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ABSTRACT

In the Quinmester course "Tie it All Together," students read a variety of short expository pieces, discovering inductively the structure of the sentences and paragraphs in the works, and then proceeding to develop their own. The subject matter in regard to sentences includes: word meanings; sentence elements; sentence structure. Invention, logical ordering, and style of paragraphs are studied. After having discovered the nature of a number of expository selections, students write a variety of original expository pieces. A seven-page listing of resource materials is included in the course outline. (CL)

DADE COUNTY PUBLIC SCHOOLS

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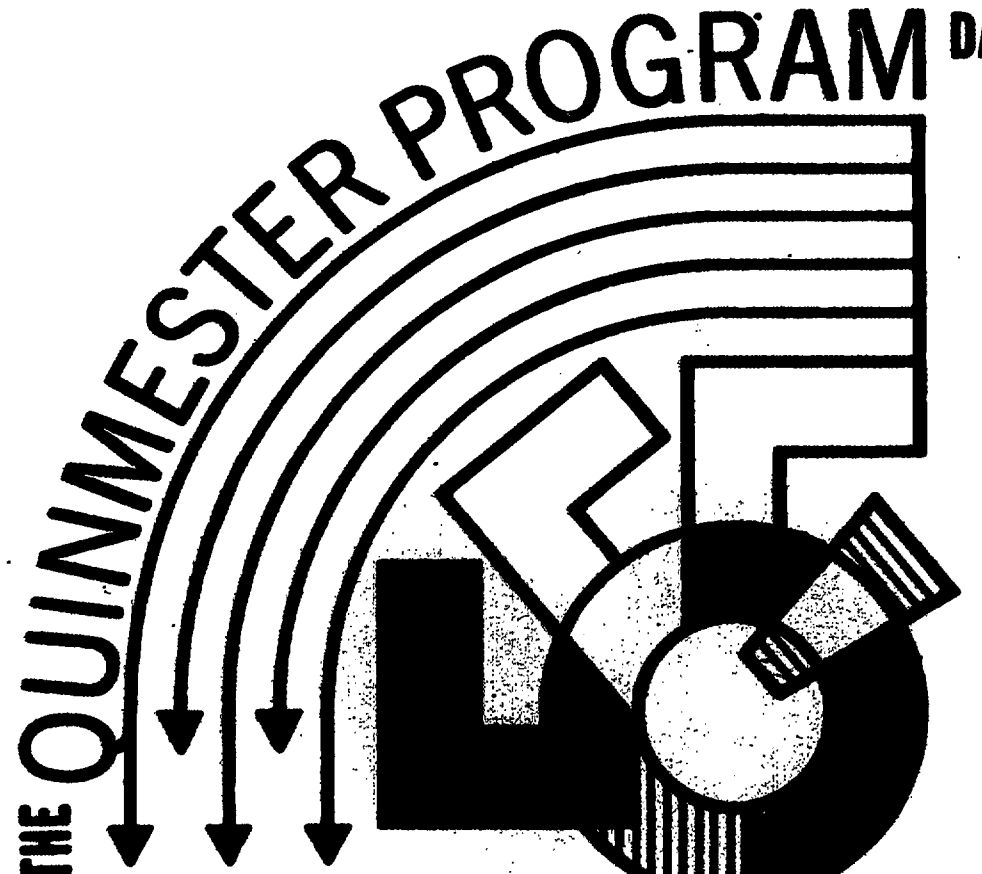
AUTHORIZED COURSE OF INSTRUCTION FOR THE QUINMESTER PROGRAM



ENGLISH, COMPOSITION

Tie It All Together

5111.05
5112.05
5113.05
5114.05
5115.05
5116.05

TIE IT ALL TOGETHER

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English, Composition

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1971

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COURSE NUMBER

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COURSE TITLE: TIE IT ALL TOGETHER

COURSE DESCRIPTION: Students read a variety of short expository pieces discovering inductively the structure of the sentences and paragraphs comprising the works and proceeding to develop their own.

I. PERFORMANCE OBJECTIVES

A. Given an expository selection, students will identify the patterns and the types of the sentences employed.

B. Given an expository selection, students will infer the structural elements of each paragraph.

C. After having discovered the nature of a number of expository selections, students will write a variety of original expository prose.

II. COURSE CONTENT

A. Rationale

Clear exposition is the result of an organized thinker and writer. Such clarity, for most, is not automatic. It is achieved only through a knowledge of form, an ability to identify, analyze, and formulate ideas into a unified whole, and experiences designed to permit expression in written form. Following this, the skilled writer reads his own work, rethinks it, considering the audience for whom he has intended it and his own purpose, and makes any revisions which will increase its effectiveness.

Although English is comprised of a variety of structural elements which can be identified as separate entities, the language becomes a vehicle for expression when these parts merge and operate together. The individual is the force who ties them together -- experientially first, then mentally by organizing them according to a particular pattern, and then verbally.

The writer of exposition may gain a sense of structure by reading and discussing short pieces of original or published expository

prose. He may use these models not only to discover the components of individual sentences and the variety of possible expository arrangements, but also to determine the manner in which others have employed a range of semantic environments and controlled their patterns of thought.

This inductive study of written exposition is one approach which may be used to guide the student to discern for himself the structural strategy of this type of writing. He is now ready to apply it and think, write, think, revise, think...

B. Range of subject matter

1. Sentences

a. Word meanings

(1) Denotation
(2) Connotation
(3) Language in context

b. Sentence elements

(1) Subject
(2) Verb
(3) Object
(4) Linking verb
(5) Completer
(6) Indirect object
(7) Object complement
(8) Modifiers
(9) Linkers
(10) Expletives

c. Sentence structure

(1) Sample declarative patterns

(a) S-V
(b) S-V-O
(c) S-LV-C
(d) S-V-IO-O
(e) S-V-O-OC

(2) Sample interrogative patterns

(a) V-S
(b) LV-S-C
(c) V-S-IO-O

(3) Sample imperative patterns

(a) (S)-V
(b) (S)-V-O
(c) (S)-V-IO-O

(4) Sample exclamatory patterns

(a) S-V
(b) E-V-S

2. Paragraph

a. Invention
b. Logical ordering

(1) Topic sentence
(2) Supportive devices

(a) Definition
(b) Illustration
(c) Comparison
(d) Contrast
(e) Cause
(f) Effect
(g) Explanation
(h) Space flow
(i) Time flow

(3) Clincher sentence
(4) Transitional devices
(5) Coherence and unity
(6) Approach patterns

(a) Inductive
(b) Deductive
(c) Dialectic

c. Style

(1) Voice
(2) Tone
(3) Attitude
(4) Diction
(5) Technique
(6) Emphasis

3. Composition

a. Writing exposition

(1) Definition
(2) Explanation
(3) Report
(4) Analysis
(5) Interpretation
(6) Evaluation

b. Revising exposition

III. TEACHING STRATEGIES

The ideas for composition presented herein utilize a structural grammar approach. Some teachers may wish to adapt them along transformational lines and use the Dade County Language Arts Guide Composition and Language Study for Junior High School (Bulletin 6-H) section entitled "Transforms," the McCormick-Mathers' New Dimensions in English, and/or the Roberts English Series, 7, 8, and 9.

A. Given an expository selection, students will identify the patterns and the types of the sentences employed.

1. Give students a short teacher-written expository paragraph to read or direct them to one in their literature book.

a. Dos Passos' "The Campers at Kitty Hawk" in Projection in Literature
b. Bennett's "Translating Literature into Life" in Outlooks through Literature
c. Baldwin's "The Creative Process" in Adventures in American Literature

d. Hillary's "Summit" in Currents in Nonfiction
e. Cicero's "Rome's Natural Advantages" in The Novel and Nonfiction

Ask them to assume the role of a detective and study each sentence thoroughly. They should be encouraged to bring to this investigation all the intuitive and the learned information they possess about the nature and function of language. Suggest that students work with one sentence at a time. For the first few experiences with this, the teacher may wish to have the whole class work together. Thereafter, students may work in small groups or individually. Have students jot down all the observations they can make about each sentence. They might note the number of words, the order or placement of the words, the types of words used, the pauses and/or junctures which are a part of the sentence. (Cf. the range of subject matter for further suggestions.) An alternate approach using the detective idea is to read to students "In the Laboratory with Agassiz," a story by Samuel H. Scudder in The English Language, Senior Course. Have them make the analogy between the professor's admonition to "Look, look, look," and their own quest for structural discoveries.

2. Develop a number of sentences of a nature and complexity comprehensible to your group. Some are suggested here:

   a. I want to go to the beach.
   b. Oranges contain vitamin C.
   c. Plastic flowers may look real from a distance.
   d. Hamburgers and potato chips are good at picnics.
   e. Language is a tool that can be used constructively or destructively.

   Write each word of each sentence on a separate slip of paper. Put these into a container such as a paper bag. Have students draw one slip of paper each. After they have drawn a word, have them divide into groups of six to eight. They are to try to make a sentence using as many of their words as they can. If a group is unable to make a sentence, have them state why they are unable to do so. They may add the elements necessary to make one or more sentences with the words they have.

A more active version of this might be a scrambled fruit basket in which, after students have drawn their words, each one would try to locate enough other students to make a sentence.

These role playing suggestions may be translated into written exercises if the maturity level of the students warrants it.

3. Have students volunteer to "be" a sentence. Use prepared sentences and take as many volunteers as there are words in a given sentence. Have students stand side by side. Jumble the words and give one to each student. Tell students to realign themselves so that they become a sentence instead of a group of words. After students have had practice with this, the following extension of the idea may show students the role of punctuation. In addition to sentence volunteers, have some students volunteer to be punctuation marks. Use sentences such as the following:

   a. Mr. Alexander, my parrot, has lice.
      Mr. Alexander, my parrot has lice.
   b. I'm freezing Mom.
      I'm freezing, Mom.
   c. Mary Louise Theresa Francis and Steven went to the beach.
      Mary, Louise, Theresa, Francis, and Steven went to the beach.
      Mary Louise, Theresa, Francis, and Steven went to the beach.
      Mary Louise Theresa, Francis, and Steven went to the beach.

   Ask the punctuation mark volunteers to identify themselves as a period, comma, semicolon, etc., and to stand wherever they feel they are needed. Another student in the class may then explain the meaning of the sentence. Hopefully, someone in the class will note that a different meaning may be derived if the punctuation mark is moved. If students do not observe this, the teacher might point it out.

4. Have students, once they have discovered a sentence pattern, rearrange its components. What happens? Why? Examples such as the following might be used:

   a. S-V

      (1) The book fell.

(2) The fell book.
(3) Book fell the.
(4) Book the fell.
(5) Fell the book.
(6) Fell book the.

b. S-V-O

(1) John rode the bus.
(2) John rode bus the.
(3) John the bus rode.
(4) John the rode bus.
(5) John bus the rode.
(6) John bus rode the.
(7) Rode John the bus.
(8) Rode John bus the.
(9) Rode the bus John.
(10) Rode the John bus.
(11) Rode bus the John.
(12) Rode bus John the.
(13) The John rode bus.
(14) The John bus rode.
(15) The rode John bus.
(16) The rode bus John.
(17) The bus John rode.
(18) The bus rode John.
(19) Bus John rode the.
(20) Bus John the rode.
(21) Bus rode John the.
(22) Bus rode the John.
(23) Bus the John rode.
(24) Bus the rode John.

c. Etc.

Do any of these word combinations, other than the first, convey meaning? Which ones? Is it the same meaning as the original sentence? How has it changed? Why?

In addition, students might substitute a different word for each element. Have them discover what kinds of words substitute for other words. Why do some serve as a substitute and not

others? Have students formulate generalizations about their discoveries and test these throughout the course.

5. Have students read expository selections such as those included in Section Six: "Exposition," in Composition: Models and Exercises, 7 and 8; Section Four: "Exposition," in Composition: Models and Exercises, 9, 10, 11; Part Two: "Exposition," "The Bird and the Machine," "Words, Meanings, and Contexts," in Advanced Composition: A Book of Models for Writing; Unit Three -- "The Quest for Knowledge," in Studies in Nonfiction; or the works of Francis Bacon in Major British Writers. Have them discover the location of the subject in each sentence. As students demonstrate their ability to identify an element, they should be introduced to the additional ones: verb, object, linking verb, completer, indirect object, object complement.

   Once students have identified these elements, have them construct a pattern (S-V, S-V-O, S-V-IO-O, S-V-O-OC, S-LV-C) for each sentence in one or more paragraphs. Students may work with several selections before their work is discussed in order to have samples from a variety of sources. A detailed sentence pattern chart may be found in the Teacher's Manual to The English Language, 11, edited by Louis Zahner and Joseph C. Blumenthal and published by Harcourt, Brace & World, Inc., New York, 1965.

6. Have students locate in the daily paper, in magazines, or in books samples of the sentence elements and patterns they discover. They may bring these to class for study. Students might make a bulletin board displaying their examples.

7. Have students use a variety of sources such as the newspaper, magazines such as Atlantic, Saturday Review, Reader's Digest, or expository selections in textbooks to note the frequency of each sentence pattern. This might be done as a large or small group activity or individually. Have students note how much variety is present within a particular selection. Some students might make an intensive study of one author to discover to what extent his sentence style might be used to identify him.

8. Have students watch for exceptions to the sentence patterns they work with in class. They might keep a log of these and discuss them periodically.

9. Have students, after discovering a sentence pattern, write original sentences which conform to it. Have them experiment with modifications of the pattern. What happens? Why?

10. Have students read a selection such as "Words, Words, Words" in The English Language, Senior Course. This chapter presents students with much information about language; it also should stimulate many questions for the readers. Refer students to Ruby's statement on p. 6, "Words...are events in space and time... they have a physical dimension, and they symbolize meanings." Have students study this critically to note possible contradictory elements. If words are events, can they have physical dimension? If words have physical properties, how can they be symbols? How might these seeming contradictions be resolved? How do these ideas contrast with those of Hayakawa in "Symbols," pp. 15-21?

    Students might select another sentence in these or similar essays for individual or group analysis. They should examine the sentence as a whole. How is it related to the sentences surrounding it? What information does it convey? What problem does it present? What question does it raise? What words has the author selected to convey his message? What words other than those he has chosen would be suitable in this sentence? What other words would change the meaning of the sentence? How has he arranged his words? What would happen if they were put in a different order? Students might write a paraphrase of the sentence and contrast their version with the original. What differences are there? What similarities? Provide many such concentrated in-depth analysis sessions for students to help them develop a questioning approach to all material they read. As students develop a facility to read others' works with a critical, analytic eye, they may begin to apply this questioning attitude to their own work.

11. Have students investigate the meaning of the word "red." They may consult the dictionary for the denotative definition. Have students compile a list of phrases or sentences using the word "red." Some expected responses might include the following:

    I saw red.
    a red herring
    The stoplight is red.

wave a red flag
He is a Red.
Red China
a redhead's temper
redlight district
redneck
red-eye gravy
the red, white, and blue
red-blooded American

Have students analyze their examples and note the connotation of each. How does it differ from the denotation? Why? For whom?

12. Give students a list of emotionally-charged words such as "flag," "draft," or "freedom." Have them locate these words in a variety of articles and bring their examples to class. Study all uses of a given word and have students especially note the context. How does it affect the word in question? Students might infer that specificity of word choice is important in clear communication if the receiver is to comprehend the message the sender intended.

13. Have students define orally or in writing a list of words whose meaning has changed in recent years. A list might include such words as pot, tea, glass, joy, ivory, bread, dough, NFL, junk, snow, pueblo, Apollo. The teacher might play the devil's advocate to illustrate the chameleon-like nature of word meanings.

14. Instruct students to listen to a variety of sentences containing a common denominator, the repetition of some element or pattern in the sentence. After students identify a variety of repetitive patterns, help them form their discoveries into a statement about parallelism. Have students detect parallel sentence elements in a series of written examples. Finally, have students compile unfinished sentences requiring balanced complements. Such an exercise may be found in chapter 10, "Parallel Structure," of The Lively Art of Writing, pp. 144-153.

B. Given an expository selection, students will infer the structural elements of each paragraph.

1. Have students practice sorting a list of objects into the categories

of animal, mineral, or vegetable. This might be expanded to include a study of the classification of books by the Dewey Decimal System. Students may use these approaches as a prelude to the logical ordering of items in a paragraph.

2. Have students read a number of short expository pieces. Have them select one and develop an outline for each paragraph. Have students note the order in which the author states his points. Several selections may be completed by having the entire class work together before individuals work on this.

3. Give students dictionaries. Have them each select six words -- familiar or unfamiliar ones. Go around the room and have each student give one of his words. Write these on the board one after another (in sentence form but without punctuation). Call this random collection of words a "paragraph." Ask students to comment on its pattern, its order, and its meaning. What are they able to discover about word choice, the concept of context, and word arrangement? Are there any combinations which convey meaning? Help students discover how and why words change meanings and what part their arrangement plays in effective expression. For further discussion of this and exercises pertaining to it, refer students to Selection 3, "Context" in The English Language, Senior Course; or Chapter 9, "Control Word Meanings" in Writing: Unit Lessons in Composition, 1A, 1B, and 1C.

4. Have students read a sampling of expository pieces from such books as Man in the Expository Mode series, 1-6. The teacher or selected students may read aloud several selections so that students may listen and analyze the composition to determine the element chiefly responsible for the basic rhythm of speech. When the students realize that variation of sentence length is an important factor, have them read many passages to note the endless variety of sentence length, patterns, and modifications of these patterns. This demonstrates the endless adaptability of a sentence and its subjugation to the purpose of the author.

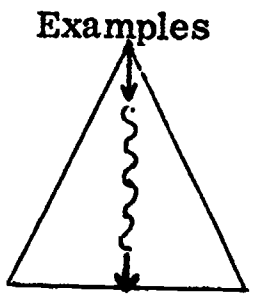
5. Instruct students to read a variety of expository paragraphs in textbooks such as the Composition: Models and Exercises series and the Unit Lessons in Composition series. Ask students to note any discernible paragraph patterns. Have them observe the incidence of prevalent patterns. What pattern seems to be the most common? The teacher may then code these into formulas such as

$TS + E_1 + E_2 + E_3 + CS$ (topic sentence + example one + example two + example three + Clincher sentence) or $TS + E_2 + E_4 + E_3 + E_1 + CS$ (topic sentence + example of secondary importance + example of least importance + example of tertiary importance + example of primary importance + clincher sentence). The focus, purpose, and emphasis the author desires determine his sentence placement in any given paragraph. Important to note is that there is a thought-out predetermined reason for word choice and placement, sentence placement, and paragraph arrangement in clear, concise, well-written exposition. Ask students to read additional paragraphs to evaluate the consistency of these and other identifiable paragraph patterns. According to William W. West in Developing Writing Skills, the common pattern

TS + { details / explanation / comparison / evaluation } + CB is clearly identifiable only 23% of time. Students may practice writing samples for each of the patterns they identify.

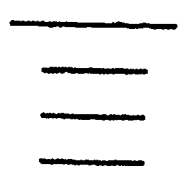
6. Have students study approach patterns by first reading a variety of expository selections and then diagramming the approach of each. The teacher may have students inductively discover these patterns or he may explain the methods of reasoning and development: inductive, deductive, and dialectic. Students could use diagrams such as the following to illustrate their findings or they might develop their own graphic representations of paragraph structure.

INDUCTIVE

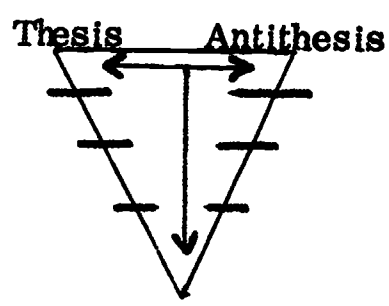


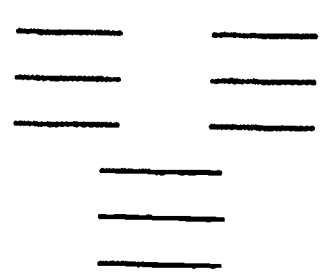
DEDUCTIVE

or



DIALECTIC





Example	Abstraction	Positive Example	Negative Example
Example	Example	Positive Example	Negative Example
Example	Example	Positive Example	Negative Example
Conclusion	Example		

Modification

Have students then fill in diagram forms with specific details from each paragraph they study.

7. Select the opening sentence from a published essay. Several suggestions follow:

   a. "Our government does not imitate those of neighboring states; instead we are an example to others." (from Thucydides' "Oration by Pericles" in Studies in Nonfiction)
   b. "A child, wandering through a department store with its mother, is admonished over and over again not to touch things." (from Paul Gallico's "The Feel" in Designs in Nonfiction)
   c. "Other American cities, no matter how bad their own condition may be, all point with scorn to Philadelphia as worse--'the worst-governed city in the country.'" (from Lincoln Steffens' "Philadelphia: Corrupt and Contented" in The American Experience: Nonfiction)

   Have students propose in outline form what they might include in a piece which used an opening sentence such as one of the above. After they have shared their "mock essay" with one another, have them read the original to note the author's structural development. What similarities and differences exist? Why? What supportive elements, transitional devices, and approach pattern does the author use? How does he develop coherence? What stylistic devices can be identified?

8. Instruct students to read the "Letters to the Editor" section of the Miami News or the Miami Herald. They may analyze the letters for colloquialisms, slang, or genteel language. After listing examples of inappropriate diction, have students describe the writer's attitude in one word.

9. Have students read biographical material in works such as the following:

   a. Twenty Modern Americans

b. Modern Short Biographies
c. Exploring Life through Literature
d. The United States in Literature

Have students locate the expository paragraphs in the biography they read and bring them to class. They might locate the topic sentence, identify the supportive device(s) used, isolate the transitional elements, note the summary sentence, and indicate the pattern by which the paragraph is developed. What stylistic devices does the writer use to increase the effectiveness of his message? Do these aid or detract from the clarity of the paragraph? How?

10. Show students pictures of three common objects such as a door, a street sign, and a television set. Have them brainstorm to determine how many ideas could be devised from the combination of these objects. Have students adapt this combination technique to other mediums such as music or art to generate additional idea-forums. Students may use these ideas to develop outlines for prospective expository paragraphs.

11. Have students read a variety of expository selections and locate at least one paragraph developed by each of the supportive devices: definition, illustration, comparison, contrast, cause, effect, explanation, space flow, and time flow. Ask students to select a subject such as rock music and write a series of nine paragraphs, each of which is developed by a different supportive device.

C. After having discovered the nature of a number of expository selections, students will write a variety of original expository prose.

1. Have students the first day of class write a piece of exposition. On the second day ask students to revise the work of the first day and submit the piece as a sample of their best work. Put this aside until near the end of the course. Return it for revision. At this point students should be able to apply developmental, stylistic, and revision techniques which, at the beginning of the course, were only rudimentary. A comparison of the first and the last version should enable the student to assess his facility with exposition. Instead of having students revise the original composition, some teachers may wish to have students write a different theme to compare with the original.

2. Have students make note of daily happenings; reactions to reading, TV, or films; recollections of events and processes; and impressions of people, places, and occurrences -- first hand and/or vicarious. They might keep these in a journal or a diary and select ideas from this source for their own expository compositions. Clippings might also be collected so that students will be able to cite specifics in their writing.

3. Help students discover that ideas for expository prose are within and around them. Some students, however, may need help to identify these ideas and then to tie them together mentally before solidifying them on paper. A variety of approaches may be used to help students generate ideas, arrange them in an order best suited to the particular topic, and express them effectively in writing. Sample approaches follow:

   a. Refer students to topics suggested in texts such as:

      (1) Zahner, Louis, et al. The English Language, Senior Course, p. 22, #3.
      (2) Payne, Lucile. The Lively Art of Writing, p. 27.
      (3) Hertel, Margaret, et al. Creating Clear Images, p. 186.

   b. Have students use all their senses -- inner and outer -- to discern the properties of an object or idea. Ask them to make note of these and to combine them to produce a unique, vivid definition.
   c. Have students each demonstrate a specific procedure such as how to make plastic flowers, how to build a kite, how to assemble a model ship, how to play the accordian, how to operate a camera, how to sew on a button, how to sharpen a pencil, how to make an explanation, or how to sketch a tree. After the presentations, have each student select a process, other than his own, and explain the steps as they were given by his classmate. Have students exchange papers so that the person who gave the demonstration receives the written version of it. He might make comments on it concerning the degree of clarity, the logical arrangement of steps, and the completeness of the process explanation.
   d. Have students give an eye witness report of an accident, a fight, a fire, a flood, a hurricane, or a lab experiment.
   e. Have students write a report on a selection they have read. The selection need not be book length. Students might write several

versions of this report, directing one to one audience, one to another; they might also write it from a variety of viewpoints.

f. Have students write an analysis of the reasons for the victory or defeat of their favorite team.

g. Have students write an analytical paper based on a current topic.

h. Have students write an interpretation of a variety of symbols such as: the fish, the star of David, a crescent, a hexagon, a fleur de lis, a lion, an arrow, and an X.

i. Have students interpret a variety of literary allusions such as:

(1) Mrs. Malaprop
(2) Dr. Jekyll and Mr. Hyde
(3) An odyssey
(4) Scylla and Charybdis
(5) A shylock
(6) A Robin Hood
(7) Judas
(8) Wise as Solomon

j. Have students explicate a poem and/or write an interpretation of it.

k. Have students read a book and see the movie of the same title. Several suggestions are Love Story, Dr. Zhivago, The Mephisto Waltz, Catch 22. Ask them to write an evaluation of these presentations via the two genre. Some students may wish to evaluate a selection presented by more than two vehicles: play, novel, film; short story, film, TV.

4. Direct students to read the material in chapter 7, "Articles and Essays" in Writing Creatively. Have them work the exercises suggested.

5. Give students a list of generalizations such as the following:

a. Your attire influences your behavior.
b. Misunderstandings result from imperfectly formed messages.
c. Tact is a white lie.

Have them list three specific supportive statements for each. They might then write a paragraph, which, if they have completed

the above, should need only a concluding statement and necessary transition. Use the converse of this for variety and practice in writing inductive paragraphs.

6. Have students read widely in a variety of current magazines and report their findings on points such as the following:

   a. Popularity of the magazine
   b. Intended audience
   c. Attention-getting devices
   d. Types of selections printed
   e. Content of selections

   Have students discuss the frequency of the various forms of prose. How common is exposition? Have students bring in for discussion samples of expository prose they have located in magazines. They might summarize the piece in one of several ways:

   a. The entire selection in one paragraph
   b. The entire selection in one sentence
   c. One sentence for each paragraph

   Keep these summaries for several days. Return each paper to a student other than the writer, and have students write a piece of exposition developed from the summary. This may require investigation for some. After the writing is completed, students may wish to contrast and/or compare their work with that of the original writer. Have them make a detailed analysis of both to discover the strengths and weaknesses of each.

7. Have students view the film Something to Write About. Hold a class discussion to determine other ways of generating ideas for writing experiences.

8. Have students read Merwin Dembling's "πR^2 Goes to War: Practical Problem Solving," p. 87 in A Book of Nonfiction, 1. First, instruct students to discuss questions 1, 3 and 5 under "Meaning," p. 103; then, have them answer questions 1 and 5 under "Method," p. 104. The section "Composition," p. 105 offers suggestions for writing projects and gives clearly the steps in the development of an expository composition.

9. Have students read expository pieces which use examples of each approach pattern: inductive, deductive, dialectic. Students might read syllogisms, scientific reports, or a contrast and comparison piece of exposition. After identifying these patterns through a series of practice sessions, have students select a current topic such as pollution and develop it in each of the three ways. Several sessions involving this technique will serve to help students gain facility in developing their ideas in a variety of ways. Students will then be able to select the appropriate pattern when they need to write a paper.

10. Have students read editorials in magazines such as Saturday Review, Newsweek, Look, Life, and in the local newspapers. Ask students to note points of comparison and contrast. They might assess the audience for whom the editorial was intended. Suggest that they study the language used. How does it differ from publication to publication? Why? Have students write an analysis of their findings.

11. Have students read expository selections in the Composition: Models and Exercises series or the Unit Lessons in Composition series. One common problem in students' composition is the use of cliches. Have students write an essay using as many cliches as possible. Other problems that the teacher has noticed in student writing may be utilized to reach positive writing via such negative examples. These may include double negatives, passive voice constructions, slang, redundancies, vague abstractions, and gobbledegook. Have students contrast their finished compositions with the models they have read. To what extent are the models free of these evidences of faulty thinking and poor writing? Have students revise their intentionally-poor writing.

12. Have students read or read to them Francis Connolly's comments about some of the elements of good writing (cf. p. 307, The English Language, Senior Course). Have students discuss the part inspiration plays versus that which discipline plays.

13. Use the series of essays in "Section Four: Essays for Analysis" from The English Language, Senior Course. Have students locate expository paragraphs in each essay. Is any essay wholly exposition? Have students analyze and chart the structure of the composition, the paragraphs of a given essay, and the sentences

in one or more paragraphs. Have students read an essay such as Highet's "What's in a Name?" and, after studying it carefully, write an essay of their own which is developed in a similar manner. Students might pay particular attention to transition devices in this piece.

14. Have students read selections and then write an essay on the same subject, imitating the author as much as possible. They might use Man in the Expository Mode, 4, and, after reading Kazin's "From the Subway to the Synagogue," p. 35, write an essay on the impressions of school. Using Hemingway's "Bull Fighting, a Tragedy," p. 17, they might write, in imitation of Hemingway, a version of their first experience with a spectator sport. Thurber's "The Dog That Bit People," p. 43, might be the basis of an essay on a pet they have owned. Students might also attempt to capture elements of irony, satire, or humor if they are part of the author's style.

15. Have students read three models which display an author's attitude toward a country or city. After reading these pieces, students might write compositions displaying a specific attitude toward their own country or town. In addition, the teacher could have students write a series of paragraphs responding to one of the original models. Students could write an explanation, a definition, a report, an analysis, an interpretation, and/or an evaluation. In Man in the Expository Mode, 5, the following selections might be used: "Chicago" by Norman Mailer, p. 77; "A Precocious Autobiography" by Yevgeny Yevtushenko, p. 1; or "Notes of a Native Son" by James Baldwin, p. 101.

16. Have students peruse one or more of the books in the Man in the Expository Mode series to discover the manner in which the compilers have presented their themes. A photo-engraving and a painting reinforce the written essay and present other dimensions of the theme. After determining the aspects of this technique, have students select a topic and use three vehicles to present it. They may first use others' works before proceeding to develop three modes for their own original work in which they present a theme of their choice.

17. Write on separate slips of paper a variety of subjects which could be developed in an expository paragraph. (Example: a dog's habits,

eyes, breakfast, electric storm, a telephone conversation, a new fashion, a favorite restaurant, a responsibility) Put these in a container, and have each student draw one. Each student will list three facts about his subject. He will then develop a topic sentence which makes a general statement about his subject. He will support his generalization with his three facts -- each developed into a sentence, and then he will write a summary sentence which ties together his paragraph. The converse of this will lead to an inductively-developed paragraph. Each student may draw a slip of paper on which have been written three related facts. The student is to make a generalization based on these. His inductive paragraph will present the facts and end with the conclusion or generalization. Finally, write a statement on the slips of paper to which a converse statement could be written. The dialectic paragraph should gradually reach a compromise or resolution point. The writing of many such five sentence paragraphs will give students a sense of form and unity. From here they may begin to develop longer and more complex paragraphs.

18. Give students a dittoed character sketch of the protagonist in The Eye of the Beholder. One sketch will inform half of the class that the character is an artist; the remainder of the students are given a sketch which explains the character as a lunatic. Then the students will view the film and write their interpretation of the "truth" as they perceive it. Conduct a class discussion to reveal the results of the assigned viewpoints. Then ask students to assume neutral roles and discuss the film objectively. Following this, have them assess all three strands (the two pole viewpoints and the objective one) and attempt to classify the total experience as a dialectic process.

19. Have students view a variety of factual films such as The Strange Case of the English Language, Parts 1 and 2; Black and White: Uptight; Marijuana; Black History: Lost, Stolen, or Strayed, Parts 1 and 2; Film Firsts: The Primitives. Have students write a report on the producer's style. The report should:

    a. Investigate the qualification of the speaker
    b. Discern the underlying tone and attitude of the film
    c. Identify the elements used which result in effective or non-effective diction

d. Cite specific instances of technique such as irony, satire, and figurative language
e. Propose the probable intent of the filmmaker. To what degree does he achieve his goal?

20. Have students view films which present factual information involving a process. Some films which could be used are:

a. Birth of a Florida Key
b. An Animal Life-Cycle
c. Bees and Their Habits
d. A World Is Born
e. Donald's Fire Survival Plan

Students may then write a "How to _____" paper which explains the steps in a process. Students may base the papers on the films viewed or use topics of their own selection.

21. Have students select current controversial topics reported in the daily newspaper. Have them follow the news articles about the subject for a minimum of three days. Have students watch for reactions to this topic as expressed by editorials and in the "Letters to the Editor" section. Students may then write an analysis of the views expressed by public and professional reactors.

22. Have students view films such as The Hand, Place in the Sun, Neighbors, Dissertation upon Roast Pig, The Rime of the Ancient Mariner, and/or Two Men and a Wardrobe. Ask students to write interpretive essays of one or more of these films.

23. Have students view travel films such as Seal Island, America the Beautiful, Australia, Geysers and Hot Springs, My Island Home, South America, Switzerland, Wales, Scotland, Samoa, Lapland, Japan: Its Customs and Traditions, The Danube. After these vicarious visits, students might write reports of their trips via film. They could also write comparison and/or contrast compositions involving the foreign lands and the United States.

24. Have students translate a laboratory report into an expository essay. For a procedural method, use as a model, H. Munro Fox's

"The Color That Animals Can See," p. 81 in A Book of Nonfiction - 1.

25. Have students read Chase's "Power of Words" in Lesson 18, Composition: Models and Exercises 10. The section "The Writer's Craft," pp. 128-129, demonstrates the special tasks of each paragraph in the development of a long expository composition. The teacher may ask students to select a question from the list on page 129 and write a composition answering the question. A similar section appears in the other books in the series.

Composition: Models and Exercises, 7
Lesson 17 "Organizing Information"
Model 36, S. Goldberg's "Linguistic Stew," p. 110

Composition: Models and Exercises, 8
Lesson 19 "Developing a Topic"
Model 45, Pat Hunt's "Life Patterns of Baboons," p. 123

Composition: Models and Exercises, 9
Lesson 15 "Organization in Exposition"
Model 41, Ray A. Billington's "The Frontier Disappears," p. 107

Composition: Models and Exercises, 11
Lesson 17 "Organizing Exposition"
Model 47, John A. Louwenhovern's "Skylines and Skyscrapers," p. 135

Advanced Composition: A Book of Models for Writing, 12
Chapter 4 "Elementary Exposition: Process"
Thomas Henry Huxley's "The Method of Scientific Investigation," p. 146; "Analysis," pp. 156-158

IV. STUDENT RESOURCES

A. State-adopted textbooks

Roberts English Series, 7, 8, and 9
Studies in Nonfiction

The Novel and Nonfiction
Modern Drama, Poetry and Essays
Currents in Nonfiction
Designs in Nonfiction
American Experience: Nonfiction
English Tradition: Nonfiction
Composition: Models and Exercises series
Advanced Composition: A Book of Models for Writing
The Lively Art of Writing
Creating Clear Images
Major British Writers
Projection in Literature
Outlooks through Literature
Writing Creatively
Exploring Life through Literature
The United States in Literature
Developing Ideas
New Dimensions in English

B. Non-state-adopted supplementary materials

1. Textbooks

Zahner, Louis; Arthur Mullin; and Arnold Lazarus. The English Language, Senior Course. New York: Harcourt, Brace & World, Inc., 1966.

Blumenthal, Joseph C. and Louis Zahner. The English Language, 7-12. New York: Harcourt, Brace & World, Inc., 1964.

Summerfield, Geoffrey, compiler. Man in the Expository Mode, 1-6. Evanston, Illinois: McDougal, Littell & Co., 1970.

O'Malley, John P. and Rosemary Cianciolo. A Book of Nonfiction - 1. New York: Harcourt, Brace & World, Inc., 1969.

2. Reference materials

Minteer, Catherine. "The Many Uses of a Word," in Words and What They Do to You. New York: Harper & Row, 1953.

Picturesque Word Origins. Springfield, Mass.: G. C. Merriam Co.

Pamphlets about dictionary and word study, synonyms, and word origins are available from G. C. Merriam Co., Springfield, Massachusetts.

Graves, Robert, and Alan Hodge. The Reader over Your Shoulder. New York: Macmillan, 1961.

Language Arts Guide Composition and Language Study Junior High School. Curriculum Bulletin No. 6H, 1968 Edition. Dade County Board of Public Instruction, Miami, Florida

Cooper, Alice C., and Charles A. Palmer. Twenty Modern Americans. New York: Harcourt, Brace & World, Inc., 1942.

Christ, Henry I. Modern Short Biographies. New York: Globe Book Co., Inc., 1970.

Gibson, Walker, ed. The Limits of Language. New York: Hill and Wang, Inc., 1962.

3. Periodicals and newspapers

Saturday Review
Newsweek
Look
Life
Miami Herald
Miami News

4. Media resources

See the listings under teacher resourses.

V. TEACHER RESOURCES

A. Textbooks

See the texts listed under student resources and consult available teacher's manuals.

B. Professional books and periodicals

Strunk, William, and E. B. White. The Elements of Style. New York: Macmillan, 1959.

Leary, William, and James Steele Smith. Think before You Write. New York: Harcourt, Brace & World, Inc., 1951.

Barzun, Jacques. "English as She's Not Taught." Atlantic, CXCII (December 1953), pp. 25-29.

Jones, Alexander. Creative Expression. New York: Holt, Rinehart and Winston, Inc., 1957.

Roberts, Paul. "The Relation of Linguistics to the Teaching of English," in College English, XXII (October 1960) pp. 1-9.

Ogden, C. K. and I. A. Richards. The Meaning of Meaning, 4th ed. New York: Harcourt, Brace & World, Inc., 1959.

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Perrin, Porter. Writer's Guide and Index to English. Chicago: Scott Foresman and Co., 1959.

Burton, William, et al. Education for Effective Thinking. New York: Appleton-Century-Crofts, 1960.

Brooks, Cleanth, and Robert Penn Warren. Modern Rhetoric, Shorter Edition. New York: Harcourt, Brace & World, Inc., 1961.

Stebbing, L. Susan. Thinking to Some Purpose. New York: Penguin Books, Inc., 1959.

Anderson, Wallace L. and Norman C. Stageberg. Introductory Readings on Language, rev. ed. New York: Holt, Rinehart & Winston, Inc., 1966.

Salomon, Louis B. Semantics and Common Sense. New York: Holt, Rinehart & Winston, Inc., 1966.

Richards, I. A. How to Read a Page. Boston: Beacon Press, 1959.

_____. The Philosophy of Rhetoric. New York: Oxford University Press, 1936.

Chase, Stuart. The Power of Words. New York: Harcourt, Brace & World, Inc., 1954.

Shaftel, George and Fanny. Role-Playing in the Classroom. Washington, D. C.: American Council on Education, N. C., n.d.

Writing, portfolio of Twelve Articles from The English Journal. Champaign, Illinois: National Council of Teachers of English, 1958.

Laird, Charlton. The Miracle of Language. Cleveland: World Publishing Co., 1953.

Shefter, Harry. "How Are Good Paragraphs Constructed?" Shefter's Guide to Better Compositions. New York: Washington Square Press, Inc., 1960.

Sauer, Edwin H. "The Cooperative Connection of Paragraphs" in Essays on the Teaching of English, ed. E. J. Gordon and E. S. Noyes, New York: Appleton-Century-Crofts, Inc., 1960.

Hayakawa, S. I. Language in Thought and Action. New York: Harcourt, Brace & World, Inc., 1949.

Laird, Helene and Charlton Laird. The Tree of Language. Cleveland: World Publishing Co., 1957.

Jewett, Arno. "Improving the Quality of English Composition" in National Education Association Journal, LI (December 1962), pp. 8-10.

Saalbach, Robert. "Teaching Students to Organize" in The English Journal, XLVII (November 1958), pp. 505-507.

Brown, Walter L. and John E. Moore. Writing through Revision. New York: Harcourt, Brace & World, Inc., 1956.

Allen, Harold B. Readings in Applied English Linguistics, 2nd ed. New York: Appleton-Century-Crofts, Inc., 1964.

Jones, A. E. and C. W. Faulkner. Writing Good Prose. New York: Charles Scribner's Sons, 1962.

Ruby, Lionel. The Art of Making Sense. Philadelphia: J. B. Lippincott Co., 1954.

Burack, A. S. The Writer's Handbook. Boston: The Writer, Inc., 1970.

Campbell, Walter. Writing Non-fiction. Boston: The Writer, Inc., 1944.

"English Composition: Symposium" in National Education Association Journal, XLIX (December 1960), pp. 17-30.

Sondel, Bess. The Humanity of Words: A Primer of Semantics. Cleveland: The World Publishing Co., 1958.

Pei, Mario. The Story of Language. Philadelphia: J. B. Lippincott Co., 1949.

Hook, J. N. The Teaching of High School English. New York: The Ronald Press Co., 1959.

Mirrielees, Lucia B. Teaching Composition and Literature. New York: Harcourt, Brace & World, Inc., 1952.

Gordon, E. J. and E. S. Noyes, eds. Essays on the Teaching of English. New York: Appleton-Century-Crofts, Inc., 1960.

Whitehall, Harold. Structural Essentials of English. New York: Harcourt, Brace & World, Inc., 1956.

Grose, Lois M., Dorothy Miller, and Erwin Steinberg, eds. Suggestions for Evaluating Junior High School Themes. Champaign, Illinois: National Council of Teachers of English, n.d.

Lazarus, Arnold. Your English Helper, rev. ed. New York: Globe Book Co., 1953.

Loban, Walter; Margaret Ryan; and James R. Squire. Teaching Language and Literature. New York: Harcourt, Brace & World, Inc., 1961.

C. Films

1-30689	Seal Island
1-12221	America the Beautiful
1-12909	Australia
1-02029	Geysers and Hot Springs
1-12134	My Island Home
1-12899	South America
1-31430	Switzerland
1-31434	Wales
1-31436	Scotland
1-31710	Samoa
1-31709	Lapland
1-31711	Japan: Its Customs and Traditions
1-31428	The Danube
1-13819	The Hand
1-05840	Place in the Sun
1-05861	Neighbors
1-05453	Dissertation on Roast Pig
1-30872	The Rime of the Ancient Mariner
1-13839	Two Men and a Wardrobe
1-31876	The Strange Case of the English Language, Part 1
1-31877	The Strange Case of the English Language, Part 2
1-31809	Black and White: Uptight
1-31743	Marijuana
1-31624	Black History: Lost, Stolen, or Strayed, Part 1
1-31629	Black History: Lost, Stolen, or Strayed, Part 2
1-31823	Film Firsts: The Primitives
1-12252	Birth of a Florida Key
1-30539	An Animal Life-Cycle
1-02748	Bees and Their Habits
1-10631	A World Is Born
1-05641	Donald's Fire Survival Plan
1-01152	Building Better Paragraphs
1-30023	Eye of the Beholder
1-30140	Alphabet Conspiracy, Part 1
1-30141	Alphabet Conspiracy, Part 2
1-01216	Do Words Ever Fool You?
1-30151	From Sentence to Paragraphs
1-01148	English Language: Story of Its Development
1-00500	Building an Outline
1-01208	Writing a Good Paragraph
1-30153	Style in Writing

D. Filmstrips

Steps in Building a Paragraph. Society for Visual Education, 1345 Parkway, Chicago, Illinois 60614.

Increase Your Stock of Words. SVE.

Revising the Composition. Eye Gate House, Inc., 2716-41 St. Avenue, Long Island City, New York.

E. Transparencies

"Contemporary Composition" Series (SRA)

2-30053	Unit 2, Lessons 2 and 3
2-30054	Unit 3, Lessons 4 and 5
2-30055	Unit 4, Lessons 6 and 7
2-30056	Unit 5, Lessons 8 and 9
2-30060	Unit 9, Lessons 19 and 20
2-30061	Unit 10, Lesson 21
2-30062	Unit 11, Lessons 22 and 23
2-30063	Unit 12, Lesson 24