DOCUMENT RESUME

ED 027 327 24 TE 001 275

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Development of Writing Skills at the Secondary and College Levels. Final Report.

Spons Agency-Office of Education (DHEW), Washington, D.C. Bureau of Research.
Bureau No-BR-5-1108
Pub Date Dec 68
Contract-OEC-4-10-087
Note-61p.
EDRS Price MF-$0.50 HC-$3.15
Descriptors-*College Bound Students, *College High School Cooperation, College Preparation, *Composition (Literary), Composition Skills (Literary), Educational Research, English Instruction, *English Programs, Experimental Curriculum, Experimental Teaching, Inservice Teacher Education, Sequential Learning, *Sequential Programs, Teaching Methods

Thirty-seven secondary and four college English teachers in Maine participated in research on a two-fold problem: late adolescents' indifference to writing and their typically superficial themes. The secondary teachers planned 12th-grade writing sequences integrating the study of composition and literature and relating it to problems of immediate adolescent concern. They used these sequences in their college preparatory classes. The next year, two sections of Freshman Composition, composed equally of students from the senior high experimental classes and from control classes, used the same approach to literature on a more sophisticated level. At the end of the secondary school phase, the compositions of students in the classes using the writing sequences showed better organization, spelling, and word sensitivity than the compositions of other seniors; at the conclusion of the college phase, the students having had exposure to the experimental curriculum in both high school and college again demonstrated superiority in written composition over students having had only half or none of the curriculum. The findings indicated that such a coordinated program integrating the secondary and the college English courses can accelerate students' abilities to understand, to analyze, and to communicate increasingly complex ideas. (LH)

FINAL REPORT
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U. S. DEPARTMENT OF
HEALTH, EDUCATION, AND WELFARE

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Final Report

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DEVELOPMENT OF WRITING SKILLS AT THE SECONDARY AND COLLEGE LEVELS

Constance Hedin Carlson

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Orono, Maine

December 1968

The research reported herein was performed pursuant to a contract with the Office of Education, U.S. Department of Health, Education, and Welfare. Contractors undertaking such projects under Government sponsorship are encouraged to express freely their professional judgment in the conduct of the project. Points of view or opinions stated do not, therefore, necessarily represent official Office of Education position or policy.

U. S. DEPARTMENT OF
HEALTH, EDUCATION, AND WELFARE

Office of Education
Bureau of Research

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ACKNOWLEDGMENTS

The project director expresses gratitude to Professor Edward M. Holmes, the English consultant, who took an active part in each phase of the project. Furthermore, Professor Holmes, as director of Freshman Composition, gave valuable support and encouragement to the trial of new methods evolving out of this project.

The project director also expresses gratitude to Fred W. Ohnmacht, at the time Associate Professor of Education and the test consultant, who was in charge of the research design and the selection and technical analysis of the objective testing procedure.

In addition, appreciation is expressed to David R. Fink, Jr., at the time Professor of Education and a consultant from the College of Education, for his assistance with the research design and his advice in the initial stages of the project, and to Professor John E. Hankins, at the time chairman of the Department of English, for his continuing interest in the project.

SUMMARY

The research of "Development of Writing Skills at the College and Secondary Levels" focused on a two-fold problem: the late adolescents' indifference to writing and their typically superficial themes. The project was oriented around a basic research hypothesis: a coordinated program integrating the senior secondary and college freshman English courses can accelerate the students' ability to understand, to analyze, and to communicate increasingly complex ideas. Its three basic objectives, designed not only to test the hypothesis but also to have lasting, salutary effects on the teaching of composition in Maine, were the following: 1. To begin to bridge the gap between secondary school and college composition courses in Maine; 2. To upgrade the teaching knowledge and skill of a group of secondary school English teachers; 3. To test the effect of a motivational and analytical approach to composition.

Thirty-seven secondary school English teachers and four University of Maine teachers, two from the English department and two from the College of Education, participated. The two college English teachers, the project director and the director of the Freshman Composition course, worked directly with the secondary school teachers. The test consultant from the College of Education constructed the research design, selected the objective testing materials, and compiled and analyzed the results of this testing program. The other representative of the College of Education assisted with the research design and served as an advisor during the first year of the program.

An in-service weekly seminar for the secondary school teachers conducted by the project director during the second semester of the 1963-1964 academic year started the project. During that semester and the following summer, these teachers planned theme sequences integrating the study of composition and literature and relating it to problems of immediate adolescent concern. During the following school year the teachers used their theme sequences in their classes for college preparatory seniors and maintained close contact with each other through several group meetings and visitations to a random selection of their classes by the college English teachers.

The project director continued the same approach to composition on a more sophisticated level during the fall semester of the 1965-1966 academic year with two sections of Freshman Composition composed equally of Maine students from the experimental classes and other Maine students from the non-participating or control classes. In addition, other Maine students from experimental and control classes were randomly selected and placed in sections of Freshman Composition taught by instructors using traditional methods and having no information about the project.

There were two different groups of students involved in the secondary school testing program, those in experimental classes and

those picked by random selection from control classes in secondary schools comparable to the schools with teachers in the project. Four different groups composed the college part of the program: students in experimental classes in secondary school and college, students in experimental classes in secondary school and control classes in college, students in control classes in secondary school and experimental classes in college, and students in control classes in secondary school and college.

The secondary school seniors in both the experimental and control classes wrote a theme on a common topic in June 1965. At the beginning of the following academic year in September 1965, and at the conclusion of the first semester in January 1966, all the freshmen at the University of Maine wrote a theme on a common topic. The testing of the entire freshman class protected the anonymity of the experimental and control students in the control classes. The same rating scale for the evaluation of the themes was used in each of the three test situations.

The findings at the conclusion of the secondary school phase of the project indicate that the motivational and analytical techniques developed in the in-service seminar had measurable effect in improving the ability of the students to choose words with greater sensitivity, to organize their essays more effectively, and to spell with considerably greater accuracy.

The findings at the conclusion of the college phase of the project indicate that the experimental group having the double exposure in secondary school and college had an intensified learning experience that resulted in significant improvement over the other three groups. The groups receiving the experimental treatment in either secondary school or college also benefited with the effect of the single exposure essentially the same.

No objective testing procedure was available or devised to measure the effects of the project on the secondary school teachers and college English teachers. However, evidence began to appear immediately and has continued to suggest that the communication between the teachers produced a catalytic interaction that has established closer ties between the secondary school English teachers and between the secondary school and college English teachers. In addition, the project has intensified the awareness of the teachers on both levels of the possibilities for innovation in teaching methods and of the need for constant updating in the interpretation of subject matter. Their increased participation in graduate work, institutes, colloquiums, and professional organizations has been significant.

The project indicates that more cooperative curriculum planning between secondary school and college English teachers could enhance the quality of student performance and could stimulate the quality of professional concern and teaching on both levels.

More longitudinal studies are needed to assess the value of innovative methods. Ideally this project should follow the experimental and control groups through their college years to determine whether the experimental groups have maintained superior writing skill and whether their total academic achievement has been measurably influenced. A follow-up procedure should also be devised to evaluate the long-range effects of the project on the classroom techniques and the professional growth of the teachers.

In order to ensure wider development and dissemination of new insights, more teachers on both levels should become actively involved in cooperative in-service research. One of the chief blocks to this type of project appears to be a lack of research oriented administrators. Since coordinated research requires considerable time, administrators must recognize its implications for the improvement of the quality of teaching, instead of considering it subsidiary to teaching.

INTRODUCTION

The problem on which the research focused was the late adolescents' indifference to writing which appeared to be a major cause of their typically superficial and banal themes. The teachers of Freshman Composition, a required course for freshmen at the University of Maine, have been long concerned with the inability of these students to express ideas in a cogent manner, with their bland vocabularies, and with their lack of awareness of the practical values inherent in writing with analytical perception. In fact, it was obvious to the freshman staff that the students were most concerned with feeding back what the students hoped the teachers wanted, thus lifting from the students any burden of developing independent judgments. A common remark in classes was "I am not sure I know exactly what you want me to write." A pointed contrast to the students' listless attitude toward composition could be found in their ready acceptance of an analytical approach to learning in the scientific laboratory, their willingness to devote long hours of concentrated labor to develop skills on the athletic fields. The teachers of science and physical education were evidently more effectively motivating the students than were their English teachers.

A significant aspect of the problem, this shell of indifference to composition, was the students' lack of emotional involvement in their themes. The departments of science and physical education used the force of emotion by dramatizing adult approval of ability in sports and laboratory. Controlled by umpires and awarded community deification, the physical combat focused the students' desires on an immediate goal. Astronauts and a continuing spectrum of medical breakthroughs produced equal intellectual challenges which the science teachers wisely incorporated into their presentations.

Although it is a long way from the two-page theme to the athletic and interplanetary playgrounds, the problem of emotional and intellectual involvement during the process of composition had to be resolved if the students were to become equally stimulated in their English classes. The students could not punt commas; their teachers could not orbit dangling participles - however strong their motivation. But the teachers could point out that Huck Finn's self-searching is still a part of growing up, that everyone some time stands on Dover Beach. The integration of composition and literature assignments by centering them on a problem central to the late adolescents' concerns presented a possible method of breaking through their indifference.

Had the freshmen rejected such an approach in the past? A survey of a random selection of 150 freshmen showed that most had studied literature and composition in secondary school as unrelated entities. Furthermore, it revealed that although some had studied literature analytically to discover core and multi-level meanings, only a handful had ever been required to combine their own and their literary experiences into statements demanding independent evaluation. The

project director found that when she asked her freshmen students in one class to write about their favorite poems, each student, except one, chose a poem that either had given him new empathy with his environment or had reinforced a moral conviction, often to the point of aiding a decision. The one exception declared that all poetry is "stupid" because it is unrelated to life. His complete negativism strongly supported the hypothesis evolved. Evidence in the themes of the other students indicated that they had arrived independently at the pertinence of the favorite poems to their own lives. The discovery of relevance was pure serendipity.

The inability of entering freshmen students to write in depth about humanistic ideas, then, possibly resulted not only from a lack of emotional and intellectual involvement, but also from a consistent pattern of dichotomous treatment of composition and literature on the secondary level. They had read, for example, The Scarlet Letter one week and written "My Summer Vacation" the next. In their written work, they were accustomed to retreating behind vague generalities. In their discussions of literature, they were concerned with authors' lives, with characters dessicated by teacher-imposed barricades of time and locale. Shuttling back and forth between family camping and the Puritan conscience had contributed neither to writing facility nor to an awareness of literature as related to the students' private pressures - love, loneliness, parents, their fair share of the family car.

Part of the research problem, then, was to devise a means of achieving a fusion of motivation and analysis on the late secondary level to develop writing skill that would give college preparatory students a meaningful foundation. Since available evidence indicated that the students of late secondary and early college age are primarily concerned with clarification of their own responses to the adult world and with their attempt to make a successful entrance into it, the research problem also included the necessity for developing a sequential method of teaching composition that would fruitfully utilize these drives throughout the transitional senior secondary school and college freshman years. Because the basic concerns of literature revolve around seminal human problems, the study of literature and composition could possibly be integrated to stimulate the students to an awareness of the relationship between literary and personal experience. The ultimate aim was to create in the students the power to explore, measure, develop, and then communicate their conclusions.

Implicit in the research problem was the realization that a group of secondary school English teachers must be willing to revise their methods of teaching literature and composition in order to incorporate into their presentations the integrated motivational and analytical techniques designed to solve the problem on which the research focused. Because 80 per cent of the students at the University of Maine come from Maine schools, it was possible to design a project that would include a selection of these schools, their teachers and students, and members of the University staff who could work together over an extended period of time.

Three basic objectives divided the problem into workable classifications: 1. To begin to bridge the gap between the secondary school and college composition courses in Maine; 2. To upgrade the teaching knowledge and skill of a group of secondary school English teachers; 3. To test the effect of a motivational and analytical approach to composition. The investigation centered on one basic research hypothesis: a coordinated program integrating the secondary and freshman English courses can accelerate the students' ability to understand, to analyze and to communicate increasingly complex ideas.

Through practical experiment, the project explored basic concepts of a combined and analytically focused study of writing and literature. The need for such research had been reiterated by acknowledged authorities in various educational areas, but had not been cooperatively conducted on the senior secondary and freshman college levels in a structured framework utilizing the classrooms of both as its laboratory.

Considerable overlap exists in the areas of related research, because the premises were based on theories that involve several aspects of the learning situation. For purposes of clarity, the related research divides conveniently into the following categories: 1. The psychology of learning; 2. The pertinent investigations in composition and literature; 3. The developments in cooperative study involving both secondary and college teachers; 4. The available instruments for measurement and experimental design.

1. The psychology of learning. One psychological basis of the project is Alfred North Whitehead's premise of the rhythm of education with emphasis on the integration of the psychological motivation of the stage of precision which he states occurs between the ages of 14 and 18 and the stage of generalization which he places between the ages of 18 and 22.[1]

In its trenchant discussion on the teaching of composition, Freedom and Discipline in English, the report of the Commission of English on its five-year study of secondary school English, elaborates on Whitehead's theory of cycles in the learning process, romance in the earliest stage, then the stages of generalization and precision already cited, and relates it directly to the teaching of composition.

> In composition the early years might concentrate on what, in the best sense, is creative writing - not writing aimed to create artistic forms or works of art, but writing aimed primarily at expression, at discovery of the self and the world. The next stage might concentrate on the discipline of form - on those matters of arrangement, logic, and conventional correctness that make up the body of most books on compo-

1. Alfred North Whitehead, The Aims of Education and Other Essays (New York, 1929), p. 49.

> sition. And in the third stage, which in Whitehead's cycle is a return to freedom, teachers might promote the comprehensive view of composition which combines the pleasure and freedom of the first with the instruction and discipline of the second. This third stage should witness the development of style, as the first stage witnesses the development of invention, and the second of methods of arrangement and form.
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> These three "stages" in the teaching of composition are not, however, simply the stages of junior high, senior high, and college, though they are that in part. They are the stages of every cycle of instruction in composition. In every year - in ninth grade English, in eleventh grade English, in college freshman English - teachers may experience the same cycle of freedom, discipline, and freedom - with the final freedeom vastly different from the initial one. The application of spiraling movement to instruction in writing has proved, in good hands, effective enough to warrant recommendation as the vital principle for organizing instruction in writing.[2]

These observations have particular relevance to this report. The most successful theme sequences planned for the experimental classes incorporated these cyclical patterns, which proved to have considerable motivational force, into their design. The project was in the secondary school phase of its operation at the time the report was published and adds concrete support to the procedures endorsed.

The necessity for further study of the psychological motivation of the student is underscored by Jerome S. Bruner in his comments on the need for a lasting basis for self-motivation. This project has avoided the competitive incentives criticized by Bruner and instead has concentrated on the student's present level of interest which may be transitory in nature but of great immediate force in order to lead the student to an awareness that his interest has its psychological root in a problem central to man's concerns.[3]

The report on the Research Development Seminar in the Teaching of English held at New York University in the spring of 1963 and

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2. Reprinted from Freedom and Discipline in English by the Commission on English by permission of the College Entrance Examination Board, copyrighted 1965, pp. 90, 91.

3. Jerome S. Bruner, The Process of Education (Cambridge, Mass., 1960), p. 72.

supported by the Cooperative Research Branch of the Office of Education, U. S. Department of Health, Education, and Welfare, suggested several problems needing investigation and related to the learning process that have been part of this project: the examination of the kinds of interaction taking place between different individuals and their reading; the optimum age levels to establish particular types of empathy between the student and literature; the influence of his particular background on the student's relationship to literature.[4]

2. The pertinent investigations in composition and literature. The information about the current knowledge of composition contained in Research in Written Composition by Braddock, Lloyd-Jones, and Schoer has some relevance to the research of this project. The chief problem of attempting to correlate the studies discussed with this project is that any analogy contains one or more factors making direct comparison subject to doubt.

The greatest encouragement for this project in Research in Written Composition was incorporated in two of its conclusions: the need for more longitudinal studies and the need for more investigations of several fundamental questions, including, "What kinds of situations and assignments at various levels of school stimulate a desire to write well?"[5]

Although this project covered only a year and a half in actual student writing, it seems to have extended over a considerably longer period than most of the projects reported. And the question raised concerning the possibility of research in the area of motivation is one of the project's focal points.

The recommendations for the teaching of composition in Freedom and Discipline in English support the motivational and analytical approach to composition of this project. Stating that in grades 11 and 12 the expository essay should constitute "the staple of the course," the report says of the essay that in addition to arousing curiosity, stimulating pleasure in discovery, and creating the "love of truth,"

> It best serves the other parts of the student's education; it prepares him best for the writing he will do in college; it allows the best definition of problems and permits the most helpful exercise of

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4. Research Development Seminar in the Teaching of English, Project #G-009, The Cooperative Research Branch of the Office of Education, U.S. Department of Health, Education, and Welfare, prepared by Louise M. Rosenblatt (Champaign, Ill.: NCTE, 1963), p. 18.

5. Reprinted from Research in Written Composition by Richard Braddock, Richard Lloyd-Jones and Lowell Schoer by permission of the National Council of Teachers of English, copyrighted 1963, pp. 32, 52.

> informed criticism by the teacher; it provides the best classroom exercise because its discipline is the best understood; and it is, in however corrupted condition, the most common form of human discourse.[6]

Because Freedom and Discipline in English has been so widely read, it seems redundant to quote its conclusions at length in this report. However, it is significant that it emphasizes both the importance of a careful design of assignment in order to "touch the outer edge of the student's knowledge and invite him to go further" and the necessity for the teacher to have empathy with his students in their attempts to impose order on falsehood and truth without distortion.[7]

In the area of teaching composition on the freshman college level, the most comprehensive study available is that of Albert R. Kitzhaber. Commenting on the diffuse approach of many syllabuses, Kitzhaber criticizes their lack of coherence and of progression in the depth of content.[8] Kitzhaber also recommends that the majority of themes in the freshman course be expository, analytical or critical in nature, and based on the course readings. The earliest themes, he states, should come out of the student's own experience.[9]

Another major factor that Kitzhaber considers essential to a well-planned course is the careful organization of the writing assignments to develop specific skills and also, if the theme is directed to a literary work, to clarify for the students some aspect of the work itself.[10]

Therefore, Kitzhaber's recommendations for the freshman composition course are in essential agreement with the approach used for the students in the experimental group in this project. This report could not find a better statement of its ultimate aim in the field of composition on both the secondary and college freshman levels than the advice in Freedom and Discipline in English which declares that the teaching of writing properly belongs somewhere between the pleasures

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6. Reprinted from Freedom and Discipline in English by the Commission on English by permission of the College Entrance Examination Board, copyrighted 1965, pp. 96, 97.

7. Reprinted from Freedom and Discipline in English by the Commission on English by permission of the College Entrance Examination Board, copyrighted 1965, p. 93.

8. Albert Raymond Kitzhaber, Themes, Theories, and Therapy: The Teaching of Writing in College (New York, 1963), p. 10.

9. Kitzhaber, pp. 133, 134.

10. Kitzhaber, p. 10.

of learning stressed today and the rigid disciplines of the classicists.[11] The research of this project has been a concentrated examination of the possibilities inherent in a specific organization of analytical writing as one method of achieving this balance.

The integration of the study of literature through a thematic approach to several literary works of different periods and genres receives strong support in Freedom and Discipline in English.[12]

The report also underscores two basic tenets of this project in relation to the study of literature: the importance of combining the individual student's realization of the relevance of the work to the perennial interests of humanity and his awareness of its structural elements as a literary work. The warning of the report against a reduction of literature to a search for values was also a problem emphasized in the project seminars.[13] The investigators from the field of English had found many freshmen overdosed with moral hunting that stressed that literature should be read from the point of view of "good" versus "evil" with those works taught in which "good" always triumphed. Romantic poetry, for example, had been read extensively, and modern poetry had been either interpreted to fit the acceptable standard or ignored. "Mr. Flood's Party" often turned out to be a temperance sermon.

The observations of Henry C. Meckel presented at the Third Conference on English Education corroborate the importance of the student's first learning through his own reaction in the study of a literary work and then proceeding to an evaluation that makes the absorption an experience of quality.[14]

Meckel also substantiates the underlying principle of this project when he states:

> We have been essentially right in our methods courses, I believe, when we have given emphasis to teaching procedures based on the dynamics of children's or adolescents' responses to literature. We have been on firm ground when we have stressed the importance of starting with a pupil's honest responses. Once we accept honesty in response, we have the foundation for developing critical insight in which independent percep-

11. Freedom and Discipline in English, p. 106.

12. Freedom and Discipline in English, p. 54.

13. Freedom and Discipline in English, pp. 71, 72.

14. Henry C. Meckel, "What's Right in Our Preparation of English Teachers," Educating the Teacher of English, ed. David Stryker (Champaign, Illinois, 1965), pp. 4, 5.

tion and discovery are essential characteristics.[15]

Theories about teaching literature on both the secondary and college levels appear regularly in the magazines of the National Council of Teachers of English and the Modern Language Association. These articles usually take the form of a critical explication of a literary work or of a plan of strategy that has proved effective for a particular teacher.

An example is Leonora Woodman's plan for the thematic approach to literature which essentially duplicates the approach of this project. Pointing out that motifs and themes in literature constantly recur, she declares that these must be understood before the students can fully apprehend the significance of the literature for contemporary readers. Also, in accord with the theory of this project, Woodman states that the thematic approach "buttresses the entire learning process by providing the student with a structural framework which enables him to integrate seemingly unlike matter, a process which he may then apply independently."[16]

Although these articles, such as Woodman's, have great practical interest for the teacher, they do not seem sufficiently tested within a framework of experimental design to justify listing and classifying all of them as related research in the terms of this project. It is significant, however, that so many teachers, supervisors, and authors of textbooks are supporting the thematic approach to literature. The proliferation of casebooks and other textbooks oriented around some version of this method, usually presenting samples of historical, sociological and critical examinations of a literary work or a core theme, demonstrates that many concerned with the best learning situation for literature are experimenting with the thematic framework.

An interim report on one of a series of studies of International Educational Attainment, sponsored by the UNESCO Institute of Education in Hamburg, reveals some findings pertinent to this project. Originated to examine two hypotheses, that each country has its own stereotyped approach to literature and that each country has a lack of communication between the secondary school student and the literary critic, the study has evolved the following four relationships which the reader has with the text: engagement, perception, interpretation, and evaluation.

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15. Reprinted from "What's Right in Our Preparation of English Teachers," by Henry C. Meckel in Educating the Teacher of English by permission of the National Council of Teachers of English, copyrighted 1965, p. 5.

16. Reprinted from "Teaching Literature Techmatically" by Leonora Woodman in the English Journal, 55, by permission of the National Council of Teachers of English, copyrighted 1966, p. 564.

The important role that engagement, which parallels the motivational aspects of this project, plays in the students' literary experience is illuminated by the following comments:

> The elements of engagement include such things as a reaction to the work (boredom or horror), those statements that make moral judgments about the characters or those that express the reader's identification with the work, the retelling of the work, and the impressionistic statement. Each of these elements involves experience with the work; in an essay, each seeks to describe the experience, not the work, its meaning, or its worth.
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> ...
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> That engagement is important to the literary experience one can hardly deny. Too often, however, does the teacher seem to denigrate its importance in the course of teaching the "analysis and interpretation of literature." ...As our advisers said, we must look at our students; we must pay attention when they say "I dig it" or "It grabs me"; and we must get them to work from this experience to the other forms of criticism and interpretation.[17]

Northrop Frye has summed up best the theory of this project's approach to literature in the statement, "...to treat literature as a social and moral force is to pass into the genuine experience of it." He forcefully says, "The object of literary experience must be placed directly in front of the student, and he should be urged to respond to it and accept no substitutes as the end of his understanding. Yet it does not matter a tinker's curse what a student thinks and feels about literature until he can think and feel, which is not until he passes the stage of stock response.[18]

It is through involvement of the students' emotions with their reading that this project attempts to destroy "stock response," that prime inhibitor of analytical thinking and writing.

3. The developments in cooperative study involving both secondary and college teachers. The most significant developments in cooperative

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17. Reprinted from "An Examination of the Varieties of Criticism" by Alan C. Purves in College Composition and Communication, XVII, by permission of the National Council of Teachers of English, copyrighted 1966, pp. 94, 95.

18. Reprinted from "Criticism, Visible and Invisible" by Northrop Frye in College English, 26, by permission of the National Council of Teachers of English, copyrighted 1964, pp. 8, 9.

study have been the NDEA English Institutes and the syllabuses and studies of the problems of teaching English evolved at the English Curriculum Study Centers supported jointly by several large universities, the U.S. Office of Education, and in some instances by cities with school systems involved in the programs.

The Evaluation of the 1962 English Institutes by John C. Gerber gives the following three basic aims to enrich the participants of the NDEA Institutes: the improvement of their academic background, the upgrading of their methodology, and the more effective participation of college English personnel in the training of teachers.[19] These aims support the objectives of this project with the qualification that its focus for research purposes was narrowed to the development of writing skills.

Also pertinent were the conclusions that the workshops should afford opportunities for sharing innovative ideas as well as for the development of practical class materials and that an active follow-up of the program contributes to the maintenance of professional interest and to the continued use of fresh insights.[20]

The results of this project described in detail in the section entitled "Results and Findings" corrobated these predictions and goals to a degree unanticipated at the beginning of the project.

4. The available instruments for measurement and experimental design. One of the most difficult problems in the evaluation of this project, the measurement of improvement of writing skill as a direct result of class work, is impossible to achieve in Kitzhaber's opinion. He states that improvement in writing contains so many extraneous elements from outside of the English classroom that isolation of the effectiveness of the course from the total experience of the student involves too many subjective factors to measure the course's effect on student writing.[21]

The investigators of this project believe, however, that the use of the control and experimental groups in a relatively rigid framework enabled them to design a project that excludes extraneous elements sufficiently to produce a valid measurement. The plan for the six types of classification of the students involved was an original design developed by the project director and the consultants from the College of Education. No parallel project was found in related research.

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19. John C. Gerber, The Evaluation of the 1962 Summer English Institutes Cooperative Research Project No. G-004, U.S. Office of Education (New York, 1964), p. 36.

20. Gerber, pp. 42, 44.

21. Kitzhaber, p. 6.

The test consultant decided that a rating scale devised by Rosner in a research project sponsored by the New York State Education Department in cooperation with the East Meadow and East Islip School Districts was well-suited to the evaluation of analytical writing.[22] (See Appendix A for a sample of the rating scale and the detailed definitions of the elements rated.) The rating of handwriting, one section of the Rosner scale, was omitted as an irrelevant factor in this project.

The three theme topics (See Appendix B for the topics and the directions given to the students writing on them.) were designed by members of the University English department. The English consultant prepared the topics used at the conclusion of the high school phase and at the beginning of the college phase of the project. The final topic used at the conclusion of the college phase was selected by the English consultant from a number submitted by members of the staff teaching Freshman Composition. The questions used by the College Entrance Examination Board in the English Composition test and the topics used by a variety of colleges to test the writing facility of entering freshmen approximated the type of topics desired, because the ability to write analytically in depth has long been considered a valid measure of student writing ability. However, as previously quoted from Research in Written Composition, there was no related research available that had made a comprehensive study of theme topics to test or to stimulate facility in analytical writing.

22. Benjamin Rosner, "The Principal Components of Written English Expression." Mimeo report of Improving Competence in English Expression, Research Project No. A59-62, Sponsored by New York State Department of Education, 1964.

METHODS

The procedure of the project is most effectively presented by dividing it into two sections: 1. The program for the secondary school teachers and their students; 2. The program for the college freshmen.

1. The program for the secondary school teachers and their students. Thirty-seven teachers of college preparatory seniors attended the fifteen Saturday morning seminars on the development of writing skills. The teachers represented every type of public secondary school in eastern and central Maine including city, town, and consolidated school district high schools. In addition, two private classical institutes which serve as the secondary schools for several Maine towns were represented.

The teachers collectively traveled more than 3,000 miles a week to attend the meetings. Twenty-three of the teachers were department heads and thirteen had master's degrees. The teachers possessed a total of 450 years experience with an individual variation of from one to 29 years.

The project director designed the seminar program to permit a maximum of opportunity for its members to talk with her individually and to confer with one another informally. The University provided a large room which included space for conferences and a seminar library. A curriculum materials center was established for the semester and for the following summer. Professional magazines, secondary school and freshman English textbooks, casebooks, and a wide range of modern critical works and anthologies were available and were borrowed on a weekly basis during the semester and for a longer time during the summer.

The formal meetings of the seminar were scheduled for two and a half hours each. However, within a few weeks teachers were coming early for informal discussion and use of the library, and about 20 per cent remained after the seminar for lunch on campus and a round table discussion. A half-hour coffee break held in the seminar room also afforded opportunity for small group discussions.

At each seminar meeting, the project director gave out mimeographed materials: statements of English preparation expectations and freshman program outlines of a diversified sampling of colleges and universities, sample freshman themes with comments by members of the English department of the University of Maine, detailed freshman theme sequences used by several colleges, excerpts of recent articles on composition and literature programs from publications not readily accessible, extensive bibliographies and summaries of research on approaches to literature, composition, and grammar with particular emphasis on experiments integrating the teaching of these elements.

As the semester progressed, the teachers contributed their own theme sequences oriented around the literature in the seminar literature textbooks, Four in Depth by Ken Macrorie (Boston: 1963) and A Casebook on the Hawthorne Question edited by Agnes Donohue (New York: 1963). Consistent with the project's objectives, they utilized their own students' interests and environment as a motivational factor to awaken realization of the pertinence of literature to adolescent concerns, then proceeded to the analysis of the treatment of these ideas in the students' reading. Although not committed by the project to use these methods until the 1964-65 school year, most of the teachers had started incorporating partial sequences by the middle of the semester with many of the resultant themes mimeographed for seminar discussion.

The first seminar meetings were devoted to the theoretical backgrounds of the psychological importance of personal involvement on the part of the student in his writing and reading, with concurrent assignments in the two literature textbooks and the composition textbook, The Logic and Rhetoric of Exposition (New York, 1963), revised edition, by Harold G. Martin and Richard M. Ohmann, used for discussion and illustration.

The reading and analysis of literature in terms of its relevance to the students' own problems instead of as an historical record of man's literary achievement presented a new concept to the teachers which they explored by discussion and intensive reading. They unanimously requested more critical background. This material furnished the focal point of several meetings, always oriented around the manner in which these materials could be used to develop the analytical ability of the student. The English consultant conducted one meeting devoted to literary criticism, particularly the so-called "new criticism," discussing its potentialities as background material for motivation and as a developer of analytical facility.

The term analytical writing was defined in the context of this project as that writing which penetrates below the surface or denotative meaning of the material to a thorough exploration of its connotative implications. Specific emphasis was placed on its potential usefulness as a motivational and evaluative tool enabling the student to develop his ability to communicate with a perspicacious and cogent style.

The practice theme sequences and the classwork in connection with them were planned in the following manner. The first theme required the students to write about a central but abstract problem or idea by drawing their initial responses and the evidence available from their own experiences into a concrete, logical statement. This theme would be evaluated for the clarity and precision of its interpretation of the basic issue. The teachers were to stress particularly the connotative and denotative aspects of the students' word usage in order to demonstrate the depth of thought which can be communicated.

The class group would discuss the assignment topic to find out the varying reactions of a peer group to one idea or problem and to consider the written work of its members in terms of the stylistic techniques used and the relative success or failure of the communication of the students' reactions.

Next the students read some literature concerned with the same ideas or problems they had already evaluated in their own terms. This approach permitted the students to discover that others had faced the same questions and had written about them in ways that had coalesced both personal and universal interests.

The students then wrote analyses of the literature, stating their interpretations of the author's meaning. Each class assignment would be discussed by the teacher and the class in the same manner as outlined for the first assignment.

The pattern of assignments, always focused on a core subject, was continued to make the students aware of the contrast between their first appraisals and the depth implicit in the subject matter. As the series of themes moved on, the teachers varied the sequences according to the material. However, the pattern of the students' working through the personal concept to an awareness of its mirrors in literature was planned by increasing the complexity of the assignments to intensify the contrast between their initial reactions and the total complexity of the subject. Finally, the definitive theme topic gave them an opportunity to sum up their estimates of the core problem. This last assignment of the sequence was designed to effect a fruitful analysis of their own evaluations backed by evidence collected throughout the sequence.

The teachers accepted the basic premises of the project and at first worked together to evolve theme sequences based on sections of the two literature textbooks. A strong motivating factor was the combined approach to literature and expository writing of the various college syllabuses. They had received complaints from students going to college that their English preparation had not been adequate, but many of the teachers stated they had assumed that their students were weak in mechanics instead of having to adjust to a different approach to literature and to write expository essays requiring greater depth of perception. The teachers were willing, therefore, to try out the basic assumption that concentration for several weeks on a specific problem could produce writing much more meaningful to the students than the isolated research paper, so often a patchwork of opinions loosely stitched together with a thread of oversimplified and vague statements.

The two literature books demonstrated for the teachers two methods of studying literature that represented a radical departure from the historical survey. Four in Depth explores four ideas oriented around work, war, self-appraisal, and oneself in relation to other people from

a number of attitudes in different periods of time and through varying literary genres. A Casebook on the Hawthorne Question presents a selection of Hawthorne's short stories with modern critical explications, classical criticisms, and historical backgrounds.

The seminar discussions explored intensively these types of literary orientation. The teachers, using the two basic frameworks of presentation, the exploration of a core idea and the examination of a literary work in depth, evolved theme sequences suitable for their own classes.

The biggest problem of the planning sessions was that a majority of the teachers were committed to a definite curriculum requirement of historical coverage of literature, usually American literature in the junior year and English literature in the senior year. Most of their textbooks were arranged chronologically, although a few teachers were using books illustrative of central ideas. It was decided that with the exercise of ingenuity the theme sequences could be incorporated into the historical presentation without a major breach of curriculum etiquette. Class discussions were outlined that would furnish the required continuity.

By the middle of the semester, the use of theme topics integrating composition and literature in terms consistent with the project had been tried by the teachers in their own classes and had produced positive responses that measurably encouraged the teachers. However, because of the difference between the teaching methods inherent in the project and their customary procedure, the teachers asked to postpone the writing of the theme sequences to be used with the experimental classes until the summer. During that period, the teachers had individual conferences with the project director to discuss their sequences and to put the first series into definitive form.

In the practice sessions, each teacher planned a series of four tentative sequences, each containing six topics and designed for each of the school quarters, the usual ranking divisions of the Maine secondary school year. Because this organization proved too arbitrary and inflexible, in the final plans, the teachers individually determined the number of sequences and topics best suited to the basic ideas and the literature involved. (See Appendix C for two theme sequences illustrating the two types developed.)

During the 1964-65 academic year, the teachers used the theme sequences approved by the project director. They asked to meet together for discussion of the project during that year and to have a newsletter circulated so that they could know how the project was working in each other's classes. Both these requests were additions to the original plan of operation.

Two group meetings were held at the University during the fall semester. A newsletter containing theme sequences and the resultant

themes which various teachers submitted either because they had been unusually successful or because they presented some problem which a teacher wished the group to discuss was sent to each teacher before the meetings.

The project retained its flexibility. With the approval of the project director, the teachers altered their theme sequences according to their own and other teachers' experiences in the classroom. School administrative problems and unexpected personal difficulties prevented several teachers from doing the extra work entailed in carrying through the new program according to the research design. Most of these teachers, however, reported that they were able to incorporate partial revisions of their previous procedures. Their students did not participate in the testing procedures because the project director decided that their experiences were essentially hybrid and would invalidate the results.

The secondary school students in the project reacted variously to the new approach to composition at the beginning of their senior year. The academically slower students resented their first assignments because they believed they were being forced "to think too much." (A phrase quoted in the evaluations of several teachers.) The average and superior students reacted positively throughout the project.

By the second quarter of the academic year when the project director and the English consultant began their visits to the classrooms, the students had accepted the combined study of composition and literature and had a concept of the penetrative nature of analytical writing. The classes maintained a high level of enthusiastic group participation. Both observers were impressed with the quality of the performance of the students and the inductive guidance of their teachers. Originally the research plan required a visit to a class of each teacher. However, the project had enrolled teachers from a far wider geographical area than had been anticipated. Although this interest added considerably to the purposes of the project, it also made impossible a visit to each school because many of them required a day for travel and an adequate visit. Therefore a cross section of the types of schools was visited, and several schools were sufficiently clustered to enable a visit to two or three in one day. Follow-up visits during the 1965-1966 academic year revealed that the teachers were continuing to integrate the teaching of composition and literature and to use theme sequences designed according to the project plan although no longer committed to do so.

In April 1965, the teachers held their final meeting at the University. They gave oral reports on their work with the project director and the English consultant commenting on the results. Final written evaluations of the project were submitted by the teachers at the conclusion of the school year.

The project director and the English consultant at the teachers'

request held an informal meeting with them at the Maine Teachers Convention in October 1965, and the following month a similar affair was held in Boston in conjunction with the annual NCTE Convention. These meetings provided an opportunity for individual consultation as well as group discussion. The implications of the extension of the relationships between the college and secondary school English teachers beyond the scope of the project are discussed in the chapters on "Results and Findings" and "Conclusions and Recommendations."

At the completion of the 1964-1965 academic year, students in experimental classes as well as a number of control classes in comparable Maine secondary schools wrote a theme on the same topic. Sixty papers from each of the two groups were randomly selected for grading. To ensure that the experimental and control groups did not differ in aptitude, the CEEB verbal scores of both groups were compared. The mean and standard deviations of the experimental group were 526.6 and 95.2 respectively; those of the control group were 514.3 and 95.2 respectively. The t ratio for the difference between the means of the two samples was .69, a non-significant value.

Four readers, two from the University English department and two from Maine secondary school English departments, read independently the selected papers. The readers used the same room at the same time in order to eliminate extraneous influences on any one of the readers. The readers did not know the writer's name or group because each paper was identified by a code number. Furthermore, the readers did not know the ratings made by the other three readers. The four independent ratings were averaged for each of the seven elements of the rating scale as well as the summed scores representing Total General Merit and Total Mechanics. (See Appendix A.) A full discussion of this group profile and its implications follows in the chapter on "Results and Findings."

2. The program for the college freshman. Prior to the beginning of the 1965-1966 academic year at the University of Maine the following arrangements were made. From among the entering freshman class, all students in the secondary school experimental classes the previous year were identified. Thirty of these students were randomly assigned to two experimental classes. Another 30 of these students were randomly assigned to other divisions of Freshman Composition. In the same manner, 60 students from Maine secondary schools who had not received the experimental treatment in the secondary school were equally distributed between the two experimental classes and other freshman divisions. Therefore, the two experimental classes taught by the project director had a random admixture of 30 students who had received experimental treatment in secondary school and 30 who had not. The control group, scattered in 19 non-experimental divisions taught by instructors not acquainted with the project and using traditional teaching techniques, consisted of 30 students who had received experimental treatment in secondary school and 30 who had not.

This setup may be described as a 2 x 2 factorial design which can be schematized as follows:

		COLLEGE	
		Experimental	Control
SECONDARY SCHOOL	Experimental	Group 1 N= 30	Group 2 N= 30
	Control	Group 3 N= 30	Group 4 N= 30

To eliminate the possibility of a reactive test situation, all University freshmen wrote a theme on an assigned topic at the beginning of the academic year. Only the themes written by the 120 students involved in the research were evaluated. Three senior members of the University English department did the reading under conditions duplicating those used for the secondary school phase of the project. In addition, a perceptual task (Concealed Figures) related to analytical ability was administered.

All students in the Freshman Composition course, including those in the experimental and control groups, used as their text during the first few weeks of classes The Immense Journey by Loren Eiseley. This procedure of a common text early in the semester is customary at the University because scheduling problems occasionally necessitate the transfer of some students from one division to another. Thereafter, the students in the two experimental classes used Four in Depth by Ken Macrorie, and all the other freshmen used a collection of essays, the type of textbook traditionally used in the Freshman Composition course.

The first semester of the Freshman Composition course differs from the secondary school senior English course in that it concentrates on the development of writing skills with language and literature studied as resource materials. However, the students must, of course, discuss the ideas inherent in the literature in order to understand the methods of presentation used and to receive the stimulus of fresh ideas. The difference between the literature used by the experimental and control groups was that a variety of types of literature (poetry, essay, short story, drama, literary criticism, and the novel), all focused on basic ideas of particular concern to their age group, was read in the experimental classes; whereas the control students read essays which, al-

though of general interest to freshmen, were not exclusively oriented around a limited number of concepts directly related to the students' concerns.

Open discussion was the basic format of the experimental classes. The project director approached each of the three basic concepts discussed after the study of The Immense Journey, work, war, and involvement with others, from the point of view of the students' immediate experience. The students discussed the readings and their own reactions to them from an analytical focus. Particular attention was paid to the connotative diction and the logic used by the authors to convince their readers. The students' increasing awareness of the great variety of opinions possible about one subject, all skillfully presented, sharpened their critical acumen. As they explored each subject in greater depth, the project director found that the challenge of analysis replaced the original motivation so that the students enjoyed reading differing critical attitudes towards the original works, such as Thoreau's ideas about work in "Life Without Principle" or Crane's concept of war as expressed in The Red Badge of Courage. The students finally concluded that no one person - author, teacher, student - could be an absolute authority, that every basic concern of man was open to fresh interpretation.

As a result of the deepening interest in analysis, the theme assignments, although they retained the motivational link with student interests, concentrated more on the analytical aspect of the research project than had the secondary school compositions. Thus the topics reflect greater emphasis on the problems of style with particular attention paid to the strategic use of logic and connotative words. The topics were planned to make the students critical readers or observers and then required them to respond analytically from a variety of positions.

Throughout the semester, grammar was treated through individual conferences. It entered the classroom only when a problem common to a majority of the students arose.

All students in the course wrote the equivalent of ten themes during the semester. The individual instructors constructed the theme topics for their classes. In the experimental classes, the students wrote four themes in class and four themes outside of class. Two of the out-of-class themes were classified as double themes because they were extensive assignments in preparation and in the amount of writing required. (See Appendix D for the theme assignments for the two experimental classes.) All sections of the course followed this pattern of four in-class themes, and a choice between one or two double out-of-class themes was allowed the various instructors.

At the completion of the semester, all freshmen as part of their final examination wrote another theme on an assigned topic. In addition, a group test of Field Independence (EFT) was administered. The

essay papers of the students in the experimental and control groups were rated by three senior members of the University English department using precisely the same procedure as in the previous readings. As a result of the same rating procedure, the design was a 2 x 2 factorial analysis with pre and post treatment estimates of writing ability and a measure of perceptual analytic ability. Programmed on a computer, the pre treatment measures were used as covariates in an analysis of covariance for each rated theme element, the Total General Merit Score, Total Mechanics Score, and the test of Field Independence. A full discussion of this procedure and its implications follows in the chapter on "Results and Findings."

RESULTS AND FINDINGS

The analysis of the results and findings of the research project logically divides into two sections: 1. The comparisons between the experimental and control groups in secondary school and college; 2. The effects of the project on the secondary school and college English teachers taking part.

1. The comparisons between the experimental and control groups in secondary school and college. Because of the research design and the use of the rating scale, the test consultant was able to compile objective evidence concerning the results of the project in relation to the secondary school and college students.

The structure of the six experimental and control groups has been described in the chapter on "Methods." The rating scale devised by Rosner is a factorially derived instrument, a method of analyzing the quality of an essay by rating a number of its components. Rosner empirically demonstrated the existence of two major measurements underlying the judgments of the readers of essays. The larger measurement is referred to as a Content dimension. Content contains not only ideas, but also organizational structure, vocabulary sophistication, style, and word selection. The other major component is Technical Accuracy which includes freedom from errors in grammar, punctuation, and spelling.

In grading an essay, each reader, using a rating scale of one to five points, judged the exactly defined elements within each major component. Element ratings for both Content and Technical Accuracy, separately summed, yielded a total General Merit Score and a Total Mechanics Score. (See Appendix A.)

The data received from testing the secondary school students thus made possible a group profile for the experimental and the control groups based upon the average rating received in each group for the independently rated seven elements. A multivariate analysis of variance, a statistical procedure used to analyze several measurements on more than one person, was programmed on a computer and used to compare the profiles of the two groups. Procedures outlined by Cooley and Lohnes were followed in this analysis.

Table I presents a summary of the analysis comparing the profiles for the seven elements measured.

TABLE I

TEST OF EQUALITY OF GROUP DISPERSIONS AND
OF THE EQUALITY OF MEAN VECTORS

H1 = M = 39.24	F_{48519}^{28} = 1.31	p >.10	
H2 = $\wedge$ = .89	F_{112}^{7} = 1.97	p >.05	>.10

The test of H1, the hypothesis of equal group dispersions, produced a non-significant F ratio (p >.10), a desirable result since the analysis which concerns the investigators - that of equal mean profiles - rests upon the assumption of homogeneous group dispersions. The test of H2, the hypothesis of the equality of mean vectors, resulted in an F ratio with an associated probability of less than .10. Thus the observed mean profile differences would occur less than one time in 10 by chance alone.

Table II presents the criterion profiles for the two groups as well as the mean and standard deviation for the Total General Merit and Total Mechanics Scores. Tests of mean differences are also presented in the form of t ratios.[23]

TABLE II

MEANS AND STANDARD DEVIATIONS FOR EXPERIMENTAL AND CONTROL GROUPS FOR PART AND TOTAL GENERAL MERIT AND MECHANICS WITH ASSOCIATED "t" TESTS

VARIABLE	EXPERIMENTAL		CONTROL		t
1. General Merit					
1.1 Quality and Development of Ideas	3.45	.77	3.28	.93	1.09
1.2 Organization, Relevance, Movement	3.30	.72	3.08	.92	1.46*
1.3 Style, Flavor, Individuality	3.37	.68	3.22	.76	1.13
1.4 Wording	3.26	.66	3.02	.72	1.88**
Total General Merit Score	13.33	2.62	12.59	3.19	1.40*
2. Mechanics					
2.1 Grammar, Sentence Structure	3.20	.63	3.06	.69	1.18
2.2 Punctuation	3.06	.62	2.92	.64	1.19
2.3 Spelling	3.27	.48	2.89	.71	3.46***
Total Mechanics Score	9.52	1.43	8.87	1.74	2.24***

*p<.10
**p<.05
***p<.01

23. One-tailed tests were used to evaluate mean differences since the experimental procedures were expected to prove superior to the usual approaches. This method gave the benefit of requiring a lower t ratio for a significant difference. On the other hand, the investigators risked embarrassment [illegible] differences been in a direction opposite from the hypothesized [illegible]rection.

Table II shows that all differences favor the experimental group. Differences in Wording and Organization are significant at the .05, less than one time in 20 by chance alone, and .10 levels of confidence respectively. The Total General Merit difference has an associated probability of less than .10. The Total Mechanics mean difference is significant at the .01 level, less than one time in 100 by chance alone, because of the difference between the spelling performance of the two groups, also significantly different at the .01 level.

In summary, the findings indicate that the analytical writing techniques developed in the project had measurable effect in improving the ability of the students in the secondary school experimental classes to choose words with greater sensitivity, to organize their essays more effectively, and to spell with considerably greater accuracy.

As stated in the chapter on "Methods," the same rating procedure was used with the college freshmen as with the secondary school seniors. The design was a 2 x 2 factorial analysis with pre and post treatment estimates of writing ability. In addition, a perceptual task (Concealed Figures) related to analytical ability was administered at the beginning of the semester and a group test of Field Independence (EFT) was administered at the end of the semester. These tests provided a measure of perceptual analytic ability. Programmed on a computer, the pre treatment measures were used as covariates in an analysis of covariance for each rated theme element, the Total General Merit Score, Total Mechanics Score, and the test of Field Independence. Thus 10 separate analyses of covariance were performed with covariance adjustment with the appropriate pre treatment measure.

This analysis of covariance removed from the post treatment data any difference attributal to initial differences before treatment. For example, when pre treatment scores for Quality and Development of Ideas symbolize the covariate in a comparison of the same post treatment data, the comparison made is between the differences among the treatment groups after the removal of the effects on the covariate of any difference at the beginning of the project. Other confounded variables are indirectly controlled by the random placement of the students in the study. The design of this phase of the project permits comparison of students in the experimental college group with those in the college control group, regardless of prior experience in high school. The design also permits comparison between the high school students in the project and the students in both the experimental and control groups in college. In addition, the design permits an evaluation of the interaction effects on students in the experimental groups in both high school and college. The following graphs demonstrate the situation when interaction effects are present and when they are not.

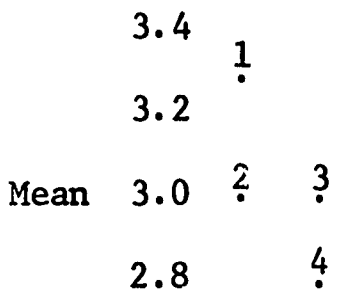

Fig. 1 No Interaction

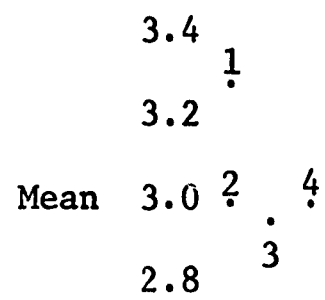

Fig. 2 Interaction Present

Group key:
1. Exp. in H.S. and Coll.
2. Exp. in H.S. not in Coll.
3. Exp. in Coll. not in H.S.
4. Cont. in H.S. and Coll.

Figure 1 shows what effects of the experimental program are additive. Thus, group one (taught by the experimental method in high school and college) is superior to groups two and three (taught by the experimental method in high school or college). Group 4 (not taught by the experimental method in high school or college) is lower than the other three groups. In addition, averaged effects at the high school and college levels of the project show the superiority of the experimental treatment.

Figure 1 adequately depicts all but one interaction pattern in the following summary of the analyses. Figure 2 shows that group 1 treated twice produced unusual effects that the other combinations did not. Technically speaking, the effects of the experiment were neither additive nor consistent in their results in each element measured. Other interaction patterns could be illustrated, but Figure 2 shows the form of the one significantly unique interaction in the data, the spelling variable which is discussed in the following analysis of the tabulation of results. Table III, the presentation of the adjusted means for the final essay of the four groups, and Table IV, a summary of the analyses, may be found immediately following the discussion.

Table III shows a general pattern of higher means for the two experimental college groups (one and three). The groups taught twice by the experimental method rated higher in each element than those taught only once by this method. With the exception of Spelling, those taught experimentally either at the high school or college level (groups two and three) are quite close with both higher than group four students, the control group with no exposure to the experimental methods. Group 2, experimental in high school but not in college, is lower in Spelling than any of the other three groups. Figure 1, previously presented, shows the form of all sets of plotted means for the essay grades except the spelling variable. This interpretation is brought out more formally in Table IV which summarizes the analyses. The number of students in each category was unequal because some

students withdrew from the University or were ill at the time of the final examination, but the data available for analysis produced proportional entries. Therefore a standard analysis was computed.

Table IV shows that the high school comparison yielded differences in the following five elements all significant at the .05 level favoring the experimental treatment: Quality and Development of Ideas; Organization, Relevance, Movement; Wording; Total General Merit; and Grammar, Sentence Structure.

More important for this phase of the analysis is the finding that the four following college comparisons at the .01 level of significance favor the experimental group: Quality and Development of Ideas; Style, Flavor, Individuality; Total General Merit; and Spelling. The comparisons for Wording and Total Mechanics favored the college experimentals at the .05 level of significance.

Because of the marked difference in Spelling between group 1 and all other groups (See Table III), the interaction for the Spelling comparison was significant at the .05 level. Figure 2, previously presented, shows this interaction. The main effect comparison resulting in a significant difference for Spelling between the group having the double exposure to the experimental method and the other groups must be interpreted as a heightened learning experience, the result of interaction created by the double exposure.

In summary, the college analysis discloses significant differences between the experimental and control groups for the two major classifications, Total General Merit and Total Mechanics, as well as for certain elements which compose these measurements. The effects of the experimental method disclosed are, with the exception of Spelling, additive. Exposure both in high school and college produced better results than exposure at either the college or high school level. The effects of a single exposure are essentially the same. However, the distinction must be pointed out that the high school effect is a retention effect after a seven-month time lapse (June 1965 through January 1966); whereas the single exposure college effect is an immediate post test effect. It also should be pointed out that the high school phase extended over nine months; whereas the college phase was tested after one semester of treatment. With the exception of Spelling, all the experimental groups are superior to the control groups. In the Spelling measurement, the exception was group 2 (experimental in high school but not college) which was the lowest in performance.

Comparisons based on the field independence variable yielded nonsignificant results. Fortunately this analysis was tangential to the main purpose of the analysis phase of the project. The possibility of a relationship between perceptual analytical ability and ability in analytical writing represented a research interest of the test consultant.

TABLE III

ADJUSTED MEANS FOR 8 ESSAY RATINGS*
(POST TREATMENT MEASURES)

VARIABLE	GROUPS*			
	1	2	3	4
	N=25	N=29	N=21	N=25
1.1 Quality and Development of Ideas	3.32	3.00	3.15	2.74
1.2 Organization, Relevance, Movement	3.18	3.09	3.03	2.84
1.3 Style, Flavor, Individuality	3.36	3.04	3.19	2.88
1.4 Wording	3.13	2.93	2.94	2.73
Total General Merit	12.96	12.06	12.33	11.22
2.1 Grammar, Sentence Structure	3.37	3.06	3.01	2.97
2.2 Punctuation	3.51	3.36	3.37	3.21
2.3 Spelling	3.60	3.12	3.28	3.24
Total Mechanics	10.34	9.59	9.70	9.52

*Group Key: 1. Experimental in high school and college.

2. Experimental in high school but not college.

3. Experimental in college but not high school

4. Control in high school and college

*Note: N's reduced due to missing data. Subjects dropped out of school or otherwise not available for post test.

TABLE IV

F VALUES FOR ANALYSES OF COVARIANCE OF 9 ESSAY RATINGS
AND THE MEASURE OF FIELD INDEPENDENCE
(2x2 FACTORIALS)

Variable	Comparison		
	High School	College	Interaction
1.1 Quality and Development of Ideas	2.82*	8.08**	.04
1.2 Organization, Relevance, Movement	3.41*	1.68	.14
1.3 Style, Flavor, Individuality	2.14	7.80**	.05
1.4 Wording	3.66*	4.20*	.05
Total General Merit	3.60*	6.70**	.01
2.1 Grammar, Sentence Structure	4.41*	3.15	1.56
2.2 Punctuation	1.47	1.82	.02
2.3 Spelling	.49	5.84**	3.79*
Total Mechanics	1.80	3.84*	1.33
Field Independence	.30	.85	.29

*p .05
**p .01

Note: Since df=1, 95 for all F values the probabilities associated with all values have been halved due to expected directionality of differences since with 1 and 95, df $F=t^2$ and a directional or one-tailed test is possible.

The results of the objective testing provoke questions that this project can answer only in speculative terms. However, these questions do indicate areas for further research. Both the questions and the indicated areas are discussed in the chapter on "Conclusions and Recommendations."

Through their visits to the secondary school experimental classes, the college English department members of the project are convinced that the classes were superior in student participation and quality of response to comparable classes studying literature and composition separately according to traditional methods. However, no visits were made at the same time to comparable classes not in the project. This judgment, therefore, is a subjective one based on the college teachers' personal experience and observation as former secondary school English teachers and as the teachers of the English department's methods course.

The secondary school teachers in their final written evaluations submitted at the conclusion of the year in which they conducted the experimental classes stated that they believed that the project had improved the quality of student writing, had stimulated student interest in both literature and composition, and had generally enhanced the learning climate of their classrooms. These evaluations are subjective, and the psychological tendency of any individual to want to believe in the value of work in which he has invested faith, energy, and time suggests that the teachers would support the research project as much as possible. These evaluations, however, are significant in that they corroborate the findings of the objective testing. The continued use of the project methods by the teachers during subsequent years, moreover, provides substantial evidence that their initial enthusiam was justified.

The project director also believes that the two college experimental classes were superior in student participation and quality of response to those which she had taught in past years according to traditional methods. However, the following subjective factors involved in this judgment invalidate it as a research finding, and it can only serve as evidence supporting the objective results. The project itself was an outgrowth of the project director's informal experiments in integrating the teaching of literature and composition. She spent more time than she ordinarily would in class preparation by the very fact of having devoted full time one semester and much of a summer working with the secondary school teachers. Since the two project classes were a regular part of her teaching commitment, she believes she spent approximately the same amount of time in immediate preparation for the two experimental classes as she would have done under routine circumstances. However, inevitably there was continuing awareness that her ideas were on formal trial. How much the added concern would make her classes disproportionate in planning and teaching to the classes of the other instructors not similarly committed would be impossible to measure under the terms of the research design. For a valid study of the differences in the learning situation between

the college experimental classes and those taught according to traditional methods, a much larger project would be required. Ideally, the project director because of the personal emotional investment would not teach experimental classes, but would train other college instructors in the project's teaching methods. Several instructors teaching experimental classes would parallel the implementation of the program in the secondary schools and should reduce the subjective elements that inevitably favored the experimental classes.

2. The effects of the project on the secondary school and college English teachers taking part. The in-service seminar operated on a deeper level of involvement than the conventional methods course. A stimulating immediacy resulted from the secondary school and college English teachers working together on actual programs with their classes the laboratories. The project director found that mutual concern dissolved the traditional barriers between teacher and students. The seminar became a discussion group in which the participants argued, raised questions requiring the director to compile research for the next session, and expressed relief and encouragement in the discovery that other teachers shared problems which some had feared arose from personal inadequacies.

This climate produced long range effects as well as enthusiasm for the project itself. The additions of the newsletter and the post-seminar meetings not only gave evidence of the intensity of the teachers' interest in this project but also proved symbolic of a continuing interest in professional activity. Many of the participants have since taken courses to strengthen their academic background. More in-service programs including cooperative research have been repeatedly requested both by teachers in the project and by other teachers who have heard about it. Unfortunately this need has not been met.

Through the seminar, one teacher learned about the summer American Studies program at Yale University and obtained a scholarship for the 1964 program. He subsequently has taken a year's leave of absence to obtain his M.A. in English at the University of Maine and is now department head of a Maine high school in an isolated area. Others similarly have gone into formal programs for advanced study. There has been a marked increase in attendance at NCTE activities and a greater effort to participate in colloquiums and to attend lectures and conferences throughout the New England area.

The project director took part in a panel discussion on literature and composition at the 1964 NCTE convention and encouraged by the interest in the project at this meeting submitted a proposal for an NDEA Summer Institute in General English at the University which was approved. The project director, who served as the Institute director, and the English consultant, who taught the Institute composition course, found that the nine project participants who took part in the Institute served as leaders. Their prior experience enabled them to alleviate the initial anxieties of those teachers who had not worked

on a partnership basis with college teachers.

The catalytic effect of the research project on the secondary school teachers became apparent in the programs which they developed in the Institute workshop. Two extended their work in correlating literature and composition by developing the following class plans: Approaching Composition through Sequential Themes for College Divisions in Grades 10, 11, and 12; and Outside Reading and Writing; A Thematic Approach, College Preparatory Juniors and Seniors. Interviews with both teachers revealed that the first plan was used intensively throughout subsequent school years with marked success on both the motivational and instructional levels and that the second plan was used successfully with a third track class. The plans extended the scope of the original research project in the areas of class range and performance level. Since the teachers did not use experimental and control groups, their findings cannot be classified as research in the scientific sense. However, as pilot projects they serve as indicators of possible extensions of the research hypothesis and help document the fruitfulness of cooperative programs for secondary school and college teachers.

Another type of interaction evolving from the research project was a sequential plan, Composition Curriculum, College Preparatory Students Grades Nine to Twelve, developed in the Institute. The authors were three teachers, chairmen of their departments, who had participated in this project, and a fourth teacher, who was a faculty member of a secondary school whose department chairman had also participated. Their plan, designed primarily to integrate the study of literature and composition, included a comprehensive, cogently organized series of assignments for each grade level. Thus the basic theories of the composition curriculum came out of the project work at a time when three authors had just completed a year of actual use of the project with their senior college preparatory students and the fourth author had had an opportunity to observe its use in his school.

The collaborative research has served as a stimulus to a continuing dialogue between Maine secondary school and college English teachers. The project director served as chairman and the English consultant as a speaker at a panel discussion on "Composition Problems of College Freshmen" at the annual meeting of the English Division of the Maine Teachers Association in October 1966. Impossible to measure in formal terms but nevertheless existent have been the continued informal contacts between the secondary school and college English teachers. More than one freshman in the rapidly growing University has shyly reported after class, "My last year's English teacher is a friend of yours."

The research project has influenced the teaching and administrative functions of the college English teachers. These developments have emerged in a chain reaction series of events which must be classified as applied research, not subjected to any research design within

the province of this project, but nevertheless a reality and an implicit component of one of the project's objectives: to begin to bridge the gap between secondary school and college composition courses in Maine.

As members of the committee of the English department responsible for the Freshman Composition course, the project director and the English consultant found that their collaboration with the secondary school teachers enabled them to clarify for the other teachers of Freshman Composition the background and the performance expectations for their students.

A successful outgrowth of the research project was conducted during the 1966 fall semester when the project director supervised the teaching of five advanced sections of Freshman Composition for 130 freshmen whose records and CEEB verbal scores indicated superior ability. These classes used Four in Depth as the major textbook, and their program was closely oriented in theory to the methods used for the experimental classes in the project. Four instructors including the project director taught these classes.

The research project also convinced the college teachers that controlled innovation can strengthen their colleagues' concern for a course which too many regard as a chore instead of a challenge. Therefore the freshman committee now allows teachers to submit proposals for experimental programs with their classes with the understanding that a maximum of two may be tried during any one year. One program oriented around a language approach was used concurrently with the plan for the advanced sections.

During the 1966-1967 academic year, the project director submitted a plan to reduce the Freshman Composition course from a year to a one-semester course concentrating on expository writing. The English department sponsored this program which is now in its second year. The ethos of this course emerged out of the research project. The encouragement to put it into action came from the success with the advanced sections and the general improvement in the writing ability of the freshmen now entering the University.

In summary, the results of the project for the secondary school and college teachers are positive. The teachers on both levels have provided concrete evidence of the following: increased interest in new ideas for their own classes; greater participation in professional communication between the two groups of secondary school and college English teachers separately and collectively; deeper insight into the problems of teaching composition on both levels with the added realization that many of these problems are mutually shared; awareness that research to help them is constantly being carried on and that they can share in its creative activity.

CONCLUSIONS AND RECOMMENDATIONS

The research project demonstrated that the basic hypothesis was valid. The coordinated program integrating the senior secondary and college freshman English courses did accelerate the students' ability to understand, to analyze, and to communicate increasingly complex ideas. This conclusion is based primarily on a rating scale divided into two sections. The first section measured Content by evaluating four components: Quality and Development of Ideas; Organization, Relevance, and Movement; Style, Flavor, Individuality; and Wording. The second section measured Technical Accuracy by evaluating three components: Grammar, Sentence Structure; Punctuation; and Spelling. (See Appendix A.) The observations of the classroom teachers in the project supported the test results.

The conclusions and recommendations resulting from the research conducted with the secondary school seniors and the college freshmen are discussed as follows: 1. The immediate effect of the research project on the secondary school seniors; 2. The post-treatment effect of the research project on the college freshmen. It must be emphasized that the limits of the project make the reasons for the results speculative.

1. The immediate effect of the research project on the secondary school seniors. All differences favored the experimental classes with Spelling a dramatically improved area. Wording represented a very significant change, with Organization, Relevance, Movement also showing important improvement.

The Spelling result was a serendipity. Less formal attention was given to spelling in the experimental classes because the time traditionally devoted to mechanics as a separate entity was replaced by the stress on composition. However, the Spelling coupled with the improvement in Wording suggests that thinking in depth develops language sensitivity. The increased practice in writing with an analytical focus on topics of immediate concern apparently encourages the student to enlarge his vocabulary and to pay closer attention to word structure. More research is needed to evaluate the extent of the influence of each of these factors.

Organization, Relevance, and Movement as an integral part of analytical facility in effective presentation of ideas is a logical area for considerable improvement. Because secondary school students are often served a smorgasbord of writing assignments, the concentration on a series of assignments successively evolving out of a deeper examination of a central topic of personal concern probably was a major factor in the overall superiority of the experimental group. Since this project was confined to analytical writing, further research is indicated to determine whether similar tactics could improve student writing in other areas, such as description and narration.

2. The post-treatment effect of the research project on the college freshmen. In the college program, the students who were in the experimental classes in both secondary school and college were superior in all measurements to students who had been in the experimental classes once in either secondary school or college and also to the students who had not been in any experimental class.

Again in the college phase of the project, Spelling provided an unexpected measurement. The students in the experimental classes twice demonstrated that the double exposure produced such superiority in Spelling that some sort of intensified interaction took place. Another interesting revelation of the Spelling measurement was the lack of retention of superiority in Spelling by the students with the single exposure to the experimental methods in secondary school. The control group in high school and college was superior in Spelling to the students who had the single exposure in secondary school. More research on the relationships between Spelling and analytical and motivational techniques must be conducted before there can be any realistic explanations for the intensified learning of the double exposure or for the lack of retention after an interval of seven months.

Improvements in the other measurements were consistent with the research hypothesis. In the Content section, the significant areas of improvement for the students having the double exposure to the experimental treatment in descending order of the degree of difference were Quality and Development of Ideas; Style, Flavor, and Individuality; and Wording. The students who had been in the secondary school experimental classes showed immediately that they had developed analytical facility. Therefore, within the framework of the analytical focus of the project, the project director encouraged all the students in the college experimental classes to pay particular attention to style, word connotation, and logical argument.

In Technical Accuracy, the students having the double exposure to the experimental methods also showed marked improvement in Grammar and Sentence Structure. This result appears consistent with the increased emphasis on analytical thinking. Among the students with the single exposure to the experimental method, there was greater improvement in this measurement in the secondary school phase. This result also seems consistent with the probably greater distinction between the analytical focus of the experimental program and the regular writing assignments of the traditional secondary school composition program than there would be between the analytical emphasis in the college experimental classes and the writing assignments in the college control classes.

There was no marked difference in any area in the Content measurement between those students taking part in only one experimental class either in secondary school or college. However, the results did favor the students having the single exposure in college except in organiza-

tion, Relevance, and Movement. The project director believes that the reason for the superiority of the secondary school classes in this area was the difference between the project emphasis on a series of analytical assignments and the conventional secondary school writing assignments previously pointed out in the discussion of the immediate effect of the research project on the secondary school seniors and also in the discussion of the improvement in Grammar and Sentence Structure in the preceding paragraph. The obviously close relationship between Organization, Relevance, and Movement and Grammar and Sentence Structure suggests that analytical writing can be an effective teaching method in these areas. The double exposure to the analytical focus of the project proved significantly additive in both these areas and thus lends support to this prediction.

As pointed out in the chapter on "Results and Findings," there are two variant factors between the two single exposures which could influence the post treatment college results: 1. The secondary school effect is a retention effect after a seven month time lapse; whereas the college effect is an immediate post treatment effect. 2. The secondary school phase extended over nine months; whereas the college phase extended over four and a half months. The project director believes that an important factor in the rapid improvement of the students with the single exposure to the experimental method in college was the climate of the classes which were started at a high level because of the previous writing experience of the half of members who had been in experimental classes in secondary school.

The most important finding of the research project in relation to the secondary school seniors and the college freshmen was the additive nature of the double exposure to the experimental treatment. This result strongly suggests that more cooperative programs between secondary schools and colleges should be developed to determine whether similar programs in other English areas could enable the students to progress more rapidly.

The basic objective of the project in respect to the teachers involved was to upgrade the teaching knowledge and skill of a group of secondary school English teachers. Although there was no testing program for this objective, the evidence clearly demonstrates that it was achieved. The class visitations by the project director and the English consultant during the year in which the experimental classes were conducted and also during the following year corroborated the teachers' self-evaluative statements that they had gained new insights into the teaching of composition and that they had also updated their approaches to teaching literature.

As a pilot program symbolic of what can be accomplished with secondary school English teachers, the question inevitably arises as to how typical was this particular group of teachers. The willingness of these teachers to travel considerable distances, far greater than had been anticipated, and to enroll in a program totally different

from any that had been previously available could be interpreted as indicative that they were superior teachers to begin with. On the other hand, the teachers came from every type of secondary school in the area suggesting that there is a considerable reservoir of teachers receptive to new ideas and to in-service research programs.

The project director found that several years of experience and a responsible position in the secondary school English department were the factors correlating most closely with superior performance within the group itself. The very young teachers contributed to the seminar discussions and reported that they profited greatly from the opportunity to work with more experienced teachers. However, in the year of practical application of the project in the secondary schools, the experienced teachers were the ones who carried through their programs most effectively. There were a few notable exceptions to this generalization, and these younger teachers did outstanding work.

Both the experienced and inexperienced teachers were disappointed that in many schools other English teachers initially showed little interest in the project. This lack of support affected the younger teachers more, probably because of the innate idealism of youth. The greatest disappointment of the teachers was the lack of interest on the part of school administrators. One young teacher was actually forced out of the project by a principal who reneged on his promise that the teacher would have the senior college preparatory students. Several teachers discovered that although administrators heartily approved their participation in the project, many had no intention of rearranging schedules or making other administrative changes that would allow the school to take advantage of the benefits gained from the project in other English classes.

However, the enthusiasm of the participants about the results of the project after the year of practical application plus the enthusiasm for the project classes expressed by the secondary school students in them did arouse the interest of other English teachers both within the participants' schools and in other schools. As a result, the project director has received many requests for more in-service programs in the same and other English areas.

Individually, several teachers received professional recognition as a result of their participation in the project. Some in school systems with administrators sincerely concerned with academic improvement have received promotions giving them greater responsibility and authority. Others, and these were the outstanding young teachers who were more mobile because of their youth, received offers from several school systems. For example, one young teacher from one of the smallest schools in the project is now teaching in a New England school system nationally recognized for its forward looking philosophy.

The results indicate that for maximum professional improvement, English teachers in the field must participate in current research

activities. The teachers in this project had occasionally read research findings disseminated by universities and other educational centers, but most had believed that such research had been conducted in and was applicable to ideal teaching situations. When they discovered that they, many with standing-room-only classes and two free periods a week, were actually participating in cooperative research potentially useful for others as well as themselves, then came the catalytic enthusiasm that not only supported this project but also made them receptive to the findings of other experiments and projects.

Although a study of the effects of the project on the college English teachers involved was not a part of the original proposal, the results reveal that the project did significantly influence them. The stimulation of cooperative work with the secondary school teachers led to a proposal for an NDEA Summer Institute in English which was held at the University of Maine in 1965 with both college English teachers on the staff. In addition, the Freshman Composition course at the University has been revised to incorporate fresh insights gained largely through the research project. Therefore, the results indicate a wider spread of cooperative programs involving both secondary school and college English teachers at the grass-roots level would establish fruitful relationships by drawing them together in a sense of common purpose. Such projects could also enrich the college English programs by giving its teachers more insight into the background and needs of its freshman students and provide an awareness of the value of continuing reassessment of course work.

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APPENDIX A

Rating Scale and Its Definitions for the Three Sets of Themes

I. Rating Scale for the Three Sets of Themes

The rating scale used was developed in April 1964 by Research Project No. A59-62, "Improving Competence in English Expression," sponsored by the New York State Education Department in cooperation with East Meadow and East Islip School Districts. The rating of handwriting, one section of the original rating scale, was omitted because the test consultant felt it was irrelevant to this project.

RATING FORM FOR STUDENT COMPOSITIONS Reader #_____ Student #_____

Date_____

DIRECTIONS: For each quality listed below, encircle the number that most nearly described the position of this paper on the following scale:

1 Failing 2 Passing 3 Good 4 Superior 5 Exceptional

		F	P	G	S	E
1.	GENERAL MERIT					
1.1	Quality and Development of Ideas.	1	2	3	4	5
1.2	Organization, Relevance, Movement	1	2	3	4	5
1.3	Style, Flavor, Individuality.	1	2	3	4	5
1.4	Wording	1	2	3	4	5

Total General Merit Score _____

2.	MECHANICS					
2.1	Grammar. Sentence Structure	1	2	3	4	5
2.2	Punctuation	1	2	3	4	5
2.3	Spelling.	1	2	3	4	

Total Mechanics Score _____

GRAND TOTAL _____

II. Information for Readers of the Three Sets of Themes

The rating form definitions were also developed by Research Project No. A59-62.

Rating Scale Definitions

GENERAL MERIT

I. Ideas

5. The student has given some thought to the topic and has written what he really thinks. He discusses each main point long enough to show clearly what he means. He supports each main point with arguments, examples, or details; he gives the reader some reason for believing it. His points are clearly related to the topic and to the main idea or impression he is trying to get across.

3. The paper gives the impression that the student does not really believe what he is writing or does not realize what it means. He tries to guess what the teacher wants and writes what he thinks will get by. He sometimes finds something in a book or article that seems to be related to his topic and writes the same thing in different words. If he can't find anything written, he tries to think what others usually say or think about his topic and writes something like it. He does not explain his points very well or make them come alive to the reader. He writes what he thinks will sound good, not what he believes or knows.

1. It is either hard to tell what points the student is trying to make, ore else they are so silly that he would have realized that they made no sense if he had only stopped to think. He is only trying to get something down on paper. He does not explain his points; he only writes them and then goes on to something else, or repeats them in slightly different words. He does not bother to check his facts, and much of what he writes is obviously untrue. No one believes this sort of writing--not even the student who wrote it.

2. Organization

5. The paper starts at a good point, moves in a straight line, gets somewhere, and then stops at a good point. The paper has a plan that the reader can follow; he is never in doubt as to where he is or where he is going. The main points are arranged in an order that seems reasonable and is easy to follow. Sometimes there is a little twist near the end that makes the paper come out in a way that the reader does not quite expect, but it is perfectly logical.

3. The organization of this paper is perfectly conventional.

There is a one-paragraph introduction, then usually three main points, then a conclusion--that seems to be tacked on. The student seems to be following a standard pattern. There are no surprises in it.

1. This paper starts anywhere and never gets anywhere. The main points are not clearly separated from one another, and they come in a random order, as though the student had not given any thought to what he intended to say, or in what order, before he sat down to write. The paper seems to start in one direction, then in another, then in another--until the reader is completely lost.

3. Flavor

5. The writing sounds like a person, not a committee. The writer seems perfectly sincere, and he writes about what he knows--usually from personal experience. You could never mistake this writing for the writing of anyone else. The writer is not putting on an act, and he does not put on airs. He is brave enough to reveal himself just as he is.

3. This writer tries to appear better or wiser than he really is. He tends to write lofty sentiments and broad generalities. He does not put in the little, homely, concrete details that show that he knows what he is talking about. His writing tries to sound impressive. Sometimes it is impersonal and correct but colorless.

1. This writer reveals himself well enough, but without meaning to. His thoughts and feelings are those of an uneducated person who does not realize how bad they sound. His way of expressing himself differs from standard English, but it is not his personal style; it is simply the way poor, uneducated people talk in his neighborhood.

4. Wording

5. The writer uses a sprinkling of uncommon words, or of familiar words in an uncommon setting. He shows an interest in words and in putting them together in slightly unusual ways. Some of his experiments with words may not quite come off, but this is such a promising trait in a young writer that a few mistakes may be forgiven. The main point here is not just to use words correctly but to use them with imagination.

3. This writer uses tired old phrases and hackneyed expressions. He does not stop to think how to say something; he just says it the way everyone else does. A writer may also get a middle score on this quality if he overdoes his experiments with unusual words--if he always uses a big word when a little word will serve his purpose better.

1. This writer uses words so carelessly and inexactly that he gets far too many of them wrong. These are not intentional experi-

ments with words in which failure may be forgiven; they represent groping for words and using them without regard to their fitness. A paper written entirely in a childish vocabulary may also get a low rating, even if no word is clearly wrong.

MECHANICS

1. Grammar, Sentence Structure

5. No errors in grammar or usage that have been taught. The sentence structure is not only correct but occasionally varied and complicated.

3. Few serious errors in grammar or usage. The sentence structure is usually correct in the more familiar sentence patterns but there are occasional errors when the patterns are varied or complicated, as in parallelism, subordination, etc.

1. So many serious errors in grammar, usage, and sentence structure that the paper is not easy to understand.

2. Punctuation

5. No errors in rules that have been taught--except slips of the pen.

3. Several errors in points covered by rules--as many as usually occur in the average paper.

1. Basic punctuation omitted or haphazard, resulting in fragments, run-on sentences, etc.

3. Spelling

5. The paper contains no misspelled words and no evidence that hard-to-spell words have been avoided.

3. There are a few spelling errors in hard words and a few violations of basic spelling rules, but no more than in the average paper.

1. So many serious spelling errors that they interfere with comprehension.

APPENDIX B
Theme Topics for the Test Writings

The theme topics and directions specified for the three project test writings are as follows:

1. Theme written in June 1965 by the secondary school seniors in the control and experimental classes.

A. Directions to secondary school teachers:

Please allow fifty minutes to include the following directions to the students and the time for the writing of the assignment. Moments make a definite difference in an assignment requiring analytical thought. Therefore, in order for this part of the Project to have significance, it is important that our time control be observed.

Please remember that the anonymity of students and schools is carefully preserved so that no individual teacher, school, or student is placed on trial. The following directions are to be read precisely as written to your students at the beginning of the period.

B. Directions to secondary school students:

Write now your name and the name of your school in the places designated. You have this period to write a theme on the following topic.

C. Topic:

Thirty years ago a not particularly distinguished novel appeared with the following lines as an epigraph suggesting its theme:

No Santa at Six
No stork at nine
No God at twelve.....[24]

Write a brief essay on any subject the lines suggest to you.

---

24. Reprinted from No Stork At Nine by John Klempner by permission of John Klempner, copyrighted 1938, p. 308.

The quality of your theme will be estimated according to the following criteria:

1. General Merit

   a. Quality and Development of Ideas

   b. Organization, Relevance, and Movement

   c. Style, Flavor, Individuality

   d. Wording

2. Mechanics

   a. Grammar, Sentence Structure

   b. Punctuation

   c. Spelling

BEGIN NOW

II. Theme written in September 1965 by all students in Freshman Composition at the University of Maine.

A. Directions to college teachers:

Teachers gave out the mimeographed theme topic sheet as a regular 50-minute class theme without any comment that would place unusual pressure on the students.

B. Directions to college students:

In addition to the usual information on your theme cover, please write the name of the high school you attended last year and the name of your English teacher.

C. Topic:

Write a theme of a page, or more, about Humbert Wolfe's "The Gray Squirrel." Assume, if you wish, that someone has asked you about the poem. Explain it to him.

The Gray Squirrel

Like a small gray
coffee-pot
sits the squirrel.
He is not

all he should be,
kills by dozens
trees, and eats
his red-brown cousins.

The keeper*, on the
other hand
, who shot him, is
a Christian, and

loves his enemies,
which shows
the squirrel was not
one of those.

[*In Britain a gamekeeper or game warden]

III. Theme written in January 1966 by all students in Freshman Composition at the University of Maine. The theme was the first half of the final examination for the first semester of the course.

A. Directions to college teachers:

Teachers without comment gave the mimeographed theme topic sheet as the first half of the final examination.

B. Directions to college students:

You are allowed one clock hour (60 minutes) to write a theme on the following topic.

C. Topic:

Drawing upon your observations of classmates, of fellow workers, of the neighbors, or upon your reading in or outside of Eh 1, discuss what judgment the following two statements imply about the modern status-seeker, or the so-called Beatnik, or both.

About 42 B.C. Publius Syrus wrote: "It matters not what you are thought to be, but what you are." Two thousand years later, G. B. Shaw wrote: "The more things a man is ashamed of, the more respectable he is."

APPENDIX C
Secondary School Theme Topics

I. Theme Sequence Exploring a Core Idea

This sequence was planned by a teacher faced with the perennial problem of many English teachers, the annual poetry award. In this particular school, every senior must write a ballad about his hometown. One of the major objectives of the series was to avert the usual cacophonic catalog of industries, stores, and parks. The main topic was "The World Around Us." The first theme required the student to tell how his world differed from that of a close relative, a brother, sister, father, or mother. He had to choose at least three points of difference and prove each one.

The second followed the reading of nineteenth century romantic poetry. It required the student to discuss the poem that touched most closely his own experience, to tell what specific images appealed to him, and to describe how his experience differed from the author's. He also was asked to state what details would be needed if he had written a similar poem about his own experience. The next theme was oriented around the war poetry of Brooke, Sassoon, and Spender. The student discussed the effect of environment on the work of these poets, the differences and similarities in the attitudes of the three toward war.

The fourth theme was based on a sentimental, anonymous poem, "My Mother's Hand," and "To My Mother" by George Barker. The teacher gave these directions to the students: "Each writer is trying to give you the essential qualities of his love for his mother. Choose one image from each poem that seems particularly significant to your interpretation of the poem as a whole. Why do you think the author chose that image? What was the author's main conviction in each poem? Which author seems the most sincere? Why?"

The final theme before the composition of the ballad for the poetry award followed the close reading and discussion of a number of English and Scottish ballads and required a statement of the student's proposed content which had to be focused on a single attribute or event, whatever the student felt best represented the characteristic that individualized the city for him.

II. Theme Sequence Examining a Literary Work

This sequence centered on The Scarlet Letter demonstrated that depth can be compressed into a short series when concentrated on one aspect of a work. The first assignment stated, "All of us have been moved at some time by an act of compassion we have witnessed or read about. Describe an act of compassion which seems noteworthy to you,

discussing the motivations and consequences of that act. If possible, use an instance with which you personally are acquainted."

The second theme came directly from the novel. How did Hawthorne weave his theme of compassion into the story of Hester Prynne's life? What purposes did compassion serve her? If people had been compassionate toward Hester during and after her trial and punishment, do you think she would have become an angel of mercy in her later life? Why? Why not? Was she a fool to assist those who persecuted her? Explain and justify your position. Do not merely answer the questions given here, but instead organize your theme so that it will answer the questions rationally in a logical order."

The next theme related compassion to our society. "The Puritans felt that stern punishments without mercy were the most effective deterrents to crime. In our courts today and in our personal judgments we are inclined to consider punishment secondary to rehabilitation. Thus we are probably more compassionate than the Puritans in dealing with those people who break our laws and moral codes. Do you feel that we are too compassionate for the good of our society? Explain why or why not, using examples from The Scarlet Letter and any other sources you may wish."

The final theme topic projected the student emotionally right into the heart of his evaluation. "Assuming that you were the judge presiding over Hester's trial, write your decision supporting it with the evidence made available to you by Hawthorne. You would, of course, know much more about the case than any real judge could."

APPENDIX D
Theme Sequence for Students in the College Experimental Classes

A theme written during their first class projected the students immediately into one basic ethos of the course: the motivational stimulus of a topic of great concern and the requirement to think analytically about it. The problem of the exploration of outer space was selected because the project director believed that its romantic appeal coupled with its competitive aspect had made young people assume its intrinsic worth. The theme was also planned to make the students receptive to Loren Eiseley's comments on their own world undoubtedly challenging many of their opinions which they considered absolute facts.

The assignment and the directions were as follows: "Today the people of the United States are pouring huge quantities of their most valuable resources (the creative energy of brilliant scientists, the lives of physically and emotionally balanced young men, billions of dollars) into an exploration of outer space.

Write a brief essay stating whether or not you believe this effort is justified. Give specific reasons. For example, you might include in your discussion whether or not this exploration has already or may in the future have a positive or negative influence on your own life."

The second theme was designed to make the students discriminate between objective and connotative writing. The students were much impressed with Eiseley's writing in The Immense Journey because the subject matter was presented in a totally different style from that of the books on science with which they were familiar. Therefore they were receptive to the ideas of examining his writing technique and of trying to use the insight gained by rewriting some traditional scientific writing in a personalized style.

The assignment and directions were as follows: "A. Select a passage from Eiseley's The Immense Journey which you believe is an effective example of his style and rewrite it into an impersonal statement of facts. B. Take a passage from a social or physical science textbook and rewrite it in subjective, connotative language. Hand in copies of the original passages with your rewritten versions."

The third theme, a class theme, was written after the reading of The Immense Journey. The assignment was designedly difficult. It assumed that the students had studied The Immense Journey closely enough to have thought through the main ideas and to be able to state them succinctly. It also assumed that the students had developed the facility to select the relevant ideas for analysis in relation to other points of view. The students were given copies of "On the

Grasshopper and Cricket" by John Keats and "Dover Beach" by Matthew Arnold with these directions: "The following two poems were written in the nineteenth century. One of them reflects the impact of Darwin's Origin of Species. Write an essay in which you equate the governing idea of each selection with that of The Immense Journey."

Theme four was a double length assignment based on the reading of essays by and about Thoreau in Four in Depth. Thoreau's comments on work had provoked particularly lively discussions. There are no large cities in Maine, and the students are thoroughly familiar with the small town and rural types of personalities and scenes that provided the material for Thoreau's metaphors and paradoxes. Orally the project director encouraged the students to imitate Thoreau's style if they wished. However, because the emphasis of the research was on analytical writing, the project director believed that focusing on the creativity required by a concentration on imitation would reduce that emphasis. The following assignment was oriented around Thoreau's analytical techniques: "Write a series of daily comments for two weeks selecting for each comment the thought or event that has impressed you the most. Try to adopt the attitude of Thoreau; be aware of any paradox in whatever has seemed important enough to write about. Analyze each thought or event in details that illuminate its significance."

Theme five, a class theme, was based on independent and class readings about work. Considerable class time prior to this assignment had been spent discussing the ethical bases of a variety of attitudes toward work expressed in several articles, stories, and poems. The project director had suggested sources for the students' independent reading on the subject, but they were essentially on their own as to the amount and kind of reading that they did. The students were told to bring to class for use in the theme the most provocative statement about work that they had found in their independent reading.

The assignment and the directions were as follows: "Consider the statement selected from your independent reading in relation to the various articles, stories, and poems about work that we have read and discussed as a class. In order to avoid vague generalities, you should focus your ideas on these two considerations: 1. Compare the effectiveness of the style of the statement you have brought to class with that of the one selection of writing in your textbook which you believe is most closely related to it in subject matter; 2. Evaluate the content of the same two pieces of writing in terms of depth of material and honesty of presentation. For example, does either author distort his material to influence the reader? Do both authors give equally appropriate examples to prove their ideas?

Be sure to hand in with your theme the statement selected from your independent reading."

Theme six was a double length assignment. The subject evolved

out of the increasing analytical perception of the students. Very aware of the differing opinions possible about an issue, they had discussed with dismay in class the unwillingness of some of their friends to talk about ideas in depth in dormitory bull sessions and had complained that when their friends were drawn into discussions they solved problems with cliches instead of logic. The assignment and the directions were as follows: "Select a topic of current interest and draw at least five of your friends into a discussion of it. Write down the opinion of each person taking part and your analysis of the real reasons behind each opinion. Do not think in terms of 'catching' your subjects in self-deception. Instead, try to interpret the motivation behind their answers."

Theme seven was assigned before the Christmas holidays and was due during the first week following that vacation. The timing was important because the students needed the past, the environment from which they had come to college, vividly before them as a framework of reference.

The assignment and the directions were as follows: "While you are home, think about the concepts of work, war, and obligation to others which you held when you entered the University. Consider the reading you have since done, our class discussions, your conversations with other students and faculty, and any events, such as lectures, concerts, movies, and art exhibits, which have influenced your original concepts. In your theme, analyze carefully your present ideas about two of these topics. Compare these ideas with your past beliefs and pinpoint the factors which have enriched and changed or strengthened your previous ideas."

Theme eight was written in the class following the one in which the project director had returned and discussed in detail theme seven. The students were instructed to review theme seven carefully from the point of view of the class discussion and to bring it with them to class because theme eight would deal with some aspect of the same subject matter.

The assignment and the directions were as follows: "Take a few minutes to think carefully about this assignment before you start to write. Decide which of the two ideas discussed in theme seven represents the stronger convictions. In your theme, challenge each of the views you have expressed about it. Identify any flaws in the logic and development of your ideas and refute point by point your previous supporting evidence."

In addition to the themes, during the second half of the semester, the students wrote several paragraphs, each based on a provocative quotation, designed to sharpen their analytical perception. They were allowed 20 minutes and were asked to develop an example from their own observation or experience that supported or refuted the quotation. Two typical quotations were "The wrong way always seems the more

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reasonable," George Moore, and "Irrationally held truths may be more harmful than reasoned errors," Thomas Henry Huxley.

APPENDIX E
Secondary Schools Participating

Bangor High School
Bangor, Maine

Bonny Eagle High School
West Buxton, Maine

Brewer High School
Brewer, Maine

Bridgton Academy
Bridgton, Maine

Brownville Junction High School
Brownville Junction, Maine

Bucksport High School
Bucksport, Maine

Cape Elizabeth High School
Cape Elizabeth, Maine

Caribou High School
Caribou, Maine

Cony High School
Augusta, Maine

Crosby High School
Belfast, Maine

Dexter High School
Dexter, Maine

Ellsworth High School
Ellsworth, Maine

Foxcroft Academy
Dover-Foxcroft, Maine

Greely Institute
Cumberland Center, Maine

Hampden Academy
Hampden, Maine

Hermon High School
Hermon, Maine

Higgins Classical Institute
Charleston, Maine

Houlton High School
Houlton, Maine

Lisbon High School
Lisbon, Maine

Livermore Falls High School
Livermore Falls, Maine

Madison High School
Madison, Maine

Mattanawcook Academy
Lincoln, Maine

Milo High School
Milo, Maine

Newport High School
Newport, Maine

Old Town High School
Old Town, Maine

Orono High School
Orono, Maine

Penobscot Valley High School
Howland, Maine

Piscataquis Community High School
Guilford, Maine

Ricker Classical Institute
Houlton, Maine

Rockland High School
Rockland, Maine

Schenck High School
East Millinocket, Maine

Skowhegan High School
Skowhegan, Maine

South Portland High School
South Portland, Maine

Stearns High School
Millinocket, Maine

Stephens High School
Rumford, Maine

Summer High School
East Sullivan, Maine

Waldoboro High School
Waldoboro, Maine

Waterville High School
Waterville, Maine

Wilton Academy
Wilton, Maine

Winthrop High School
Winthrop, Maine

Wiscasset High School
Wiscasset, Maine