the student who studies poetry becomes aware that poetry is not, despite certain definitions and credos which imply so, a spontaneous out-pouring of language. He learns that most, if not all, of the same techniques which go into the writing of a good poem are available and/or necessary to the writing of a decent composition. Indirectly, he concludes that some measure of art may reside in a composition, providing its author has become a good enough writer.

An obvious way in which expository/argumentative discourse and mimetic discourse are similar is that they both use words as their medium of expression, and for the most part they draw upon a common stock of lexical and syntactical resources. Although the mimetic modes of discourse occasionally make use of a special diction—the so-called "poetic diction"—and of unusual syntactical structures—departures from regular word-order, especially in poetry and poetic drama—the differences in lexicon and syntax are largely differences of degree rather than of kind. We speak of poetry, for instance, as making more use of "heightened language," of sensory diction, of images, of figures of speech, than prose discourse normally uses. Students should be made aware of how the poet's skillful choice and disposition of words enable him to convey a thought or an emotion more succinctly, more precisely, more memorably than the writer of utilitarian prose does.

These observations might suggest that we are pointing out only the differences in the language of poetry and the language of prose. But no native speaker of the language fails to recognize that there is a profound difference between a prose essay and a short story or a novel or a prose drama; no one, in other words, would put a book or an article about migrant workers into the same category with The Grapes of Wrath. Occasionally, the line of demarcation between expository prose and mimetic prose dims, as in the case of John Hersey's Hiroshima or Truman Capote's In Cold Blood, but even the most unsophisticated freshman would not mistake these two works for fiction, even though they make heavy use of fictional techniques. Almost instinctively he recognizes that these are not "imitations" but that they are records of historical events.

The difference between In Cold Blood and a play like The Desperate Hours or a story like The Turn of the Screw lies fundamentally in the fact that the latter two are imitations, fictive representations, of

human actions. But there are other sources too of the difference between fictional modes of discourse and non-fictional modes. In his Poetics, Aristotle distinguished the various genres of the mimetic arts—tragedy, comedy, epic, lyrics, music, painting, the dance—by looking to the different matter, means, manner, and end of the representation. In treating of three of the literary genres in English 103, we should find these criteria helpful in leading our students to see the differences between these genres. But we might also make use of these criteria to make distinctions between non-fictional discourse and belles lettres. Perhaps the matter and the means would not reveal the essential difference, because, as we have seen, non-fictional and fictional discourse often treat of the same matter (human actions) and invariably makes use of the same means (words). The most illuminating distinctions will probably result from the application of manner and end. A discussion of manner will take into consideration such things as use of dialogue, point of view, dramatized or narrated presentation, the various ways of organizing the parts (temporal, spatial, associational, logical), "voice," and tone. A consideration of the end will probably get us to the essential difference between non-fictional discourse, and fictional discourse, and we may end up with Coleridge's distinction that the end of non-fictional discourse is truth while the end of fictional discourse is pleasure.

But wherever such discussions would end up, they would be valuable because they would make students aware of the various uses of language and because a consideration of the various uses of language has special relevance in a composition course based on a reading of literature. We could give a capstone to the course if in the Tenth Week of the course we were to take a single theme and show how it is variously treated in a prose article, in a poem, in a short story, and in a drama. Such an investigation might teach our students more about the art of composition than anything else we have done in the three-quarter sequence of the freshman course.

Another way perhaps of helping teachers keep English 103 "on target" would be to suggest the kind of writing assignments that might be given. In general, the course will remain on target if the writing assignments result in expository or argumentative themes which rely on the literary texts for data, for evidence, for any kind of substantiation of a generalization or conclusion. But since teachers would probably welcome something more specific than this, let us suggest some theme assignments which would fulfill the main objective of the course.

One of the articles that deal with the problem of how to use literature in a composition course and still keep the focus on composition is the article by John A. Hart, Robert C. Slack, and Neal Woodruff, Jr. of the Carnegie Institute of Technology—"Literature in the Composition Course," College Composition and Communication, IX (December, 1958), 236-241. The authors summarize the rationale of their freshman course at the Carnegie Institute in this way:

> Our three conditions for success in using literature in the teaching of composition are these: that the instructor teach composition, not literature; that the literary works chosen be manageable by the student without scholarly or critical aid and afford him a lengthy soaking in an experience which

> holds his interest; and that the writing assignments based on literature challenge the student to find meaning in what he reads and pose a calculated variety of particular compositional problems.

Note especially the phrase "without scholarly or critical aid." It is very easy for a teacher to forget that most of the students in his classes are not and do not intend to be English majors, that they lack the teacher's expertise in literature, that they do not command the terminology and techniques for talking about literature in any very profound way. The teacher should certainly not expect his freshman students to engage in the kind of historical, textual, genetic, structural, or mythopoetic criticism that he writes for the journals or for his graduate courses. But these students are capable of understanding and responding to literature, on an elementary level. It is on that rudimentary, non-technical level that the writing assignments should engage the students.

The authors of the above-mentioned article give examples of the writing assignments they gave to their students, who had been assigned to read Huckleberry Finn, and these assignments are good illustrations of how to engage students in expository or argumentative writing on their level of competence:

> Analyze with illustrations the quality and limitations of Huck's intelligence (based on Chapters 1-12).
>
> Discuss the good and evil consequences of lying, using examples from Huckleberry Finn (based on the novel through Chapter 29).
>
> A superficial look at Huckleberry Finn might lead to the conclusion that it is about an ignorant boy who is trying to escape and dodge his responsibilities to society in order to be a loafer. Discuss the extent to which the opposite is actually true (based on entire book).

None of these assignments presupposes or requires any highly technical knowledge on the student's part, but they all require the student to read the novel carefully and to resort to the text in order to expose or demonstrate his thesis.

In his article "Lord Jim, Classical, Rhetoric, and the Freshman Dilemma" in College English, XXV (October, 1963), 22-25, Robert L. Eschbacher cites examples of the kinds of writing assignments he gave his freshman class:

> For definition, the student must be directed to the many uses of one key word in Lord Jim: romantic. From the caustic narrator of the first four chapters to the still-bewildered Marlow of the fina. paragraphs, the word appears in scores of contexts and involves almost every type of definition.... The student who has defined romantic (or perhaps verified its lack of firm definition in Lord Jim) has come far toward a real understanding of the novel. He has examined the text closely, and if definition has been well taught, he has seen almost automatically one major method of organizing a complex body of material—and he will not be likely to dismiss the novel as a subjective pastime.

Classification of eight or nine of the major characters in any way the student chooses—but with the ultimate goal of better understanding Jim and Marlow—can produce an astonishing range of insights, with an occasional essay that will eclipse much of the published criticism of the novel. The best students become absorbed in a classification based on, say, the characters' unconscious virtues and vices, or on their relative grasp of the complexity of Jim's dilemma. The poorer students, predictably but profitably, settle for the English-European-Eastern or sympathetic-indifferent-hostile divisions—but usually they see the perils of too glib a classification even in these simple terms.

Comparison-and-contrast offers a key to one of the dominant thematic and aesthetic problems of the novel: Is the Patusan section a falling off from the Patna affair? . . . More specific questions, seminal enough to produce excellent themes, can run like this: How does Jim's suicide compare with Brierly's? How does Jim's leadership in the native conflicts contrast to his jump off the Patna? . . . How does Marlow's final judgments compare with his earlier ones?

Process, that baggiest of the rhetorical techniques, is often unwittingly embraced by even the baggiest of instructors. The application of this cause-and-effect principle is virtually unlimited in Lord Jim, and can rein the most capricious hobby horse. I would seriously consider for essays the processes underlying questions such as these: How does the careful reader come gradually to the discovery that the Patna did not go down? How does Marlow manipulate the reader's sympathies in Jim's favor?

The argument I assign on Lord Jim involves this obvious problem: Does Jim redeem himself in Patusan? If so, from what? If not, why not? The students usually do not have to be told that the essays they have written so far offer material relevant to this final comprehensive question: redeem must be defined, and automatically implies a contrast to earlier action, and can be analyzed as personal or social or ethical redemption, and clearly involves a process.

Notice how all of Mr. Eschbacher's writing assignments exercise the students in those rhetorical strategies that our students are introduced to in English 101 and 102 and that in each case the students must go to the literary text for material to develop his theme.

The examples of theme assignments from the previous two articles were posed in the form of a directive ("Discuss,""Analyze") or of a question, but theme assignments based on literature can also be set in the form of a thesis sentence. Martin Steinmann and Gerald Willen in their anthology Literature for Writing, Second Edition (Wadsworth, 1967) propose dozens of writing assignments which would be suitable for English 103. Here are a few examples of theme assignments they made in the form of a thesis sentence:

They set their students the task of writing a theme of comparison of attitudes toward love in four short stories, using Faulkner's

"Barn Burning" as the pivotal story in the group. They point out that the thesis sentence "The boy's ambivalence toward love in 'Barn Burning' is an ambivalence shared by at least three other characters in modern short stories" is not as generative as the thesis sentence "Many works of fiction are concerned, for various reasons, with the failure of love as a guiding force in the modern world." The first thesis sentence, they contend, is more descriptive than analytical and runs the risk of developing into four separate essays rather than one tightly unified essay. The second thesis sentence lends itself to a development by comparison within a unifying framework. "The 'various reasons,'" Steinmenn and Willen go on to say, "will have to be explained in detail, with illustrations drawn from the lives of the characters you will be discussing; you will be able to use 'Barn Burning' as typical of 'many works of fiction' and the boy as the center of your discussion. And from the boy you should find it easy to get into comparative analysis of the other characters without giving the impression that you have dragged them in merely to fulfill an assignment."

Here is a thesis sentence they propose for a theme prompted by the reading of several poems by Romantic poets: "In certain of their poems, Coleridge, Shelley, and Keats see man as being ill at ease in the world." This thesis sentence obviously demands that the students provide some definition of the key term "ill at ease" and suggests development by comparison and contrast, since these poets see man as being ill at ease in the world for different reasons.

Here is a thesis sentence that involves the student in a stylistic analysis that should fall within their competency: "The language in contemporary poetry is notably more colloquial, both in diction and in syntax, than the language of sixteenth-century (or seventeenth-century or eighteenth-century) poetry." This thesis sentence too calls for a definition—in this case of the term colloquial—and invites proof by the citation of examples from the poetry of the two eras. Such an assignment, however, probably requires a preliminary investigation in one or two classroom sessions of colloquial diction and patterns. It might be helpful also to provide the students with pertinent quotations from Wordsworth's Preface to the Lyrical Ballads and Coleridge's Biographia Literaria about the revolution these two poets hoped to foster in writing poems in "the language really used by men."

What about explications of literary texts as theme assignments in this course? Such writing belongs primarily to the province of English 302 (506), Critical Writing, a course designed especially for English majors, who are expected to do a great deal of this kind of writing in their upper-division courses. But since explications are exercises in expository/argumentative writing and since they concentrate on literary texts, they would qualify as appropriate assignments in English 103. Teachers should be cautioned, however, not to require of their freshman students those in-depth, highly technical analyses that can be

legitimately required of upper-division English majors, and they certainly should not demand the kind of exhaustive analysis that is involved in an explication de texte. And since the themes in English 103 are relatively short (500-600 words), students should be asked to concentrate on only one or two elements in a poem, a play, or a short story—e.g. images, scene-divisions, point of view. Such assignments should never be made until there has been ample demonstration of the technique in the classroom.

What about exercises in creative writing in English 103? Let it be said categorically at once that the writing of poems, plays, or short stories should never be set as an assignment for an entire class. Individual students, however, might be permitted to substitute a creative effort of theirs for one of the regular theme-assignments. But teachers should exercise discretion about granting such permission. Some students resort to this subterfuge in order to avoid the discipline of the regular assignment. In high school they regularly got A's for their formless, aimless exercises in self-expression, and as a result they have been given an inflated notion of their talent. Genuine creative talent is such a rare commodity that we certainly want to encourage and nurture it wherever we detect a hint of its presence. On the other hand, we don't want to encourage the lazy, undisciplined charlatan.

Hopefully, these suggestions about theme-assignments and classroom discussions will help to clarify the objectives and rationale of English 103 and will enable the teacher to take his delight in this opportunity to teach literature but still keep the emphasis on composition.

## TEXTBOOKS

The dictionary continues to be a valuable reference tool in English 103, and students should be shown how recourse to the dictionary can enhance their understanding and appreciation of literary texts.

The Modern English Handbook, Fourth Edition continues to be the basic handbook/rhetoric, and while not as much classroom use will be made of MEH as in English 101 and 102, students should be referred to this text whenever they exhibit weaknesses in grammar, usage, punctuation, mechanics, paragraphing, or rhetorical skills.

Poems, ed. C.F. Main and Peter J. Seng, Second Edition (Wadsworth, 1965) presents a generous selection of English and American poetry, with helpful expositions of the technicalities of the poetic art.

The Experience of Literature: Fiction, ed. Lionel Trilling (Holt, Rinehart, and Winston, 1967) is a collection of twenty-two stories by American, British, and, in translation, other European writers, of the nineteenth and twentieth centuries. Each of the stories is followed by a 3-4 page Commentary by Lionel Trilling. The stories range in length from Hemingway's three-page "Hills Like White Elephants" to Tolstoi's forty-page "The Death of Ivan Illych."

Tragedy and Comedy: An Anthology of Drama, ed. Sylvan Barnet, Morton Berman, and William Burto (Little, Brown, 1967) presents ten dramas, ancient and modern, five of them tragedies, five of them comedies.

## THEMES AND REVISIONS

During the quarter, the student will write a minimum of five themes (500-600 words) and a sixth in-class theme (500-600 words) during the two-hour final examination. Because English 103 is primarily a writing course, the grades on the written assignments should carry the principal weight in determining the student's final grade in the course. But the grades on themes should not be the sole determinant of the student's final grade; his participation in classroom discussions, his grades on reading quizzes, and the conscientiousness with which he does his revisions should all play a part in determining his final grade.

The student should be required to do some kind of revision of all his written work, except the final in-class theme. Teachers may set their own policy on revisions, but some kind of revision should be required. The revisions should be returned to the student, if not with a grade, at least with some indication that his work has been reviewed and recorded.

## CONFERENCES

Teachers should schedule a number of staggered office-hours for private conferences with their students. When they post their scheduled office-hours, they should announce that if these hours do not fit a student's schedule of classes, he can arrange for an appointment at some other time.

Students who are having problems should be encouraged to see their teacher early in the quarter. If they delay asking for special help until the last two weeks of the quarter, there is usually very little that the teacher can do at that point to help them. The disposition and accessibility of the teacher can do much to encourage students to come in for extra help.

This syllabus does not carry a Daily Assignments section, as did the syllabi for English 101 and English 102. Instead, this syllabus will lay out in a general way the sections of the three textbooks from which specific assignments can be made at various stages in the quarter.

First of all, here is an outline of the major stages of the course:

FIRST THREE WEEKS (1st through 9th meeting of the class): devoted to Poetry

SECOND THREE WEEKS (10th through 18th meeting): devoted to Fiction

THIRD THREE WEEKS (19th through 27th meeting): devoted to Drama

LAST WEEK (28th through 30th or 31st meeting of the class): devoted to a review of one of these genres or to a comparative study of the three genres.

## OVERVIEW OF THE WRITING ASSIGNMENTS

Of the six themes written during the quarter (including the in-class theme written for the final examination), it is suggested that two of them be devoted to poetry, two to fiction, and two to drama. However, the teacher may want to make the sixth theme one which integrates the three genres studied during the quarter. In the case of Theme #4 and Theme #6, which are written in class, the teacher should specify ahead of time at least the literary texts upon which those themes will be based. Teachers of TTh sections should adjust their writing assignments to the MWF schedule.

| | |
|---|---|
| 1st | |
| 2nd | Assign Theme #1 |
| 3rd | |
| 4th | |
| 5th | Theme #1 due |
| 6th | |
| 7th | Assign Theme #2 |
| 8th | |
| 9th | Return Theme #1 |
| 10th | Theme #2 due |
| 11th | |
| 12th | Revision of #1 due |
| 13th | Assign Theme #3 |
| 14th | |
| 15th | Return Theme #2 |
| 16th | Theme #3 due |
| 17th | |
| 18th | Revision of #2 due |
| 19th | Return Theme #3 |
| 20th | Assign Theme #4 |
| 21st | Revision of #3 due |
| 22nd | Theme #4 (written in class) |
| 23rd | Assign Theme #5 |
| 24th | |
| 25th | Return Theme #4 |
| 26th | Theme #5 due |
| 27th | Revision of #4 due |
| 28th | |
| 29th | Return Theme #5 |
| 30th | Hand in Theme Folders |

Theme #6 to be written during the final examination.

## READING ASSIGNMENTS

This part of the Syllabus does not specify which selections are to be assigned and discussed in class nor how many; it suggests only the sections of the text from which assignments are to be made at certain periods of the quarter. As a general rule, the fewer selections that are discussed in class, the more likely it is that the course will remain "on target." There would be no objection, for instance, to spending an entire week on a single poem, play, or short story. However, teachers may want to assign more reading than can be dealt with in the classroom just to give their students the experience of reading a wide range of literary works.

FIRST WEEK (1st, 2nd, 3rd meetings of MWF classes):

Assignments from following sections of Poems:

The Words of a Poem, 3-26
The Reader and the Poem, 27-52
Images and Themes in Poems, 53-74

SECOND WEEK (4th, 5th, 6th meeting of MWF classes):

Assignments from following sections of Poems:

The Poet's Use of Simile and Metaphor, 75-104
The Poet's Use of Other Figures, 105-132
The Poet's Use of Symbol and Allegory, 133-157

THIRD WEEK (7th, 8th, 9th meetings of MWF classes):

Assignments from following sections of Poems:

The Whole Poem, 239-272
The Sound of a Poem, 185-209
The Tone of a Poem, 210-238
Poems for Comparison, 303-369
The Rhythm and Meter of a Poem, 158-184 (optional; may be too technical to be treated adequately in the allotted time)

FOURTH WEEK (10th, 11th, 12th meetings of MWF classes):

One or more of the following stories in Fiction:

William Somerset Maugham, "The Treasure"
Guy de Maupassant, "Douchoux"
Anton Chekhov, "Enemies"
James Joyce, "The Dead"
Franz Kafka, "The Hunter Gracchus"
D.H. Lawrence, "Tickets' Please"
Ernest Hemingway, "Hills Like White Elephants"
John O'Hara, "Summer's Day"
Albert Camus, "The Guest"

FIFTH WEEK (13th, 14th, 15th meetings of MWF classes):

One or more of the following stories in Fiction:

Nathaniel Hawthorne, "My Kinsman, Major Molineux"
Fyodor Dostoievski, "The Grand Inquisitor"
E.M. Forster, "The Road from Colonus"
Thomas Mann, "Disorder and Early Sorrow"
Isaac Babel, "Di Grasso: A Tale of Odessa"

(continued next page)

Isak Dinesan, "The Sailor-Boy's Tale"
William Faulkner, "Barn Burning"
Lionel Trilling, "Of This Time, Of That Place"
Bernard Malamud, "The Magic Barrel"

SIXTH WEEK (16th, 17th, 18th meetings Of MWF classes)

One or more of the following long stories in Fiction:

Herman Melville, "Bartleby the Scrivener: A Story"
Leo Tolstoi, "The Death of Ivan Illych"
Henry James, "The Pupil"
Joseph Conrad, "The Secret Sharer"

SEVENTH WEEK (19th, 20th, 21st meetings of MWF classes)

One or two of the following plays from Drama:

Sophocles, Oedipus the King
William Shakespeare, The Tragedy of Othello
Henrik Ibsen, Hedda Gabler

EIGHTH WEEK (22nd, 23rd, 24th meetings of MWF classes)

One or two of the following plays from Drama:

Aristophanes, The Birds
Shakespeare, As You Like It
Moliere, The Misanthrope

NINTH WEEK (25th, 26th, 27th meetings of MWF classes)

One or two of the following plays from Drama:

Luigi Pirandello, Henry IV
Tennessee Williams, A Streetcar Named Desire
George Bernard Shaw, Major Barbara
Thornton Wilder, The Matchmaker

TENTH WEEK (28th,29th,30th meetings of MWF classes)

Devote this additional week to (1) poetry or the short story or the drama, or (2) a combination of these three genres. (For instance, you might take some theme and trace out its development in a poem, a short story, and a drama in appropriate selections from the three textbooks.)

Sometimes there are 31 meetings scheduled for MWF sections. Whenever this occurs, this 31st class is to be met for the full period.

PURDUE UNIVERSITY

Lafayette, Indiana

# Information Booklet for the Basic Composition Courses

## THE PURPOSES OF COMPOSITION

"Writing [maketh] an exact man"--Francis Bacon

The word "exact" in the quotation means "precise" and refers to thinking. Writing does not consist of making black marks on white paper. Writing is almost purely a creative operation of the mind. During your college years your teachers will help you develop the precision in thinking and the precision in writing which are inseparable for effective communication.

"Reading maketh a full man"--Francis Bacon

The word "full" in the quotation means "informed." To think and write precisely, a writer must have material to think about. For that reason writing and reading are also inseparable. At Purdue your courses in composition aim to improve your ability to read intelligently. You will study such writers as James Baldwin, George Orwell, Rachel Carson, and Erich Fromm on such topics as science, religion, language, and politics. Your reading will raise questions for you to write about and will also provide models of effective organization, methods of argument, and precise use of details.

Reading, thinking, and writing make a changed man.

The discipline of thinking and writing *precisely* about an idea will alter your mind by forcing you to bring into sharp focus conceptions which were previously obscure. This clarity will in turn enable you to communicate more effectively with other people. Albert Einstein wrote a famous letter to President Franklin Roosevelt which persuaded him to enlist the power of the government in atomic research. In that instance a physicist convinced a statesman of the worth of a new, difficult scientific theory. Such ability to communicate effectively--to write clearly, to read intelligently--is essential to every student in college and afterward, whatever his profession.

## STANDARDS FOR EFFECTIVE WRITING

Some of the standards by which your teacher will evaluate your themes are as follows:

### CONTENT AND STRUCTURE

A competently written expository theme must reveal to the reader clear purpose and structure. Your theme should especially demonstrate your ability to formulate generalizations, to express them in topic sentences, and then to develop such statements into unified paragraphs by means of pertinent and specific supporting material. The several paragraphs composing the whole theme must, in turn, show logical interrelationship.

### GRAMMAR, MECHANICS, USAGE

Your themes must demonstrate control of the grammar and mechanics of English and of currently accepted English usage. Composition courses at Purdue, however, do not include extensive instruction in grammar, mechanics, and usage. You are primarily responsible for

overcoming deficiencies in these areas. Therefore, you should consult the table of contents and index of your handbook for help.

Some serious mistakes are listed below. Opposite each is the abbreviation or symbol which the teacher will write on your paper to identify the error.

| | |
|---|---|
| Sentence fragment (incomplete sentence) | FRAG |
| Two complete sentences written as one sentence with no punctuation between | FUSED |
| Two complete sentences joined by a comma only | CS |
| Disagreement in number of subject and predicate or pronoun and antecedent | AGR |
| Faulty pronoun reference | REF |
| Improper diction | D |
| Misspelled words | SP |
| Clumsy sentence, awkward expression | K |
| Non-parallel construction | // |
| Wrong word | WW |
| Improper use of slang | SL |
| Inappropriate use of colloquialism | COLLOQ |
| Omission of a word or punctuation | ^ |
| Faulty punctuation | P |

Your instructor will probably use additional symbols. Be sure you understand them.

## GRADING

If several of the errors listed above occur in a single theme, it may fail. However, correctness in grammar, mechanics, and usage does not in itself assure a passing grade. A theme must be mature and intelligent in content, must be sound in structure, and must conform closely to the teacher's assignment. These are essential requirements for a passing theme.

Theme grades are as follows: A – Excellent; B – Good; C – Fair; D – Passing; F – Unsatisfactory. Some of the criteria which help determine these grades are described in a table on page 5. Your themes are carefully read, your errors fully indicated, and your strengths and weaknesses commented on. Study the sections in your handbook explaining the errors in your theme. Your improvement requires serious attention to your instructor's comments on your writing and thorough correction of your errors. A writing assignment is not complete until the theme has been corrected and your instructor has accepted it. Only then is the grade final.

## CONDITIONS AND THEIR REMOVAL

A conditional failure grade (E) is given to a student who does not satisfactorily fulfill the minimum essentials described above. If the student receives an E in English 101 or 102, whether for doing non-writing assignments inadequately or for failure to write a sufficient number of passing themes, *he must remove this condition at some time during the following semester* or again be assigned to the same course. A student who receives a grade of F in either English 101 or 102 is strongly urged to repeat the course the following semester.

## SUBSTITUTION FOR ENGLISH 102

If you complete English 101 with a semester grade of A, you may, with the approval of the head of your school, substitute for English 102 an elective course in English literature or language, or in writing. Discuss with your advisor which course is most desirable for you.

## CONFERENCES

Whenever you desire help of any kind, make an appointment to confer with your instructor. He will tell you his office number and hours.

## PREPARING MANUSCRIPT

With ink use Form B paper for both class and outside themes. If you type, use Form A. Never use both sides of the paper. Appearance will affect the grade, although erasures and corrections are permitted and expected on your class themes.

Write the title of the theme on the first line, and capitalize each important word. Between the title and the beginning of the theme, leave a blank space of one line. Leave a one-inch margin at the left. On Form B paper the red line is the margin. Indent each paragraph about one inch.

Fold and endorse the theme properly. With the theme lying flat, face up, in front of you, bring the left side over the right, make the edges even, and crease down the middle of the sheet, leaving the cut edges to the right. Then beginning about two inches from the bottom, endorse as follows:

English 101 – Division A (or whatever the class or division is)
Mr. (insert instructor's name)
September 3, 1964 (correct date)
No. 1 (Class) or (Outside)
Smith, John H. (your name)

## HONESTY AND USE OF SOURCES

Although most students are honest, some intentionally or unintentionally use other's writing as if it were their own. They thus become guilty of plagiarism, which means using without credit the ideas or expressions or productions of another. You are therefore cautioned (1) against using, word for word, without acknowledgment, phrases, sentences, paragraphs, etc., from printed or manuscript material of others; (2) against using, with only slight changes

in the wording, the materials of another; and (3) against using the general plan, the main headings, or a rewritten form of someone else's material.

When phrases or sentences are taken from any source -- a book, a magazine, a lecture, or a notebook -- they must be enclosed in quotation marks, the name of the author must be stated, and directions for finding the material (if it is printed) must be given.

The Department of English considers that this discussion is official notification of the nature and seriousness of plagiarism.

## SUBMITTING THEMES

Outside themes are handed in at the beginning of the recitation period at which they are due. Your instructor may refuse to accept any late paper. Late themes or corrections, if accepted, will be given a lower grade unless a satisfactory explanation is offered.

Themes to be revised or rewritten are due at the next class-meeting after the return of the papers. Corrections are to be made according to your instructor's directions: a correction sheet, corrections on theme, or rewriting. Hastily or carelessly made corrections will be returned for additional work and will lower the original theme grade.

Failure to hand in two or more themes automatically debars a student from credit for the semester's work.

## KNEALE AWARDS

Through the generosity of John H. Kneale, a Purdue alumnus, annual prizes of fifty dollars are awarded for the best set of four themes written by a student in English 101 and in English 103.

## TRIAL FLIGHT

The Department of English publishes annually a magazine Trial Flight containing examples of the best freshman writing. Its purpose is to show you what students like yourself have been able to accomplish. Possibly a theme which you write this semester will be selected for next year's issue. Trial Flight will be given to you by your instructor.

## CRITERIA FOR GRADING THEMES

| | CONTENT | ORGANIZATION | | DICTION | GRAMMAR PUNCTUATION SPELLING |
|---|---|---|---|---|---|
| | | Rhetorical and Logical Development | Sentence Structure | | |
| A–B | A significant central idea clearly defined, and supported with concrete, substantial, and consistent relevant detail | Theme planned so that it progresses by clearly ordered and necessary stages, and developed with originality and consistent attention to proportion and emphasis; paragraphs coherent, unified, and effectively developed; transitions between paragraphs explicit and effective | Sentences skilfully constructed (unified, coherent, forceful, effectively varied) | Distinctive: fresh, precise, economical, and idiomatic | Clarity and effectiveness of expression promoted by consistent use of standard grammar, punctuation, and spelling |
| C | Central idea apparent but trivial, or trite, or too general; supported with concrete detail, but detail that is occasionally repetitious, irrelevant, or sketchy | Plan and method of theme apparent but not consistently fulfilled; developed with only occasional disproportion or inappropriate emphasis; paragraphs unified, coherent, usually effective in their development; transitions between paragraphs clear but abrupt, mechanical, or monotonous | Sentences correctly constructed but lacking distinction | Appropriate: clear and idiomatic | Clarity and effectiveness of expression weakened by occasional deviations from standard grammar, punctuation, and spelling |
| D–F | Central idea lacking, or confused, or unsupported with concrete and relevant detail | Plan and purpose of theme not apparent; undeveloped or developed with irrelevance, redundancy, or inconsistency; paragraphs incoherent, not unified, or undeveloped; transitions between paragraphs unclear or ineffective | Sentences not unified, incoherent, fused, incomplete, monotonous, or childish | Inappropriate: vague, unidiomatic, or substandard | Communication obscured by frequent deviations from standard grammar, punctuation, and spelling |

This excerpt from a student theme* shows the form of an outside typed theme and provides examples of the teacher's marks and comments.

SATURDAY INVADERS

Wordy and weak — There is quite an assortment of Saturday students found within — Colloq
a music school in a metropolitan area. Within the ivy-covered walls
during the week, all is quiet as can be expected in a music school.
Nearly all of the college students are students in every sense of — Trite
P the word. But on Saturdays pandemonium breaks loose with the in-
vasion by "students" between the ages of five and eighteen.

There are very young children whose doting parents are aspiring
for them to attain the heights of musical achievement. These chil-
dren may be separated into two groups. There are those who are what
CS their parents have hoped; there are also those who would rather be
anywhere in the world but at a music school. To them, music is a
thing to be unhappily endured. They are easily distinguished from
one another at orchestra rehearsal. The first group listens with
rapt attention to the conductor's instructions and explanations.
With swinging feet that can't quite reach the floor, the others let
their eyes wander over the faces of the people who are listening to
the rehearsal. The heads of these erstwhile young musicians move as
though on pivots, much to the consternation of the harassed conductor.

Ref. Do these pronouns refer to the first, to the second, or to both groups?

W/W

What high school students?

Repetitious and monotonous structure. — The high school students constitute the next large age group. There are, of course, a few near-geniuses, but very few. Most of them come stumbling through the corridor and up the stairs with only the score of last night's game fresh in their minds. Since they haven't had much time to practice during the week, and since even music teachers sometimes like to hear a play-by-play account of the latest basketball game, these team-happy musicians often manage to keep a rather one-sided conversation going for twenty-five minutes of their half-hour lesson periods. A full day of teaching of this type provides an unscheduled rest for these teachers.

Find another word. You have already used "group" to describe variaties of students of the same age.

Logic? Are they able to keep up the conversation because they haven't practiced?

Ambiguous: this type of teaching or this type of student?

*Taken from *Joint Statement on Freshman English in College, and High School Preparation* by the Departments of English of Ball State Teachers College, Indiana State Teachers College, Indiana University, and Purdue University.

## BASIC COMPOSITION SEQUENCE English 101 102

The basic composition sequence comprises two courses in directed expository writing designed to be taken in the freshman year.

### ENGLISH 101

This course emphasizes the organization of the expository theme based on your own experience. You will learn to isolate and describe the individual experience and to compare and contrast it with other experiences. You will also study and write about some relationships between experience and language and between experience and ideas.

#### WRITING

You will write at least fifteen themes during the semester. Some will be written out of class and should be 350–500 words in length. Others will be written in class, and though often they will be shorter than your out-of-class themes they should be adequately developed. *You should devote the entire period to planning, writing, and proofreading your class theme.*

#### GRADING

Your first four themes will receive no letter grade, their quality being indicated as follows: superior, √+; satisfactory, √; unsatisfactory, √−. Thereafter your themes will receive letter grades. (See the statement of criteria on page 5.) Your *last four themes* will be class themes. They will be a kind of final examination to determine your achievement in writing. Your final grade will depend upon this achievement and the improvement you have made during the semester.

### ENGLISH 102

In the second semester you will concentrate on the logical and rhetorical problems involved in writing discursive essays. You will learn to discriminate among different kinds of statements (fact, assumption, hypothesis, opinion, feeling), to formulate each kind of statement precisely, and to validate each kind of statement through the use of appropriate logical and rhetorical methods. The reading of discursive prose and imaginative literature will provide much of the stimulation and material for your writing.

#### WRITING

You will write twelve themes, four or five of them in class. These themes will be somewhat longer than those written in English 101; one will be a documented essay of 1000–1500 words.

#### GRADING

All your themes will receive letter grades. (See statement of criteria on page 5.) Your final grade will be based on your overall performance and the quality of your writing, especially in the final themes.

## COMPOSITION AND LITERATURE ENGLISH 103

This advanced composition course is designed to teach select groups of students two distinct skills. You will be instructed in the critical reading of imaginative literature; you will study the elements of good writing.

First, you will become acquainted with the vocabulary of criticism – with such concepts as structure and imagery, tenor and vehicle – and using them, will learn various approaches to fiction, poetry, and drama. The authors to be studied range from Sophocles to Shaw, from Thomas Mann to John Updike.

Second, you will apply your new knowledge of literary principles and the elements of writing by composing themes, both critical and creative, based on your reading of literature. For example, you might be asked to write on such a topic as *The Role of Duty, Wisdom, Pride, and Fate in Oedipus Rex.*

If you have indicated superior writing ability by your high school achievement and your score on the verbal section of the College Entrance Examination, you will be assigned directly to English 103. *If you receive a grade of C or better, you will be given an additional three credits for English 101 and excused from English 102.*

If you are an English major, you will be required to take English 103. However you may be first assigned to English 101, or English 101 and 102, as prerequisites, depending on your preparation and ability.

### WRITING

You will write approximately twelve themes, some of which will be written in class. Outside themes will vary in length depending upon the assignment but will generally be longer than those in English 101. Longer essays based upon research and outside reading may be required.

### GRADING

All your themes will receive letter grades. (See statement of criteria on page 5.) Your final grade will be based on your overall performance and the quality of your writing, especially in the final themes.

> . . . the value of the essay as a form is that it succeeds not for the sake of the argument, as philosophy does; not for the sake of the writer's "personality," as character does, but because the writer has succeeded in *sharing* his meditations with us. In an essay, it is not the thought that counts but the experience we get of the writer's thought; not the self, but the self thinking. And above all, it is not the "subject" that counts with us, for this subject might have been arrived at by anyone – it is the subject as arrived at by the writer, as it has grown in his thought, as it has been done justice to by himself alone.
>
> Alfred Kazin

SOUTHERN ILLINOIS UNIVERSITY

Carbondale

Freshman and Sophomore

# G E N E R A L  S T U D I E S

## English Courses

Department of English
Southern Illinois University
Carbondale, Illinois
March, 1960

FOREWARD

The following information has been assembled to provide a general description of the freshman and sophomore General Studies courses staffed by the Department of English. Although of necessity somewhat general, the course descriptions and sample syllabi attempt to provide an overall view of the nature of the seven freshman and sophomore courses.

GSD 101 - English Composition I
GSD 102 - English Composition II
GSC 103 - World Literature for Composition

GSC 201 - Introduction to Drama
GSC 202 - Introduction to Poetry
GSC 209 - Modern Literature - Form and Idea
GSC 210 - Introduction to Fiction

The sample themes have been selected to indicate the type of papers assigned and to illustrate the typical student response. The themes have not been edited.

We hope this information will indicate the rationale for General Studies courses in English. If you wish further information, please do not hesitate to contact us.

Thomas M. Davis, Director
General Studies in English

## THE WRITING CLINIC
## Main 304

The Writing Clinic provides additional help to individual students for one hour each week. During Clinic sessions, the student revises his papers and reviews his writing problems under the supervision of an instructor or student aide (a senior English major). He receives no credit or grade for his work in the Clinic, but his progress is recorded and reported to his composition instructor; if a student misses three consecutive sessions at any time during the quarter, his instructor is notified.

### GENERAL PROCEDURE

After grading the first theme, each composition teacher refers students to the Clinic for additional help. The student then arranges to attend the Clinic one hour each week and submits his graded papers to an instructor or aide, who analyzes the errors and assists the student in revising and rewriting his themes, correcting errors, and reviewing mechanics. Each week, the work accomplished is recorded on a worksheet (a typical example follows). Finally, at the end of the quarter, the instructor is informed of the number of times the student attended the Clinic and the kind of help the student received. A permanent record of all students who attend the Clinic is kept on file.

### STATISTICAL RESULTS OF THE FALL QUARTER (1967)

Four instructors and six aides staff the Clinic; at least two people are always available from 3:00 to 5:00, Monday through Friday. During Fall Quarter, 485 students attended, for a total of 2,119 student-hours spent in the Clinic.

Of the 477 students enrolled in freshman composition courses who received additional help in the Clinic, 302 passed their courses and 175 failed. Among the students who failed, 29 either stopped attending classes or received authorized withdrawals.

SAMPLE. WRITING CLINIC
WORKSHEET

NAME: Jones, James

RECORD #: E 1076

CLINIC TIME: 10:00 Tuesday

| DATE: | WORK: |
|---|---|
| 9/29/67 | Reviewed overall organization.<br>Rewrote thesis statement: had it criticized from both its structure and content. |
| 10/6 | Reviewed weak sentences and incorrect sentences (Frag., C.S., awk.)<br>Planned for third theme with expository thesis. |
| 10/13 | Absent |
| 10/20 | Reviewed topic sentence and relation to paragraph.<br>Wrote short paragraph and had it criticized.<br>Explained theses paragraph with "funnel" approach. |
| 10/27 | Used programmed text on vocabulary to help improve specific word choice.<br>Revised organization of "Pro-My Opinion" paper. |
| 11/3 | Absent |
| 11/10 | Reviewed errors on last theme, C grade; however still had some diction and sentence errors in it.<br>Made an outline for a comparison-contrast in-class theme. |
| 11/17 | Discussed possible methods of organization for final examination in-class theme.<br>Wrote a final thesis paragraph for practice. |
| | |
| W. C. Form 2 | |

## GSD 101 - ENGLISH COMPOSITION

Texts: McCrimmon, Writing With A Purpose; Fourth Edition (Houghton Mifflin).
Johnson & Davis. College Reading and College Writing (Scott, Foresman).

The rhetoric, Writing With A Purpose, is a standard text whose format is too widely known to require explanation. Of the four parts of the text, One and Two ("Planning the Composition" and "Expressing Ideas") are used almost in their entirety, Three ("Special Assignments") is omitted except for the chapter on the critical essay, and Four ("Handbook of Grammar and Usage") is used primarily by students to check points of grammar, mechanics, and style. College Reading and College Writing, an anthology of largely contemporary essays which reflect student interests, provides illustrations of rhetorical principles and gives the student ideas and information for his own themes.

Approach and Methods:

The first of a three-quarter composition sequence, 101 is required of all students scoring below the seventieth percentile in English on the ACT Test. In the second and third quarters of the sequence, students write about language and literature respectively; but in this introductory course, they are taught to write expository themes on general subjects.

Students in 101 meet three hours per week in groups of twenty-five or less. Although procedures vary somewhat in each class, the arrangement of material within each unit follows a four-step plan: 1) discussion of the McCrimmon text--rhetorical principles, exercises, and model themes; 2) structrual analysis of essays from the anthology; 3) application of principles in a theme or short written exercise; and 4) evaluation and follow-up--analysis of student themes, review of ideas and problems, etc.

In the first unit, students learn the essentials of pre-writing--selecting and restricting topics, formulating thesis statements, and outlining. Introductory and concluding paragraphs, not covered by McCrimmon, are generally included in this first unit. Unit Two acquaints students with the major patterns of organization--illustrative, analytic, and argumentative--with particular emphasis on analysis. In connection with patterns of organization, students consider the topic sentence, transitions between paragraphs, and selection of appropriate supporting material. Although the paragraph is discussed throughout the course, Unit Three

examines more closely the techniques of paragraph development and the relation of individual paragraphs to the total theme. Unit Four, the critical paper, in effect sums up the previous units by requiring students to apply their knowledge of organization and development to literature, a subject they will be writing about in the remaining two quarters of the composition sequence. As a continuation of McCrimmon's discussion of paragraph unity and coherence, the final unit considers techniques for writing effective sentences.

Themes and Exams:

In addition to numerous short exercises in McCrimmon, students write six essays, including a diagnostic theme and the final examination. Most themes are written in class and require students to follow one of the major organizational patterns. After themes two and four, students meet individually with their instructor to discuss problems and to evaluate their progress.

## GSD 101: SAMPLE SYLLABUS

INTRODUCTION TO THE COURSE

1 Orientation
2 Diagnostic Theme #1

UNIT ONE: PREWRITING

3 McCrimmon, pp. 3-17 (Choosing and Restricting the Subject, Determining the Purpose); written exercise in restriction
4 McCrimmon, pp. 18-27 (Thesis and Statement of Intent); written exercise--thesis statements
5 McCrimmon, pp. 18-27 continued; exercises pp. 23-24, 25, 27-30; explanation of correction symbols

UNIT TWO: PATTERNS OF ORGANIZATION

6 McCrimmon, pp. 55-62 (Illustrative Pattern); Johnson and Davis (JD), pp. 380-383, 37-42 for structural analysis; written exercise--outline for essay on Illustrative Pattern
7 McCrimmon, pp. 62-67 (Comparison and Contrast); JD, pp. 383-390 for analysis; written exercise--outline for Comparison and Contrast theme
8 Comparison and Contrast continued; analysis of student outlines
9 In-Class Theme #2 (Illustrative Pattern or Comparison and Contrast)

10 McCrimmon, pp. 67-72 (Analytic Pattern--Classification and Process); JD, pp. 68-71, 150-160 for analysis; written exercise--outline for Classification essay
11 McCrimmon, pp. 74-76 (Casual Analysis); JD, pp, 10-13, 352-355 for analysis; written exercise--outline for Casual Analysis essay
12 Discussion of student outlines (meetings 10 and 11); comment on Theme #2
13 McCrimmon, pp. 76-83 (Argumentative Pattern); JD essays for analysis
14 Argumentative Pattern continued; optional discussion of McCrimmon, pp. 326-364 (Deliberation: Problem Solving); written exercise--outline for Argumentative essay

UNIT THREE: PARAGRAPH DEVELOPMENT

15 McCrimmon, pp. 109-114 (Completeness and Unity); analysis of paragraphs from JD and student themes; Out-of-Class Theme #3 (Classification or Casual Analysis)
16 McCrimmon, pp. 114-120 (Paragraph Movement)
17 Paragraph Movement continued; analysis and evaluation of paragraphs from JD, student themes
18 McCrimmon, pp. 120-127 (Coherence and Transition); written exercise--in-class paragraph
19 Analysis of student paragraphs (Theme #3); exercise in paragraph coherence
20 McCrimmon, pp. 127-130; exercises pp. 135-140 (optional); JD paragraphs for analysis

UNIT FOUR: THE CRITICAL ESSAY

21 McCrimmon, pp. 219-224 (Interpretation and Technical Analysis); JD, p. 334--poems for discussion; Out-of-Class Theme #4 (Argumentative Pattern)
22 McCrimmon, pp. 224-230(Critical Judgment); analysis of model themes, pp. 225-226
23 Readings for critical essay
24 Evaluation and discussion of Theme #4 (selected themes and paragraphs)
25 In-Class Theme #5 (Critical Essay)

UNIT FIVE: EFFECTIVE SENTENCES

26 McCrimmon, pp. 141-144 (Common Sentence); analysis of selected paragraphs JD
27 McCrimmon, pp. 144-150 (Balanced and Periodic Sentences); written exercise--the Common Sentence
28 McCrimmon, pp. 150-160 (Characteristics of Effective Sentences); written exercise in sentence revision
29 Effective Sentences continued; evaluation of revision exercise
30 Preparation for final examination--discussion of assigned readings, instructions, review

GSD 101: SAMPLE THEME
STUDENT COMPLAINTS AGAINST THE S.I.U. ADMINISTRATION

Students at Southern Illinois University have many grievances against the administration - all of which are within reason. They range from no voice in running the university to no voice in running their own life. The three major complaints against the administration are the banning of motorcycles, the stricter regulations in regard to housing, and the administration acting "en loco parentis."

The banning of motorcycles was an illogical and ill-timed act by the administration. Many students worked all summer to buy a motorcycle to bring to college. But two weeks before school is to start the administration sends out letters stating that there will be no motorcycles on campus this year. Many students now have their Hondas sitting in the garage at home, collecting dust. Besides being an ill-timed act, it was an illogical one. Students that attend high school in Carbondale are allowed to drive cars and motorcycles - apparently the administration feels that high school students are more mature than the students attending Southern Illinois. One reason given for the banning of cycles was the number of deaths last year. What the administration fails to point out however, is that more people were killed last year in automobile accidents than in motorcycle accidents. This is not a nationwide statistic but a statistic for the city of Carbondale. Even the chief of the Security Police said that in over three forths of all motorcycle accidents, there is a car that is at fault. The administration is also hurting the people in Carbondale and nearby communities. Since students no longer have their own transportation, the stores must either provide it or lose the student's business.

What hurts the Carbondale businessman more than the restrictions on motorcycles are the rigid restrictions regarding housing. Private homes can no longer take in students as boarders. The residents that used to do this are now turning against the administration. One house-holder gave a donation of one hundred dollars to the Action Party to help them try to abolish these new restrictions. More important than having the residents turn against the administration is the fact that the administration is creating a great deal of animosity among the students. Night rallies and black armbands are becoming a familiar sight on the campus. A twenty-one year old student, who can drink, vote, drive, and get drafted, is told that he must live in supervised housing while attending this school. When the summer comes, he goes back home to his <u>own</u> apartment. In a list of grievances given to President Morris, it was stated that the "right to live where we want and where we can afford to live has been taken away, not for our benefit, but for that of certain vested interests." These "interests" are the large

off-campus dorms that are only half filled due to a drop in enrollment. Therefore, the little businessman must suffer while the large businessman moves in and takes over.

While big business is taking over the housing policy, the administration is trying to run each student's life. Using the theory of "en loco parentis" the university assumes guardianship of the students. One policy currently in effect is curfew for all girls. Another is the policy of search and entry. Under this policy, a student's room may be entered and searched by the Security Police at any time without a search warrant. Then there is the policy of double jeopardy, whereby the student may be prosecuted first by the university and then by the state. Although this policy has been declared unconstitutional, it is still in effect at Southern Illinois.

All of these grievances against the administration are legitimate. The policies now in effect at Southern will backfire. The businessmen of Carbondale are turning against the administration, the students on campus are against the administration, and future students will think twice before choosing S.I.U. as the school where they would like to go. While there was a drop in enrollment this quarter, there will be an even bigger decrease next fall. And while the administration continues to carry on these policies, students are looking for new schools to attend--where the administration does not become dictator over the students.

## GSD 102 - ENGLISH COMPOSITION

Texts: Perrin. Writer's Guide and Index to English. (Scott, Foresman).
Anderson & Stageberg. Introductory Readings on Language. (Holt, Rinehart).
Two supplementary texts. (One, fiction; one, non-fiction).
Departmental Style Sheet.

The Writer's Guide is used primarily as a review text and handbook reference; Introductory Readings on Language contains essays on the nature of language, its origin and development; on words, their meaning and usage; and on the principles of logic. Supplemantary selections, fiction and non-fiction, are also used each quarter. They provide a variety of topics for writing assignments and, moreover, demonstrate the techniques used in narration and in exposition. Finally, the Style Sheet introduces the student to the form and style of critical writing and the use and documentation of source material.

Approach and Methods:

Students who successfully complete 101 are enrolled in the second course of the three-quarter sequence--GSD 102. (Students who rank from 70 to 80% on ACT scores are exempted from the first quarter and assigned to the second.) Although this course also stresses the techinques of writing, major emphasis is placed on the content of themes. The subject matter of the course is divided into five units: 1) a review of writing principles; 2) the nature of the language; 3) words--form, meaning, and usage; 4) clear thinking; and 5) selected readings.

In Unit One, four or five class meetings are devoted to a review of the structural principles of writing--the technique of selection and restriction of subject matter, the preparation and development of various thesis-sentence types and effective paragraphs, the use of transitional devices, etc.--and, finally, an introduction to the acceptable style and form for all written work.

Units Two, Three, and Four focus upon the selections in Introductory Readings on Language--essays which stress the universality of language but emphasize the restrictive perception placed on language by the different cultures. Unit Two is devoted largely to the examination of language, its symbolic qualities and the wide range of inconsistencies within it. In the third unit, students study essays on the origin, classification, and interpretation of words, on differences of language practices, and on regional and social variations. This unit is especially appropriate for writing assignments which require the students to consult the Oxford English Dictionary and other dictionaries as well as various periodicals. Unit Four includes

readings on the use of figurative language and symbolism and on the types and methods of literary criticism. This unit, therefore, introduces the student to the procedures of critical analysis.

The last unit is based upon the two supplementary texts. Generally these texts are chosen to illustrate the effects of history or science on civilization and language. For example, texts which have been used in the past were A Short History of Science (Doubleday) and Huxley's Brave New World.

In addition to short writing assignments--analyses, exercises, and one or two hourly examinations--the students must write six to eight papers, usually three in-class themes (including a diagnostic theme written during the second class meeting) and three out-of-class themes. The final examination is also an impromptu theme with topics generally based on Brave New World.

## GSD 102: SAMPLE SYLLABUS

### UNIT ONE: INTRODUCTION AND REVIEW OF PRINCIPLES OF COMPOSITION

1 Orientation
2 Theme #1 (In-class)
3 Writer's Guide, "The Stages in Writing," pp. 33-62
4 Writer's Guide, "Writing Paragraphs," pp. 110-156; Style Sheet

### UNIT TWO: THE NATURE OF LANGUAGE. Introductory Readings

5 "Language Defined," pp. 1-15
6 "Gift of Tongues," pp. 41-60
7 "Uses of Language," pp. 33-38; "Language, Logic, and Grammar," pp. 21-31
8 Theme #2 (In-class)

### UNIT THREE: WORDS--FORM, MEANING, AND USAGE. Introductory Readings

9 "Word-Making in English," pp. 84-107
10 "Etymology and Meaning," pp. 113-123
11 "Classification," pp. 157-163; "Bias Words," pp. 176-183
12 "Interpretation," pp. 184-195
13 "Dictionaries and the English Language," pp. 133-149
14 "Bargain Basement English," pp. 342-349; "Grammar for Today," pp. 350-357; "Differences in Language Practices," pp. 358-372
15 "Some Words Stop at Marietta, Ohio," pp. 381-388
16 Theme #3 (Out-of-class); "Regional and Social Variations," pp. 389-405

UNIT FOUR: CLEAR THINKING. Introductory Readings

17 "Signs and Symbols," pp. 198-202; "Figurative Language," pp. 216-227
18 "The Hoop," pp. 203-206; "The Lottery," pp. 216-227
19 Theme #4 (In-class)
20 "Are All Generalizations False?" pp. 483-495; "Evaluation of Evidence," pp. 496-506
21 "Post Hoc Rides Again," pp. 507-514; "Analogies," pp. 515-522; "Ambiguities," pp. 523-541
22 Examination over material in Introductory Readings

UNIT FIVE: SUPPLEMENTARY TEXTS--Fiction and Non-Fiction

23 Theme #5 (Out-of-class). Based on supplementary selections.
24-28 Analysis and discussion of selections. (Theme #6, Out-of-class)
29 Final Examination (Theme #7).

## GED 102: SAMPLE THEME

### THE SPECIFIC TROUBLE WITH GENERALIZATION

For some reason, the vocabulary of the English language has never expanded to cover all the shades of meaning in an idea. As a result, many of the words used in English are much too general, and are thereby limited in their usefullness as idea-symbols. Obviously, there are many words which fall into this catagory, but the one about which this paper will be written is "loneliness." As will be seen, this word is incapable of expressing the various nuances of attitudes which are partially implied by it.

To see why "loneliness" is too general, it is necessary to observe what other words we have as subsets of "loneliness" and why these still are not sufficient. Loneliness itself denotes a mental state due to the lack of accompaniment; it is an emotional estrangement. This estrangement can be one which alienates the individual from someone or something he loves, from God, or from himself. Only the first aspect of loneliness has any qualifying subterms.

Included in the emotional estrangement from that which is loved are the conditions of being homesick and lovesick. Homesickness refers to the desire to be back in familiar surroundings; however, there are degrees and conditions to this feeling which are not accounted for in the general term. Take, for example, the attitude of a child who is away from home for the first time and becomes homesick; that is, he longs for the security of his family. Then examine the feelings of the traveler who is homesick for familiar sorroundings. Contrast both of these then

with the depression of the exile who may never see his country again. But none of these compare with the severity of hopelessness of the isolated individual who is away from familiar surroundings without anyone at all for company. Each one of these cases has its own particular degree of loneliness; consequently, it should be designated by its own term. For instance, the child's homesickness could be termed "parenvetousness"; the traveler's, "vislornity"; the exile's, "patriapariasis"; and the castaway's, "isolasolneurosis." Similarly, "lovesickness" is not specific enough. It does not seem correct to equate the feelings of someone who may see their loved one again with those, like the widow, who never will. To make this distinction, it is necessary to give a label to each; such as, the widow's loneliness could be called "widrief"; and the other's, "amorsolation."

Besides those feelings of estrangement from other people and things already mentioned, there is the feeling of being estranged by misunderstandings. Two divisions of this would be the emotion felt by a child who is neglected, or the feeling experienced by the person who has no one of his intelligence to be with. If label we must, these could be called "abanlament" and "supratarism" respectively. In union with these more abstract forms of loneliness are the sufferings of estrangement from God or from one's own self. Both of these are very special types of loneliness, and like the others, need their own symbols. Perhaps, being lonely as a result of isolation from God could be called "Theisolism". Likewise, loneliness from losing one's identity could be called "egobereavement."

Whether or not the terms suggested in this paper are accepted makes little difference; however, it should be obvious by now that the general term "loneliness" is relatively useless. For, like the others of its type, no general term can suffice when a specific meaning is to be conveyed. Thus, the English vocabulary should be expanded in order to allow more specific words to replace general terms.

GSC 103 - WORLD LITERATURE FOR COMPOSITION

Texts: Lionel Trilling. The Experience of Literature. (Holt, Rinehart)
Supplementary text (A Casebook on a novel or drama)
Departmental Style Sheet

Approach and Methods:

The third course in the composition sequence is designed to introduce students to three major types of literature and to teach them the techniques and procedure of writing short critical papers. (Students who rank from 90 to 100% on the ACT scores are exempted from the first two quarters and assigned to this course.) The works are treated chronologically but divided into units according to genre. Unit I--the drama--includes representative plays from the Classical, Shakespearean, and Modern periods. Unit II--fiction--focuses upon the short story and the short novel in the 19th and 20th centuries. Unit III--poetry--includes selections representing the major literary periods from the early Renaissance to the present.

Although class discussions are devoted largely to the works assigned, some information about each genre and historical and intellectual backgrounds is presented by the instructor. In addition, at least four class meetings are devoted to such topics as literary criticism, writing techniques, and matters concerning format, documentation, and bibliography.

Themes and Exams:

Each student is required to write at least five papers--three in-class themes and two out-of-class papers. The first theme, to be used primarily for diagnostic purposes, is written during the third or fourth class meeting. The second paper--a critical essay, 5 to 8 pages in length--is some kind of general study of at least two plays (e.g., the thematic significance of blindness in Oedipus Rex, King Lear, and The Wild Duck). The third theme, an in-class essay written in the middle of the quarter, is usually a comparison and contrast paper based on two or three short stories. The fourth paper is a 5 to 8 page critical essay on a topic chosen from the short stories and the casebook, a topic which gives the students an opportunity to incorporate some of the critical material from the casebook into their own papers. The last paper, written during the final exam, is an impromptu analysis of a poem or a discussion of a recurring theme, attitude, or symbol in several poems.

Occasional quizzes on the reading assignments are given from time to time, but more emphasis is placed upon the technique of writing themes about literature than upon objective exams.

## GSC 103: SAMPLE SYLLABUS

### UNIT ONE: THE DRAMA

1 Description of course and requirements and introductory comments on the techniques of literary analysis, on drama, and on the nature of tragedy.
2 Oedipus Rex
3 Oedipus Rex
4 In-class Theme
5 King Lear
6 King Lear
7 King Lear
8 Assign and discuss topics for the critical paper on the drama; discuss problems in writing and the departmental Style Sheet.
9 The Wild Duck
10 The Wild Duck
11 The Wild Duck

### UNIT TWO: FICTION

12 Introduction to fiction and popular themes in modern literature; discussion and analysis of Chekhov's "Enemies"
13 Paper on the drama due; discussion of Joyce's The Dead.
14 Tolstoi's The Death of Ivan Ilych
15 Conrad's The Secret Sharer
16 Return the drama paper and discuss problems in writing, especially problems of form and style in critical writing. Assign topics for the paper on fiction.
17 Conrad's Heart of Darkness (Norton Critical Edition)
18 Heart of Darkness and critical essays in the casebook.
19 In-class theme

### UNIT THREE: POETRY

20 Introduction to poetry: theme, structure, language, imagery, and rhythm.
21 Idealistic and realistic views toward nature in Marlowe's "The Passionate Shepherd" and Ralegh's "The Nymph's Reply" and the metaphorical use of nature in Shakespeare's Sonnets 18 and 73.
22 Nature as a spiritual or inspirational force in Marvell's "The Garden," Milton's "L'Allegro" and Vaughan's "The World."
23 Wordsworth's views of nature in "Expostulation and Reply," "The Tables Turned," "Resolution and Independence," and "Ode: Intimations of Immorality."
24 The use of nature in Coleridge's "Frost at Midnight," Shelley's "Ode to the West Wind," and Keats' "To Autumn."
25 The treatment of nature in 19th century American poetry: Whitman's "When Lilacs Last in the Dooryard Bloom's." Dickinson's "There's a Certain Slant of Light" and "A Narrow Fellow in the Grass."
26 Nature in Victorian poetry: Browning's "Childe Roland," Arnold's "Dover Beach" and "To Marguerite," Hardy's "The Darkling Thrush," and Housman's "Loveliest of Trees."

27 Hopkins' attitude toward nature in "The Windhover" and "Pied Beauty."
28 Nature in 20th century poetry: Frost's "Stopping by Woods" and "Design," Stevens' "Anecdote of the Jar," and Warren's "Bearded Oaks."
29 Roethke's "The Far Field" and Thomas's "Fern Hill."
30 Discussion of poetry paper to be written during the final.

## GSC 103: SAMPLE THEME

### THE ROLE OF FATE IN OEDIPUS THE KING

As man advanced from dictatorship to democracy he, for the first time, had freedom to question and discuss not only political affairs but also the greater and deeper questions of the Humanities. For centuries the Greeks had worshipped Zeus, the father god, and all his children as representatives of all living things. But in the Age of Sophocles the new critical and scientific outlook began to question their power and even their existence. Many of the keenest intellects came to question the whole structure of the accepted religion and began to see in man the power to control the world. New ideas of man's greatness, then, were challenging old religious ideas; and Oedipus the King was in part an exciting discussion of this challenge. Sophocles, in this famous Greek tragedy, uses the belief in the predestined fate of man to unfold his plot.

Fate, as it is presented in Oedipus the King, serves as the unifying element which dominates the actions of the major character. The prophecies have been made and already fulfilled, even before the opening scene. Only the search is left. As Oedipus proceeds from ignorance to knowledge, the ugly destiny revealing itself to him recalls the riddle of the Sphinx. His life, in a manner of speaking, was the answer to the riddle: his unfortunate infancy--two of his "four feet" pinned together by a nail; his manhood--a monarch walking proudly upon two feet; his final pathetic condition--the circumstances of old age thrust upon him by destiny and rendering him unable to walk without support.[1] The answer to the Sphinx's riddle, then, outlines the three-phased progress of the destiny revealing itself in the play.

A man of superb critical and creative intelligence, of swift and decisive action, and of openness and sympathy, Oedipus is plagued by the gods, from the very beginning, by an alarmingly inquisitive mind. Several times during the play Oedipus does have a choice. Several times he is urged to stop the search for the truth, but he will not. He will know the truth. It is he who drives the action of the play forward. It is the gods, however, who are the dominating forces behind this action. They have issued the prophecies and seen that they are fulfilled. Now fate has taken over. Fate has determined that Oedipus shall know the truth--that he was the murder of his father and that he became the husband of his mother.

Today, if we overcome a prophecy, we merely prove that a man or machine was wrong. But if Oedipus had succeeded, he would have proved that Apollo was wrong and that the gods did not know the future. Thus, the play takes a stand on the function of fate in the destiny of man. Oedipus rejected prophecy in the play, but he found that he was wrong.[2] The chorus states the issue raised by the play when it chants:

> No longer shall I visit with my prayers
> The inviolate shrine at the center of the world,
> Or Abae's temple, or Olympia,
> If the prophecy should fail to come to pass
> As spoken, for all the world to see.
>
> (Lines 955-959)[3]

If the prophecy of Apollo is proved false, then all religion is meaningless. The reader learns, though, that Jocasta's belief in a world governed by chance is shattered by proof that there is a divine power and a divine knowledge.

Oedipus's example teachers us that man's confidence in his ability, no matter how great the ability, is an illusion if he abandons the idea of God and of fate. It seems to suggest that all human action is fixed in advance.

The power of fate, as shown in Oedipus the King, is irresistible and its effects are often ironic. Nothing within Oedipus's power could have prevented him from killing Laius and marrying Jocasta, for the gods had issued their proclamations. It was, indeed, ironic, however, that Oedipus should be so acclaimed for answering the riddle of the Sphinx when it was the very same one which put him into such a situation of self-discovery and destruction.

> ...Some god was at your side,
> As men believe, when you delivered us.
>
> (Lines 30-39)[4]

Sophocles also illustrates in Oedipus the King that man is inferior to the gods because he is a mortal and fallible creature, one who has no power to overcome one's own fate. Therefore, man's wisdom and power are negligible when compared to those of the gods.

Another of his ideas which are basic to Greek thought is that life is essentially tragic and painful. Man must accept suffering (his fate) as his destined condition. If man denies the supremacy of the gods, or if man sins against the laws of the gods or his fellow men, then fate demands that he must (and will) be punished. This is shown when Oedipus chooses his own punishment--blindness and abandonment. Sophocles would have one believe that this was Oedipus's predestined fate to live for the rest of his life in darkness and isolation.

And, finally, as Sophocles suggests at the end of the play--man is a mere victum of fate; he is a predestined creature:

People of this city, look, this man is Oedipus,
Who guessed the famous riddle, who rose to greatness,
Envy of all in the city who saw his good fortune.
And now what a fearful storm of disaster has
struck him.
That is why we wait until we see the final day,
Not calling anybody happy who is mortal
Until he has passed the last milestone without ca-
lamity.

(Lines 1477-1403)[5]

Accordingly, no man's happiness may be evaluated until all his days have been accounted for. As was stated by Trawick in his book World Literature: "The theme of this play is the irony of fate....No mortal man...can be pronounced happy until after he is dead."[6] Thus, fate works in irony in Oedipus the King, instigating the action, entangling Oedipus and the others in its web, and revealing to each of them, in the end, its inevitability.

NOTES

[1]H. D. F. Kitto, Greek Tragedy (New York: Doubleday & Co., Inc., 1954), pp. 40-49.

[2]Sophocles, Oedipus the King. Peter D. Arnott, translator-editor. (New York: Appleton-Century-Crofts, 1960), pp. 34-35.

[3]Council for a Television Course in the Humanities for Secondary Schools, Oedipus the King (Wilmette, Illinois: Encyclopedia Brittanica, 1963), pp. 40-41.

[4]Sophocles, p. 6.

[5]Sophocles, pp. 54-55.

[6]Buckner B. Trawick, World Literature (New York: Barnes & Noble, Inc., 1963), I, p. 67.

## SOPHOMORE LEVEL COURSES

GSC 201: INTRODUCTION TO DRAMA
GSC 202: INTRODUCTION TO POETRY
GSC 209: MODERN LITERATURE
GSC 210: INTRODUCTION TO FICTION

The four General Studies courses in English at the sophomore level are a continuation of the work in the three freshman composition courses, which are prerequisite for all 200-level English courses. Whereas the genre courses--201, 202, and 210--focus primarily on technique and the various elements incorporated in each literary type, GSC 209--Modern Literature--is devoted largely to the study of themes and ideas in the major types of literature.

Each course has a minimum requirement of three out-of-class critical papers from three to five pages in length. Additional writing assignments, examinations (with the exception of the final examination), and quizzes are the prerogative of individual instructors. In each paper, students are to follow the departmental Style Sheet in matters concerning format, documentation, and bibliography.

### GSC 201: INTRODUCTION TO DRAMA

Texts: Roby and Ulanov. Introduction to Drama. (McGraw-Hill).
Cubeta. Modern Drama for Analysis. (Holt, Rinehart, Winston).
Shakespeare. Richard II. (Signet).
Shakespeare. Henry IV, Part I. (Signet).
Departmental Style Sheet.

Approach and Methods:

This course is designed to introduce the student to 1) the dramatic techniques of form, plot, characterization, dialogue, and setting; 2) the dramatic types--tragedy, comedy, melodrama, and farce; and 3) the dramatic modes and values of classicism, romanticism, realism, naturalism, sentimentalism, symbolism, and expressionism. These dramatic elements are illustrated in representative examples from Sophocles to O'Neill.

The material covered in the course is cumulative so that the student upon finishing the course, will be adequately prepared to analyze and evaluate the form and content of drama in general. Of the minimum of three papers, the first is usually an analysis of some technical aspect of drama and requires the student to compare and contrast two works--for example, the characterization of the motivation of Medea in Euripides' Medea and Phaedra in Racine's Phaedra; or the characterization of the braggart warrior

in Plautus' Miles Gloriosus and Falstaff in Shakespeare's Henry IV, Part I. Subsequent papers are of increasing complexity, with the final paper to be written on a topic which requires some research.

Sample Syllabus:

Sessions 1-5: Introductory comments. Notes on the development of the drama and the development of tragedy and comedy. The Glass Menagerie. Oedipus Rex.

Sessions 6-14 Oedipus Rex. Richard II. Henry IV, Part I. Misanthrope.

Sessions 15-24 Rosmersholm. The Cherry Orchard. The Devil's Disciple. Desire Under the Elms.

Sessions 25-30 The Skin of Our Teeth. A View From the Bridge. Sandbox.

## GSC 202: INTRODUCTION TO POETRY

Texts: Miller and Slote. Dimensions of Poetry. (Dodd, Mead).
Leggett. 12 Poets. (Holt, Rinehart, Winston).
Departmental Style Sheet.

Approach and Methods:

This course introduces the student to the technique and craftsmanship of poetry. Such attributes of poetry as metrics, tone, imagery, and theme are presented first and considered in depth. The student is then asked to apply his knowledge of these various elements and to examine each poem as a unified work of art. Subjective analysis of poetry is discouraged unless the student can support his opinion with comments based on internal evidence from the work itself. The first of the three papers assigned generally requires the student to examine some technical problem such as scansion, tone, or imagery. Later papers are ordinarily full critical analyses.

Sample Syllabus:

| | | |
|---|---|---|
| 1st week: | Miller & Slote | Chapter 4 |
| 2nd & 3rd weeks: | " " " | " 1 |
| 4th week: | " " " | " 2 |
| 5th & 6th weeks: | " " " | " 3, supplemented by Leggett |
| 7th-10th weeks: | " " " | Selected poets and/or selected poems to illustrate eras and ideas, supplemented by Leggett. |

GSC 202: SAMPLE THEME
HOW "THE EXAMINATION" MEANS

A poem is an organic whole with all facets of its existence interacting to produce and support the meaning, or underlying idea. This idea, or theme is, as Brooks and Warren point out, a "comment on human values"--"the evaluation of human experience." Two aspects of any poem which greatly affect theme are tone and imagery. Tone expresses the author's attitudes toward his subject, his audience, and himself, through direct statement by the author or his persona. Imagery is a device to communicate the complexity of one person's experience in terms of some representation of another, common experience. Imagery is not simply forming a "mental picture" of an object or experience, but many appeal to any of the senses. Never functioning as mere decoration, imagery interacts with tone to enhance theme, and thus to help produce an organic whole.

The dominant theme of "The Examination" by W. D. Snodgrass is the striving for conformity in society in general. Snodgrass, through a mythological tale, is commenting on the methods of a society which stifles creativity, ambition, curiosity--in short, all attributes of intellectual inquiry--for the sake of conformity. More specifically, the theme can be viewed as one pertaining to the field of education--the type of educational system which endeavors to shape each student to fit a certain predetermined mold, with no concern for individual talents and potentials. Or the theme may be taken as referring to the field of politics, where each party forces its candidate to "conform" to established standards of thought, action, dress, and speech in order to win an election, disregarding that candidate's abilities as an individual. To a lesser degree, perhaps the theme pertains specifically to military life, although this is where the drive for conformity reaches a zenith, through indoctrination classes, uniforms, and emphasis on rank.

The dominant tone of "The Examination" is ironical over-statement. Ironical, in that Snodgrass is not saying what is meant. The poem is not simply a mythological story. Neither is Snodgrass condoning the methods outlined in the poem as perhaps the tonal shift from description to reflection in the last two stanzas would sway us to believe. Rather, the speaker seems through overstatement for emphasis to be admonishing the future leaders of society against this type of strict conformity.

Images from the operating room and bird imagery are inter-twined throughout the poem. References to wings, "that cruel Golden beak," a "crow's quill," "their claws," "the sky," and flight integrate the bird imagery. But the dominant image is that of a surgical operation. References to probing, anaesthesia, "clamped tissues," "forceps," an "outsized growth," "antiseptic," and sterilization result in coherence of imagery throughout. This combination of bird and surgical imagery heightens the irony --vulture-like birds of prey, symbolic of death are performing

surgery, which is usually life-sustaining. But "how" a poem means concerns the integral effects of both tone and imagery upon theme, not just the delineation of the individual aspects. In "The Examination" the author's imagery and tone contribute effectively to the development of the theme he wishes to express. The blackrobed examiners are like vultures, birds of prey, which reach out with their "bone-yellow leathery fingers" and are prepared to scrutinize their examinee. They probe and explore him to make sure he is anaesthetized. The examiners then remove the brain, mark off certain areas, and excise the "dangerous" ones--dangerous only to the "superiors" who want conformity of thought from others. Meanwhile, the eyes are blinded, the ears and nostrils are blocked, and the genitals are tied off--now the examinee cannot experience anything which does not coincide with society's conformity. The student must conform to the instructors' interpretation of experience. Likewise, the candidate for elective office must abide by the decisions of the party which is nominating him, and the soldier is governed by the established patterns set down by his superior officers. The wings of the examinee are literally "clipped," so that he will "forget the sky" or at least "fly no higher than his superiors fly."

In the last two stanzas, irony emerges. The speaker says that next time the examinee's tongue will be split so that he can talk "correctly"--not saying anything which would not coincide with the opinions and attitudes of his superiors. They will also influence his taste for books and clothing in accordance with the conformity of the area where he will live. If the examinee survives this attempt to conform him, he may recover and hope for "success"--become an examiner himself--"return to join their ranks," and force other people to conform.

Thus, in "The Examination" W. D. Snodgrass developes a theme of striving for conformity in society in general, and in education, politics, and the military in particular. The theme is developed through a tone of ironical overstatement for emphasis to admonish the leaders of tomorrow against a society which stifles inquiry for the sake of conformity. Interacting with tone to enhance theme is the author's bird and surgical imagery. The result is a poem--an organic whole.

GSC 210: INTRODUCTION TO FICTION

Text: Jaffe & Scott. Studies in the Short Story. (Holt, Rinehart, & Winston).
Departmental Style Sheet.
One of the following groups of novels:

(I)

Dostoyevsky. Crime and Punishment.
Conrad. Lord Jim.
Joyce. The Portrait of the Artist as a Young Man.

(II)

Austin. Pride and Prejudice.
Hardy. Return of the Native.
Faulkner. Light in August.

(III)

Crane. The Red Badge of Courage.
Hemingway. A Farewell to Arms.
Cozzens. Guard of Honor.

Approach and Methods:

This course is designed to acquaint the student with 1) the techniques and craftsmanship of the short story and 2) the recurrent themes, techniques, and modes in the novel. Such elements as tone, characterization, style, theme, etc., are considered in depth through the analysis of particular short stories. Each instructor may choose any one of the three groups of novels, which are chosen to illustrate similar themes in different eras. The first paper is usually technical in nature, while the later essays are generally critical analyses.

Sample Syllabus:

First, Second, Third Weeks: Jaffe & Scott (selected short stories).

Fourth Week: Pride and Prejudice.

Fifth Week: Jaffe & Scott.

Sixth Week: Return of the Native.

Seventh, Eighth Weeks: Jaffe & Scott.

Ninth Week: Light in August.

Tenth Week: Jaffe & Scott.

## GSC 209: MODERN LITERATURE

Texts: Brown. A Quarto of Modern Literature. (Charles Scribner).
Six Great Modern Short Novels. (Dell).
Six Great Modern Plays. (Dell).
Departmental Style Sheet.

Approach and Methods:

Unlike the three genre courses, GSC 209 is designed to introduce the students to each of the major genres of literature and to acquaint them with the general principles of criticism. Because the course is a general survey of literary types, its primary emphasis is upon the theme or central idea of each work. The papers written in this course are essentially, therefore, thematic studies; and the student is expected to trace the development of the controlling idea in a particular work or to compare and contrast variations of themes.

Sample Syllabus:

1st - 2nd Week: Introduction
Galsworthy, p.3; Anderson, p. 74
Welty, p. 80; Joyce, p. 70; Lindbergh, p. 584

Wolfe, p. 127; Trilling, p. 153; Quiz
Hardy, pp. 417-419; Robinson, pp. 421-422
Eliot, pp. 442-445; Auden, pp. 461-464
Thomas, pp. 468-469
Baldwin, pp. 500-506

3rd - 5th Week: Three Sisters (Six Plays); Quiz
Kafka, p. 106; Crane, p. 44
Jeffers, p. 450; Frost, pp. 424-428
The Master Builder (Six Plays); Quiz

6th - 7th Week: The Dead (Six Short Novels); Quiz
de la Mare, p. 423; Sandburg, pp. 429-431
Pound, pp. 433-434; Lawrence, pp. 435-436;
Williams, pp. 451-452

The Madwoman of Chaillot, p. 315
Cummings, pp. 447-448; Quiz
Housman, pp. 419-420
Spender, pp. 465-466

8th - 10th Week: Noon Wine (Six Short Novels)
All My Sons (Six Plays); Quiz

The Great Gatsby or Ethan Frome
Hemingway, p. 85
Conrad, p. 26

Faulkner, p. 99; Quiz
The Bear (Six Short Novels)

## G&C 209: SAMPLE THEME

## CONTRASTING THE INITIATION THEME

Although the initiation theme or change from the immaturity of youth to the maturity of manhood is common to "The Short Happy Life of Francis Macomber," "The Bear," and "The Secret Sharer," the manner of presenting this theme in each of these stories differs greatly, providing some interesting contrasts. The most significant contrasts are the period of time required to bring about the initiation to manhood, the very nature of the initiation itself, the relationship between the character undergoing the initiation and his guiding influence of "father-image," and the permanence of the initiation to manhood as implied by the author and inferred by the reader.

The period of time required to bring about the initiation to manhood is distinctly different in each of the stories. Although Francis Macomber was thirty-five years of age, he was not a man. A wild chase in a battered truck over rugged African Terrain and the wholesale slaughter of a few buffalo completely changed his life. Macomber's initiation occurred in less than an hour. The Captain, at twenty-seven years of age, was not a mature individual either. His five days of fear, anxiety, and indecision finally culminated in a "do-or-die" gamble which succeeded and enabled him to achieve manhood. The boy was only fourteen years old when he became a man, but he had been undergoing his metamorphosis for four years. He had been slowly seasoning and preparing for the day when he finally would leave boyhood behind. It is somewhat ironical that as the ages of the men increased, the time required for the initiation process decreased.

The very nature of each initiation to manhood is quite different. Francis Macomber's initiation to manhood was purely of an emotional nature. All of his life Macomber's thoughts and actions had been governed by the books he had read or the influence of other people. When his emotions gained the upper hand, Macomber successfully bridged the gap between youth and manhood. The Captain's change was both emotional and rational. He used both strong emotion and rational behavior to win his gamble at the end of the story. The Captain replaced his fears and indecisive behavior with courage and positive thinking. The nature of the boy's growth to manhood was more rational than emotional. He had analyzed himself and knew what had to be done to achieve maturity. Although his final meeting with the bear was very emotional, the planning for that meeting had been premeditated and well thought-out.

The relationship between the character undergoing the initiation to manhood and his guiding influence or "father-image" is profoundly different in each of the stories. Robert Wilson and Francis Macomber exhibit a rather distorted father and son relationship. During the course of the story, they pass through phases of distrust, jealously, hate, disgust, respect, sympathy, and fondness towards each other. These feelings are always felt by only one person at any particular moment, however. Wilson and

Maconber never reach a two-way understanding. There is no sincere communication between them. Sam Fathers and the boy have an almost real father and son relationship. There is a sincere communication of feelings and thoughts between them. They understand and love each other almost as much as if they were really related by blood. Their relationship never changes. The relationship existing between Leggett and the Captain is unique and strange. They are completely identical and seem to be one person split into two equal parts. Each man understands exactly the thoughts, words, and deeds of the other because he is experiencing the same emotions. They have complete empathy.

The permanence of the initiation to manhood as implied by the author and inferred by the reader can be greatly contrasted. Since Francis Macomber underwent his change in a rapid, unthinking, and brutal manner, it is conceivable that he would revert to his former self in a short time. His initiation might wear off. If this possibility would occur, it is just as well that he died happy and a man. The Captain might or might not remain a mature individual in the future. The reader can be hopeful that he will, but cannot be absolutely sure because of the uncertain manner of his change. If his luck runs against him, there is a good chance he also would revert to what he once had been. The boy will remain a man for the rest of his life. His dedication to the finding of truth and honest self-analysis assures the reader that his initiation to manhood was no fluke. His gradual seasoning will stand the test of time.

The initiation-to-manhood process knows no set of rules or boundaries. To become a man, each individual must meet this challenge in his own particular way.

PROCEDURES FOR GENERAL STUDIES ENGLISH STAFF 1968-69
GSD 101, 102, and GSC 103

I. General Regulations: The following are general instructions for the mechanical work related to your teaching. Your cooperation will help keep confusion to a minimum.

1. First Staff Meeting will be Monday, September 23, at 1 p.m. in Main 309; there will also be a meeting on Tuesday (10 a.m. in Main 309). All new teaching assistants and new instructors are required to attend. As soon as you arrive on campus, please contact the secretary in Main 313; you will be assigned office space and given instructions about receiving mail, etc.

2. All new teaching assistants and instructors without teaching experience at the college level are required to enroll in English 585, which meets each Wednesday from 3-5. All new junior staff members are required to audit the course.

3. Textbooks. New teaching assistants may pick up texts at the time they come to the campus to be advised and registered for fall classes. Those who are in Carbondale may pick up texts in my office during the summer.

4. Class Rolls. The names of students enrolled in your classes will be provided for you, prior to the opening of classes, on IBM class lists. Instructions about admitting students to your classes will be provided at the same time.

5. Ditto Copies. Materials for class use can be duplicated in the English Office, Main 313. Please type the ditto and bring it to the office at least 24 hours prior to the time you need it.

6. Absences. When for illness or any other reason you are absent from class, notify the office as soon as you know you will be absent. If possible, arrange with a colleague to conduct your classes while you are gone. If you cannot make this arrangement in advance, give the secretary complete information for the instruction of your class, future assignments to be made, and so on.

   Do not fail to notify us of your absence. When you return to the campus, fill out the required absence form in the office. Your class is a daily responsibility; there is no excuse for evading it.

7. Student Absences. There is no cut system in the University. Students who are absent three times consecutively should be reported directly, in writing, to their dean. Students who are endangering their academic standing by being absent should also be reported to their deans. Absence forms are available in Main 313.

PROCEDURES, 2

8. Mailboxes. Check your mail each day; respond promptly to the requests you find. Because the department is so large, it is absolutely essential that you cooperate in this matter.

9. Office Hours. Every teacher is expected to announce to his classes at least three periods a week when he will be in his office available for conferences. You are expected to be in your office during these hours. If a student cannot meet with you then, you will need to make an appointment at another time. You should make clear to your students that conferences are a normal part of teaching, that students are not imposing on your time, and that students are expected to come for conferences when they need help. There are times when you should advise or invite students for conferences, but in general it is better not to require conferences of all students.

10. Student Themes. Students are required to provide a manila file folder in which to keep their themes. Instruct them to bring the folder to each conference; don't waste your time and theirs by discussing their writing without reference to their papers. Students keep their themes, although you may want to require second copies of any major out-of-class assignments.

    Careful theme assignments and detailed analysis of students' mistakes are central to the purposes of the composition sequence. Each paper should be graded and returned before the next theme assignment. Do not get behind in your grading.

11. Supervision. Several times during the quarter you will be visited by the departmental supervisors. After a conference with you, they will turn in to the office an informal report of their visit to your class. If you have any questions or problems, please feel free to consult with the supervisors or me.

12. Plagiarism. Every quarter a certain number of students are frightened, coerced, or frustrated into submitting plagiarized papers. The procedure--without exception--for dealing with plagiarism is as follows:

    Before your first theme assignment, read to all of your classes the following statement:

> A student who submits a paper which contains passages quoted or paraphrased from another person's writing without proper acknowledgement (quotation marks, footnotes, etc.), or a paper which has been written in any part by someone else is guilty of plagiarism. Students who submit plagiarized papers will be dismissed from the course, given an E grade in the course, and reported to the appropriate dean.

PROCEDURES, 3

You are to read this statement at the beginning of your instructions about theme assignments, and at least once thereafter. The statement is also in the Departmental Style Sheet (enclosed); call it to the attention of your students. Explain plagiarism carefully, fully. Tell students how to avoid it. Most plagiarized papers are the result of student's ignorance, not his intention to put something over on you.

Explain that failure to submit one theme will not fail a student--cheating will.

You are required to report to me in writing and in full detail every case of suspected plagiarism. With your letter submit themes in question and all supporting proof. It is your responsibility to control out-of-class theme assignments to make plagiarism difficult. Don't give impossible theme topics; make them timely and closely related to the reading material. Give assignments in advance and make occasional checks of themes in progress, such as outlines submitted ahead of time.

13. Class Discipline. In all matters of discipline and conduct of your classes, you should consult with the supervisors or with me before you make any statement to individuals or classes or take any action. There are established policies and practices to be followed, and you may not be fully aware of these.

Do not hesitate, however, to dismiss a troublesome student from your class. Ask him to leave; tell him to see you before the next class period. Or, send him to me. Actually, problems of this kind are very few, and you will probably meet with none.

14. Finally, remember you are teaching freshmen. A few months ago they were in high school. Most of them have little idea of what is to be expected of them in the University. Explain what you expect to teach them; explain what is required of them. Be clear in your assignments. Be as firm as you like--but don't be hard-boiled, sarcastic, contemptuous, patronizing. Only rarely will you have a student who is not willing to cooperate and to try to do what is required of him--if he understands it.

PROCEDURES, 4

II. Teaching freshman composition is essentially a compromise between what we would like to do--if we had time--and what we have to do. You will meet each class approximately 30 times a quarter. The range of possible areas of instruction is so broad that you must select and concentrate or spread your course hopelessly thin: history and development of the language, grammar old and new, diction and dictionary study, syntax, logic, rhetoric, punctuation, spelling, the research paper, etc. In every class the need for instruction in each area is evident, but in a quarter you cannot devote full attention to everything; you must decide what is most important.

Our view is that clear, coherent writing, even though marred by some faults of mechanics, is more effective communication than writing which is free of all these faults but which is nonsense. We insist, therefore, that our primary objective in teaching composition is to bring the student to certain minimal levels of competency in writing clear, coherent, logical expository prose on subjects of significance.

This does not mean that we will ignore errors in punctuation, spelling, etc. It does mean that while we will call these errors to the attention of the student, we will necessarily require him to learn to correct these mistakes largely on his own or in conjunction with the work in the Writing Clinic. We will instruct him in the use of his handbook, dictionary, and other reference works, but class work will be focused on the clear, orderly effective communication of ideas. We haven't time to do otherwise.

In the first themes you receive you are going to find a wide range of writing skills: from themes that are muddled, unorganized, without content, flawed in spelling, grammar, usage, to some that are good in every respect. You will find that some, perhaps many, of your students wrote little or nothing in high school; that some, a few wrote much, and received expert, constructive criticism. Most of your students will have had experience in writing somewhere between these extremes. One of your main challenges in teaching these students and in reading and criticizing their writing will be to maintain a consistent sense of values, of balance, proportion. Errors in spelling, punctuation, and grammar are obvious and invite the slashing red pencil; freedom from these errors may by contrast be so satisfying that lack of content and structure may be overlooked.

Your focus in teaching composition will be on achieving clear, exact, logical exposition. Mechanical errors by no means necessarily defeat this aim. But do not ignore them; call them to the student's attention by marking them; help

PROCEDURES, 5

him in conferences to understand and correct them. And you will of course hold him responsible for them and diminish the theme grade appropriately. On the other hand, the mere absence of mechanical errors does not entitle a student to a passing grade. A theme without one such error, but also without content or effective structure, merits a failing grade.

The final grade in the course should be determined by what the student demonstrates he has learned and can do in writing towards the end of the quarter. For example, if a student receives on his themes E D D C C C, give him a C for the course, providing he has satisfactorily completed his other assignments. You are grading students in this course on what they prove they have learned--not on what they didn't know and couldn't do at the beginning of the quarter.

If you have problems, see the supervisors or me. Our purpose is to help you. We will provide broad outlines for your classroom work, but within this general framework, we want you to feel free to use your own experience and initiative to create a workable program for your classes.

TD

# Operations

*Bulletin to the Faculty and Staff of Southern Illinois University*

Carbondale Campus
Volume III Number 5
February 29, 1968

GRADUATE STUDENT READMITTANCE--Graduate students taken away from their studies by the military draft will be able to reenter the University at whatever stage of their progress they left school, Dean William Simeone said Thursday in a statement through University News Services. The dean said his reassurance was intended primarily for graduate students in their first year of study and current seniors who plan to enter Graduate School. "Hopefully, the students involved should be able to finish their current terms in which enrolled, but if this is not the case, they should withdraw officially from school, giving the reason for departure and current status of studies. Such a student should notify us as soon as he knows he is returning."

ENGLISH COMPOSITION EXEMPTIONS--The department of English on the Carbondale campus has established an automatic exemption policy in relation to the three-quarter composition sequence. Students who rank in the 90th percentile or above on their ACT scores in English are automatically excused from the first two quarters and assigned to the third. If they make C's or better, they are given credit for the full nine hours of the sequence. Students who rank between 70-89 percentile are automatically excused from the first quarter and assigned to the second. Upon satisfactory completion, these students receive six hours of credit.

In the school year 1966-67, 130 students were excused from the first two quarters and assigned to the third, and 184 students were excused from the first quarter and assigned to the second, making a total of 314 automatically exempted from one or more quarters. Statistics for Fall Quarter of the school year 1967-68 indicate a significant increase in the number of students who rank in the top ten per cent of the ACT scores. During the Fall Quarter of this year, 236 students were excused from the first two quarters and assigned to the third, an increase of slightly 60% more students who ranked in the top ten per cent than during the school year 1966-67. In contrast to the 184 students who were excused from the first quarter in the fall of 1966, during the Fall Quarter 1967, 308 students were automatically excused from the first quarter. The exact percentage of increase on this level is not known, because the cut-off points in the school year 1967-68 were lowered to include ten per cent more of the freshman class.

Students are not required to waive one or more courses; they are free to take each course in the sequence if they wish. For those students who selected the automatic exemption option, however, less than 5% who were excused from two quarters and assigned to the third made less than C's. Twelve per cent of those students who were exempted from the first quarter and assigned to the second made less than C's. In both cases, however, only three per cent failed either course. In addition to recognizing the capabilities of entering freshman students, the automatic exemption policy enabled the department to teach 30 sections fewer than would be required if the policy were not in effect.

# Undergraduate Grade Point Average and Performance on the Graduate English Examination

3.1-64

by

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## INTRODUCTION

This study was conducted by the Testing Center at the request of the Graduate School. The purpose was to establish any existing relationship between undergraduate Grade Point Average and performance on the Graduate English Examination. The specific question put to the researchers was "Do those students who fail the Graduate English Examination tend to have low undergraduate GPA's?"

## RESULTS

Graduate English Examination scores and U.G.P.A. were obtained for all graduate students who had taken the Graduate English Examination during the period January, 1963 through December, 1963. The data utilized in the study were scores of first attempts on the examination and undergraduate grade point average equated to a five-point scale. Two-way frequency distributions and percentages are reported in Tables I and II.

## TABLE I

### Percentage Distribution

### A Comparison of Scores on the Graduate English Examination with Undergraduate Grade Point Averages

| Graduate English Examination Scores | | Undergraduate Grade Point Averages | | | | | | |
|---|---|---|---|---|---|---|---|---|
| | | 3.00 3.24 | 3.25 3.49 | 3.50 3.74 | 3.75 3.99 | 4.00 4.24 | 4.25 4.49 | 4.50 5.00 |
| 0-19 | FAIL | .02 | .01 | - | - | - | - | - |
| 20-29 | FAIL | .04 | .05 | .02 | - | - | - | - |
| 30-39 | FAIL | .22 | .22 | .16 | .08 | .03 | .03 | - |
| 40-44 | (Theme) | .20 | .19 | .20 | .07 | .12 | .06 | .08 |
| 45-49 | PASS | .18 | .10 | .11 | .15 | .09 | .17 | .04 |
| 50-54 | PASS | .13 | .18 | .17 | .11 | .12 | .03 | .04 |
| 55-59 | PASS | .16 | .20 | .27 | .45 | .40 | .53 | .29 |
| 70+ | PASS | .04 | .04 | .07 | .13 | .22 | .19 | .54 |
| | | 99% | 99% | 100% | 99% | 98% | 101% | 99% |
| Total N=445 | N= | 45 | 99 | 112 | 71 | 58 | 36 | 24 |

## TABLE II

### Percentage Distribution

### A Comparison of Pass-Fail-Theme Scores on the Graduate English Examination with Undergraduate Grade Point Averages

| Graduate English Exam Scores | | Undergraduate Grade Point Averages | | | | | | |
|---|---|---|---|---|---|---|---|---|
| | | 3.00 3.24 | 3.25 3.49 | 3.50 3.74 | 3.75 3.99 | 4.00 4.24 | 4.25 4.49 | 4.50 5.00 |
| (FAIL) | | .28 | .28 | .18 | .08 | .03 | .03 | - |
| (THEME) | | .20 | .19 | .20 | .07 | .12 | .06 | .08 |
| (PASS) | | .51 | .52 | .62 | .84 | .83 | .92 | .91 |
| | | 99% | 99% | 100% | 99% | 98% | 101% | 99% |
| Total N=445 | N= | 45 | 99 | 112 | 71 | 58 | 36 | 24 |

Description of Data

I. 28% of those students with undergraduate GPA's of 3.00-3.24 failed the objective portion of the examination. 20% of the students in this range were required to write the theme.

II. 28% of those students with undergraduate GPA's of 3.25-3.49 failed the objective portion of the examination. 19% of the students in this range were required to write the theme.

III. 18% of those students with undergraduate GPA's of 3.50-3.74 failed the objective portion of the examination. 20% of the students in this range were required to write the theme.

IV. .08% of those students with undergraduate GPA's of 3.75-3.99 failed the objective portion of the examination. .07% of the students in this range were required to write the theme.

V. .03% of those students with undergraduate GPA's of 4.00-4.24 failed the objective portion of the examination. 12% of the students in this range were required to write the theme.

VI. .03% of those students with undergraduate GPA's of 4.25-4.49 failed the objective portion of the examination. .06% of the students in this range were required to write the theme.

VII. None of the students with undergraduate GPA's of 4.50-5.00 failed the objective portion of the examination. .08% of the students in this range were required to write the theme.

VIII. 16% of the total population failed the objective portion of the examination. 87% of those students failing the examination had undergraduate GPA's below 3.75.

IX. 15% of the total population wrote the theme. 76% of those students required to write the theme had undergraduate GPA's below 3.75.

X. 69% of the total population passed the objective portion unconditionally. 47% of those students passing the examination unconditionally had undergraduate GPA's below 3.75.

Review of Past Research

I. The present conditional passing range (40-44 raw score, students must pass theme) falls at the 29-41 percentile range of college freshman norms.

II. Research indicates that 18.75% of the Graduate population (Total N=752) fail the objective portion of the examination on their first trial. 27% of the Graduate population fail either the objective or theme portion of the examination on their first trial. 43% fail either the objective or theme portion on the second trial.

Interpretation of Data

I. It would appear that the present scores required to pass the Graduate English Examination (both conditionally and unconditionally) are extremely low in terms of college freshman norms. Under the existing rule a Graduate student at Southern Illinois

University who scores at the 29th percentile of college freshman norms is allowed to write a theme to complete this requirement. If a student scores at the 47th percentile of college freshman norms he has fulfilled the English requirement of the Graduate School. However, on the basis of this study it would be predicted that raising the conditional passing score to the 50th percentile of College Sophmores would result in the failure of 43% of the Graduate population.

II. This study would indicate that the Graduate English Examination, if the present pass-fail-theme cut-off scores are retained, is not particularly discriminating for those students with undergraduate GPA's of 3.75 and above. In this range (3.75-5.00) only 5% of the population fail the test and only 8% are required to write the theme.

III. The data indicate that the highest percentage of failures (24%) occur below the 3.75 undergraduate GPA level. There appears to be very little difference between the 3.00-3.24, 3.25-3.49 and 3.50-3.74 ranges in term of percent of failures.

Recommendations

I. The results of this and previous studies would seem to indicate the following:

A. The Graduate English Examination might be waived for those students who enter the Graduate School with an undergraduate GPA of 3.75 and above.

B. Those students who enter the Graduate School with an undergraduate GPA of 3.74 or below might be required to take the Graduate English Examination.

1. The student who passes the Graduate English Examination objective portion conditionally would be required to pass a theme to satisfy the Graduate English requirement.
2. The student who fails the objective or theme portion of the Graduate English Examination on the first trial might be required to complete a remedial English course. The student could then be required to pass the Graduate English Examination or the successful completion of the course could be substituted.

II. The National Normative Data on the Cooperative English Examination indicates that Southern Illinois University presently requires graduate students to demonstrate proficiency which is below that of the average entering freshman in college. It is recommended that the passing score be elevated to a point assuring that a student who receives a degree from the Graduate School of Southern Illinois University has demonstrated a proficiency in English in accord with the advanced degree and at least equal to or above the average score for entering college freshmen.