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AUTHOR Dauterman, Philip
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ABSTRACT

Prepared at the University of Guam, this manual for preservice and inservice English teachers focuses on the background and theory of written composition and on rhetoric in a broad sense. It is divided into the following chapters: "Introduction," which covers definition and departments; "Composition and Rhetoric--A History"; "Arrangement," which concerns the ordering of discrete elements within a discourse; "Invention," which deals with the discovery of information and concepts and the formation of Relationships "Style," which embraces the techniques of framing effective sentences; "Issues in Written Composition," which presents various theories that are reflected in freshman composition courses and in the methodology of teaching the subject; and "Composition and the Curriculum," which examines trends, teacher training, teachers' views on composition, English projects, and the Anglo-American conference. (SW)

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THE TEACHING OF COMPOSITION
RHETORICAL PERSPECTIVES

Philip Dauterman

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CHAPTER 1

INTRODUCTION

Many methods textbooks treating the teaching of composition begin with a discussion of the importance of writing within the high-school or college curriculum. Frequently, to emphasize the importance of the study of English, they include such uplifting pronouncements as the following:

Skill in the use of English is almost the only skill that a student can take from an ordinary educational course that has a definite bread-and-butter value in after-life... The young man or woman in business who can speak or write accurately, clearly, and effectively has an enormous advantage over one who lacks this equipment (Butler, 1940, p. xi).

But most English teachers do not need to be told that skill in composition is vital; they know it, and the fact that they spend many hours grading student papers attests to their knowledge. What many English teachers may not know (at least those who are young and idealistic) is that they are cogs in the wheels of industry, that industry, aside from acquiring trained personnel, has a vested interest in high-school and college composition. As has occasionally been pointed out, literally millions of dollars are invested annually in the publication of composition textbooks, and the profits to be reaped are huge. Considering only college freshman composition textbooks, only a

portion of the field, Greenbaum and Schmerl (1970) estimate the following:

Almost everyone of the seven and a half million college students in the United States has been required to take freshman English. Multiply the number by 12, 15, or 20 and the reason why forty-odd publishers exhibit books at the annual Conference on College Composition and Communication is 90 to 150 million dollars (p. 47).

It is no wonder then that the adoption of a composition textbook by a rather large institution represents an important coup for a publishing firm.

The sale of any textbook fails or succeeds with the particular vogue in education, and within the last few years the major interest in English-education, particularly in the teaching of composition, has been rhetoric. Within the last several years, rhetoric has served as the central topic of an issue of English Journal (April, 1966). The rhetoric of the paragraph has also served as the theme for an issue of College Composition and Communication (May, 1966). Writing in PMLA, Wayne Booth (1965) reacts to the current vogue of rhetoric. Commenting upon the widespread use of the term, especially in freshman composition texts, he notes acerbically: "Judging from some recent freshman texts I have seen, I would not be surprised to find in my box tomorrow... a new work entitled A Speller's Rhetoric" (p. 8).

The term has a certain currency, and English teachers should know something of it. This is one of the purposes of this book. However, the term rhetoric is exceptionally slippery. Does rhetoric mean bombast and verbal gimmickry? Does it refer to a particular

approach to the study of writing and/or speech? Is it a generic term encompassing all the approaches to the study of writing and speech? Or does it refer to the study of all areas of human intercourse including, among others, the study of writing and speech?

It seems fairly obvious that the term has been used in different senses by different educationists. For Burke (1950, 1951), rhetoric includes all of human interaction. For Guth (1964), rhetoric is restricted to "the art of prose composition" (p. 165). To other educationists it evidently means a specific approach to the teaching of composition. Lockerbie (1967), for example, ridiculing this latter view of rhetoric, tells of a colleague piqued because so many Johnny-Come-Latelys had climbed aboard the "rhetoric" bandwagon. Clearly a specific definition of rhetoric is in order.

Definition

Derived from the Greek eiros meaning I say, the term rhetoric has historically eluded a rigorous definition. The reason is simple. As a field of study rhetoric has always lacked clear, distinct limits. Encompassing all areas of communication -- whether in speech or in writing -- rhetoric can conceivably include within its domain all aspects of human intercourse.

For over two thousand years rhetoricians have successively defined and redefined rhetoric. At times they limited rhetoric solely to art of persuasion; at other times they broadened its definition to include discovering truth through the exchange

of rigorous, logical argument. In some contexts rhetoric has been regarded as the practical study of written composition; in others, as the study of written composition; and yet in other contexts it has been construed in a more general sense as a study dealing with human relations: how "one person attempts to react upon another, to make him laugh or think, squirm or thrill, hate or mate" (Moffett, 1967, p. 130).

Modern rhetoricians like their predecessors have failed to reach consensus on a definition. I. A. Richards (1965) concerned with its semantic dimension defines rhetoric as "a study of misunderstanding and its remedies" (p. 3). Daniel Fogarty (1959) in a somewhat similar vein defines it as "the science of recognizing the range of meanings and functions of words, and the art of using and interpreting them in accordance with this recognition" (p. 130). Richard Weaver (1953) views rhetoric in an almost religious sense: Rhetoric is "the intellectual love of the Good" because it "seeks to perfect men by showing them better versions of themselves" (p. 25). J.N. Hook (1966), on the other hand, views rhetoric pragmatically: "the planned use of language for a preconceived purpose" (p. 421).

Because rhetoric represents a nebulous field of study, it is virtually impossible to reach consensus on its definition. Certainly the definition in Webster's New World Dictionary (1953) would hardly satisfy all rhetoricians. There rhetoric is defined as

the art or science of using words effectively in speaking or writing, so as to influence or persuade; especially now, the art or science of literary composition, particularly in prose, including figures of speech ... (p. 1249).

In this definition rhetoric as the art of expressive speech or discourse is presented as a practical study concerned with developing the effectiveness of the speaker or writer.

In the context of this book the definition is clearly inadequate. First, although attention for the most part will be focussed on written composition, rhetoric will be considered in its broadest sense as the study of all human intercourse. Second, rhetoric will be construed as more than just a "practical" study to develop one's effectiveness in writing or speaking. Aside from its practical application rhetoric is also a liberal art historical, cultural, and analytic in nature. Rhetoric is historical because it has been a major part of the curriculum for more than two thousand years and as the companion art of philosophy it has profoundly influenced Western thought. Rhetoric is cultural because as the study of all human interaction, it gives one greater insight into the ethos of his own culture. Finally, rhetoric is analytic because, as a study allied with literary criticism, it concerns breaking down a whole into its discrete components so that one can better perceive how the whole functions. This is not to say that the study of rhetoric is purely analytic or that the function of rhetoric is solely to dissect a corpus already produced. It should be added that rhetoric is also synthetic and generative. Many rhetorical theories not only help the writer to analyze his work but to develop it as well.

Departments

Classical rhetoric consisted of five divisions, generally

called "departments." These included memory, delivery, invention, arrangement, and style. Memory holds little interest for the contemporary teacher of English. In a print-oriented society, one has little need for mastering the mnemonic techniques for committing speeches to memory. However, formerly, when writing was not a widely known art, memoria was unquestionably a more important department of rhetoric and no doubt greatly affected the composition and style of poetry which sprang from the oral tradition. Delivery is the study of voice and gesture and of their effects upon an audience. This department of rhetoric unquestionably holds great interest for the contemporary teacher of public speaking.

Although one may consider rhetoric the study of all human intercourse, if one focusses exclusively upon the teaching of composition, then the remaining departments will fall within the purview of his interest. Invention is the means by which subject matter for a discourse can be discovered. In classical rhetoric it was the systematic art by which the writer or speaker could find his arguments. Arrangement is that department of rhetoric which included the means by which subject matter could be effectively arranged within a discourse. In classical rhetoric arrangement was extremely rigid, with the types of oration each requiring certain basic speech patterns to which the orator had to conform. According to Winteroyd (1968), the "rigid outline for organization was so influential that it dictated form in many instances well into the nineteenth century" (p. 16). In contemporary rhetorical theory arrangement is considerably less rigid, and arrangement may be

considered either on the discourse or the paragraph level. Style is the department of rhetoric which includes theories for generating an effective discourse. In essence, it is the art of forming effective sentences. To this end, style usually entails the selection and arrangement of grammatical elements within sentences although it may also include isolated matters of diction.

Chapters

It should be clear from this introduction that although we are focussing our attention on the teaching of composition, rhetoric will be construed in its broadest sense as the study of all human intercourse. As such, rhetoric will be considered a broadly-based liberal art. Although it remains a practical utilitarian "how to" study of writing and public speaking, it is also historical, analytical, and cultural in nature.

Because of the broad definition of rhetoric, this book will present more background and theory than the typical methods textbook treating the teaching of composition. Chapter 2 deals with the history of rhetoric. Chapter 3 treats arrangement; Chapter 4, invention; Chapter 5, style. Chapter 6 concerns contemporary issues in the teaching of composition, and Chapter 7 considers the English curriculum and the present state of the art in the teaching of composition.

This book is directed toward pre-service and in-service English teachers. Hopefully the teacher will discover some ideas he will find useful. But to dispell any false notions, we should point out at the outset what the book is not. It is not a composition textbook

teaching the student "how to" write effectively. It is not a methods textbook expressing a particular viewpoint and teaching the teacher "how to" use a particular method. It is hoped that this book by presenting the teacher with diverse viewpoints may stimulate his thinking and that it may help him to increase his options in the teaching act. In the final analysis, the teacher is the expert in his own classroom. In the classroom, only he renders and implements the myriad of educational decisions which daily affect the lives of students. It is therefore imperative that the teacher become fully aware of his options. Only by doing so can he ensure that his decisions will be educationally sound and in the best interest of youngsters.

CHAPTER 2

COMPOSITION AND RHETORIC - A HISTORY

Although the more utilitarian aspects of rhetoric will be treated in later chapters, the present chapter offers a brief history of rhetoric. The history will be hardly definitive and the reader may question its practical value. Why a history of rhetoric in an English methods textbook? Of what value is it to in-service or pre-service English teachers?

It seems reasonable that of all people English teachers should have a modicum of knowledge concerning the history of rhetoric. First, to increase pride in the profession. Physicians take pride in their profession (in some cases, to the point of hubris). They see their antecedents in ancient Greece, regard Hippocrates as the father of medicine, and are generally aware of the contributions made by men like Galen, Lister, or Fleming. In contrast, many English teachers are totally ignorant of their professional origins. They are unaware that their tradition is older than that of the medical profession, that Corax is the father of rhetoric, and that they have a professional kinship with such eminent historical figures as Plato, Cicero, and Aristotle. Hopefully, a knowledge of our history may lead to greater pride in the profession. Second, to gain a wider perspective on contemporary practices. Present-day practices in the teaching of composition have historical bases. Invariably, change in teaching practices

has resulted from changes in an educational system, which in turn was adapting to societal change. By studying the history of rhetoric, teachers will become more aware of the historical basis for many of their practices. Third, to broaden their own repertoire of teaching strategies. By becoming familiar with the thought of various rhetoricians, teachers of English will acquire more options in the teaching act, and the more options they possess, the more proficient their teaching.

Greek Theories of Rhetoric

Rhetoric as a field of study has perennially reflected the exigencies of a particular society, and nowhere is this more apparent than in ancient Syracuse and Athens. Founded by Corax in Syracuse during the fifth century B. C., rhetoric for various political reasons was initially forensic in nature. In 466 the despot of Syracuse was overthrown and democracy was established. One immediate result was a mass of litigation to settle the property claims made by the former exiles who had been dispossessed. The art of rhetoric was therefore intended to help the citizen speak persuasively before a court of law and the new art was initially forensic in nature.

In the Athens of the fifth century B. C. rhetoric dealt principally with deliberative oratory -- the language of the legislature. After the downfall of the ruling oligarchy, the study of rhetoric became indispensable to the education of the young Athenian aristocrat. Because democracy had become the order of the day, members of the aristocracy could retain power only by developing

their powers to persuade an audience. As a result, many ambitious aristocrats eagerly sought the services of speech teachers who, well aware of the law of supply and demand, were able to place large fees upon their services.

The Sophists. Because they demanded exorbitant fees, these rhetors were despised by the many Athenians who were unable to pay for their education and who resented the unfair advantage of those being trained. Thus began the perennial hostility toward the Sophists. The term sophist originally had no unfavorable connotations and was applied to any man thought to be learned. Sophists were simply itinerant professional teachers who accepted fees and who treated rhetoric as the major component of their teaching. Because they founded no schools and because most of their works have been lost, there is great historical and philosophical dispute concerning many aspects of their teaching. However, this much is known: Unlike the Socratic philosophers, few Sophists claimed to make men moral; most agreed that it was impossible to teach virtue, although some felt that by constant attention to becoming a persuasive speaker the student could unconsciously acquire virtue. The study of ethics therefore played little part in Sophistic education. Because fees were occasionally contingent upon the student's practical ability to persuade an audience, the Sophists naturally placed considerably less emphasis upon ethics than upon the more pragmatic aspects of rhetoric.

Included among the Sophists were Corax, Tisias, Gorgias, and Polus. Corax and Tisias were Sicilians who flourished about fifty

years before the birth of Aristotle. They taught legal, forensic rhetoric in Syracuse and wrote the earliest treatises on the art. Gorgias, another Sicilian, emigrated to Athens in 427 where he remained to instruct a generation of young aristocrats. He and Polus are the antagonists in Plato's attack on rhetoric called Gorgias (Cooper et. al., 1961).

The Sophists were generallyly skeptics. Protagoras maintained that man could never have certain knowledge concerning the existence of gods. Two things hinder him -- the obscurity of the subject matter and the shortness of man's life. Protagoras neither affirmed nor denied the existence of religious truths but argued that man is "the measure of all things." The Sophists also believed in the relativity of truth. Thrasymachus felt there were no categorical moral laws and that concepts of ethics were merely products of human legislation. As a skeptic opposed to absolutism, Gorgias taught (1) nothing absolute exists; (2) even if it existed, it could not be known; and (3) even if it could be known, it could not be communicated.

Unfortunately the Sophists angered Plato and it is because of the unfair treatment at his hands that they have suffered so greatly in the estimation of posterity. Largely because of Plato's satire, they have come to symbolized bombast, intellectual dishonesty, demagoguery, and a complete indifference to truth.

Plato. Plato bitterly disagreed with the Sophists on several accounts. What was real was not the individual or the transitory of the external world but rather the general Forms and Ideas which

are unchanging, eternal, and completely perfect. It is the Forms Ideas that provide absolute standards of evaluation. Moreover, to Plato rhetoric was not a verbal artifice which was morally neutral; it was an expression of truth which appealed to man's rationality.

Plato's sharpest thrust against Sophistic rhetoric appears in his Phaedrus (Fowler, 1938). Plato assumes that virtue is knowledge and argues that a worthy rhetoric -- one aimed at the highest good -- will not be a way of deceiving people. Equating virtue with knowledge in the Socratic tradition, he presents the following line of argument: If one who knows what is right will always do it, then he who is wrong (the Sophist plying his evil trade) cannot know the right. Therefore the art by which he works evil cannot be a way of knowing the truth.

Isocrates. The reaction to Plato was led by Isocrates, a pupil of Gorgias, who first appeared around 410 B. C. From the very outset he contested the claims of Plato and the Socratic circle and defended Sophistic education from their attacks. Isocrates differed with the Socratic school principally over the function of rhetoric. Plato argued that rhetoric enabled man to communicate persuasively but because it did not point out the ideal to be pursued, it served as a practical means to achieve immoral ends. Isocrates, on the other hand, saw rhetoric as moral but viewed it as having political ends. Accordingly, he strove for the mean between moral indifference and the Platonic resolution of all politics into morality. Isocrates held that if one treated political questions solely as moral issues, it would inevitably detract from the practical effective use of

politics.

Isocrates' response to the Socratic school appears in his major work entitled Against the Sophists (Norlin, 1929). In this work Isocrates used the word sophist as it was commonly used, applying it to men well-educated, whatever their specialty. Thus he applied it to Plato and others who had done so much to discredit the name. In his treatise Isocrates castigates the Socratic circle for their hypocrisy. He argues that the philosophers themselves must not believe in the perfect virtue they claim to bestow on their pupils. If they did, why would they demand fees of their pupils in advance? Furthermore, how could their own self-interest be reconciled with their claim to educating men to self-mastery?

Isocrates attacked not only the Socratic circle but also the forensic speech makers who were concerned with the art of extemporaneous speechmaking. Isocrates charges that these rhetoricians enlarge neither the student's intellect nor his fund of experience. They merely teach the pupil the pattern of speechmaking as abstract forms to be learned by rote, that is, as though each speech contained certain "slots" which could be filled with appropriate names, dates, and circumstances.

Ignoring juridical and assembly rhetoric, Isocrates championed the epideictic -- ceremonial oratory, the form of rhetoric especially suited for written composition. The type of speech which resulted from Isocrates' rhetoric was a kind of ornate literary prose which was suitable for a variety of formal occasions and which reflected a compromise between the grandiloquent and plain styles of oratory.

Aristotle. The rhetorical system of Aristotle both differed from and was influenced by the rhetoric of Plato and Isocrates. A teacher of rhetoric in Plato's academy, Aristotle was said to have written his Rhetoric (Freese, 1967) in response to a feud with Isocrates. In general, Aristotle was far more systematic than Isocrates and viewed rhetoric in a far more utilitarian way. Although Aristotle had felt that current rhetorics had failed to provide a system of logic, Aristotle like Isocrate defended rhetoric from the attacks of philosophers. However, while Isocrates argues that rhetoric is philosophic in nature, Aristotle contends that as a field of study rhetoric is different from philosophy and can achieve something of value only if it conforms to philosophic rules and postulates.

In the intellectual skirmishes between the rhetoricians and philosophers Aristotle defended the field of rhetoric, and at a time when reputable philosophers refused to traffic with rhetoric, Aristotle was notably successful in rehabilitating the fallen art. Opposing Plato, who had rejected rhetoric for its disregard of truth, Aristotle opens his Rhetoric by arguing that rhetoric is the counterpart of dialectic -- that is, the art of examining ideas logically. In this way he redefines rhetoric. In Aristotle's view rhetoric is the faculty of discovering the possible means of persuasion in reference to any subject whatever. According to Aristotle, the rhetor seeks to discover all possibilities, those which are true as well as false; in this way Plato's criticism is blunted.

Aristotle is quite rigorous in developing his Rhetoric. Beginning with the orator's construction of his case, Aristotle suggests that the orator should assemble all possible arguments by examining the "places" (topoi) where arguments can be found. In the second chapter of the Rhetoric Aristotle lists and reviews four means of artful persuasion. The ethical depends on the moral character of the orator himself -- by which he elicits confidence in himself. The affective depends upon the emotions of the audience; Aristotle therefore lists the emotions, defines each emotion rigorously, and describes the conditions under which each would be aroused. The third means of artful persuasion, the valid argument, tends to establish the truth of whatever the speaker is maintaining, while the fourth, the apparent argument, only appears to establish the truth of the speaker's assertion.

The first two books of the three-volume Rhetoric treat the character of the speaker, the feelings of the speaker and his audience, and valid and apparent argument. The third book considers the topics of axis, structure or architecture, and lexis, verbal style. In his treatment of lexis Aristotle supports the principles of purity, clarity, and propriety. However, he also contends that as a certain departure from the ordinary appears more striking and distinguished, the rhetor^{er} may find opportunity to employ the elevated or ornate style.

Aristotle's rhetoric was both philosophic and pragmatic, but in contrast to Plato's who distinguished between the good and the expedient, Aristotle skirted the issue, occasionally treating the

concepts as identical. Although he lacked Plato's moral force, Aristotle made an important contribution in merging rhetoric and dialectic, making rhetoric a more rigorous study, and in rehabilitating the art -- a contribution that was to affect profoundly Western education for a thousand years.

Roman Rhetoric

Although the Greeks formulated the basic principles of rhetoric, the Romans elaborated upon them and, more importantly, organized them into a rigorous logical outline. With their practical bent the Romans moved from the philosophy-oriented view of rhetoric toward a more pragmatic, pedagogical stance. This development can be seen in the writings of Cicero, the orator discussing his art, and in the works of Quintilian, the teacher lecturing upon the methods of instruction.

Cicero. The Rhetorica ad Herennium attributed to Cicero provides a pattern of the rhetorical system taught in Rome in the first century B. C. Despite certain differences in emphasis, the Rhetorica ad Herennium blends with the earlier Greek writings on many subjects. In fact, it presents an illusion of continuity between early Greek and Greco-Roman rhetorical thought.

The work opens with a consideration of the kinds of oratory and the departments of rhetoric. Juridical, legislative, and ceremonial oratory represent the types the speaker must consider. In order to fulfill his assignment, the speaker must also consider the five departments of rhetoric. These include inventio, dispositio,

elocutio, memoria, and pronuntatio. Although the author of Ad Herrenium did not originate the five-fold division, he elaborates upon each with great thoroughness. Inventio involves the attempt by the orator to determine what he should say. It is an investigation of the subject, embracing a survey of the subject and a search for argument suitable to the rhetorical effect desired.

Dispositio concerns the concept or arrangement, an orderly planning and movement of the whole idea. To aid the speaker in organizing his work, Cicero established six divisions within an oration: exordium, the opening; narratio, statement of the facts "card-stacked" to favor the speaker's argument, divisio, a forecast of all the main points the writer wishes to make in his oration; confirmatio, the arguments for the speaker's contentions; confutatio, the rebuttal of all possible objections; and peroratio, the conclusion or summation.

Elocutio refers specifically to style. It embraces the concepts of individual expression of language resulting from the choice of words and their grammatical arrangement in sentences. In the Orator (Yonge, 1852) Cicero distinguishes three styles -- the plain, the median, and the grand. An orator would normally employ these three styles for different types of oratory. Thus style depends upon the particular task of oratory. Cicero lists three such tasks: to instruct, to please, and to move.

Memoria embraces the speaker's mastery of his material in sequential order. Memory was regarded by Cicero as an indispensable part of the orator's equipment. Pronuntatio, the act of delivery,

is the study of bodily movement and vocal utterance.

In De Oratore (Sutton and Rackham, 1959) Cicero considers the education of the orator, arguing that extensive training is more important than intensive training. Cicero states the "proper concern of the orator ... is language of power and elegance accommodated to the feelings and understandings of mankind" (I, xii) and argues that the orator should have almost universal knowledge and skill.

In the second book of the three-volume work Cicero introduces the concept of status, through which the orator can determine the essential character of a case, in particular its central issues. Cicero lists three states -- fact, definition, and quality. These entail, respectively, (1) what was done, (2) what was the nature of the thing done, and (3) whether the thing was done rightly. A lawyer defending a client against a gambling charge might determine the character of his case by employing the three states. He would no doubt formulate these questions: (1) Did Jones gamble? (2) In what kinds of gambling activities did Jones allegedly participate? (3) Is the activity in which Jones participated really gambling? Is it really illegal?

The final book treats style and delivery. The chapters on style deal chiefly with word choice, composition, and various ornaments of speech. The section on delivery considers the use of gesture and bodily action and the necessity of varying the tones of vocal expression.

Quintilian. Born in Spain at Calgurris in 35 A.D., Quintilian

studied in Rome where he later became a famous teacher of rhetoric and was rewarded for his efforts by the emperor Vespasian. About 95 A.D. Quintilian brought out his monumental twelve-volume Institutes of Oratory, a work which containing little of an original character includes significant pedagogical theory.

Quintilian showed great flexibility in his approach to rhetoric. While he respected the rules of rhetoric, he did not dogmatically allow them to interfere with the common-sense principles of public speaking. He decries rigidity, urging the speaker to attend at all times to what is sensible and appropriate and to deviate from regular and established order whenever necessary.

The plan of the Institutes is based upon Quintilian's acceptance of the five-fold division of rhetoric; of three-fold classification of the types of oration -- forensic, deliberative, and ceremonial -- and of the three-fold analysis of the speaker's purpose -- to instruct, to please, and to move.

One aspect of inventio, which differed in treatment only slightly from that of Cicero, is his concept of status. According to Quintilian, status refers to the essential character of a case as it appears in the preliminary survey; it entails locating the center of an argument. Quintilian introduces two general states -- the legal and the ratiocinatory -- those depending on legal'y and those on reasoning. The ratiocinatory states include the status of fact -- whether a thing is -- the status of definition -- what it is -- and the status of quality -- of what species it is. For example, a courtroom case might center on the status of fact: Smith either killed or did not kill the man. Or it might center on the status of

definition: Smith killed a man but was it self-defense or murder? Or the status might deal with quality: Although Creon killed Antigone, he did not commit a crime because his grand niece mourned the death of his enemy and he had a right to kill her.

As important as his rhetoric was Quintilian's education plan for instruction in oratory. His system of instruction comprised three levels. The first level consisted of the three R's and Latin and Greek grammar. The second level included the study of oratory, literature, geometry, astronomy, music, and philosophy. The third level was the school of rhetoric, the curriculum of which included logic, history, literary criticism, dialectic, and public speaking.

The actual teaching procedures in these schools frequently included the following stages. First, the pupil would memorize basic definitions, classifications, and rules. Next the teacher and the student would analyze one of a series of carefully-selected models. Finally, the pupil would apply the concepts thus learned and would imitate the model in a practical declamation or composition.

Although imitation was the principal procedure of this method, the curriculum was nevertheless rigorously structured. For example, in the second stage of training, students analyzed models which exhibited a particular sequence of stylistic characteristics. Even the progymnasmata were not left to chance. Collections of increasingly difficult exercise, the progymnasmata which guided practice in writing and speaking demanded a variety of progressively complex compositional skills.

Quintilian's Institutes has been described as "one of the most remarkable and interesting products of Roman common sense" (Colson,

1924, p. xxi). Although his treatment was more eclectic than original, Quintilian's rhetoric was vital and influential as he combined the best aspects of the old theories modifying them in the light of his pedagogic and oratorical experience. And as monumental as his Institutes was, his greatest contribution may well lie in the field of pedagogy, for he influenced the course of Western education centuries after his death.

Rhetoric and the Middle Ages

Scholars have constructed only a brief and equivocal history of rhetoric during the Middle Ages. Developments in rhetoric from the fourth to the ninth centuries were limited, derived largely from the writings of Cicero. Rhetorical thought from the ninth to the twelfth centuries was equally as unproductive, with treatises for the most part elaborating upon the doctrines of Cicero and Quintilian. In the main, the history of rhetoric reveal a remarkable consensus on most rhetorical matters; only occasionally did genuine philosophic differences appear. However, when they did appear, they were often made hazy in the fog of obfuscation. Invariably, in the course of dialog, definitions were altered; content and methods were transformed; and grammar, rhetoric, poetic, dialectic, and logic either exchanged places or were distinguished from one another or were subsumed under one another.

The history of rhetoric in the Middle Ages can be marked off into four historical periods. The first period extended until about the end of the tenth century; the second period extended through the eleventh and the first half of the twelfth century; the third period comprised the latter part of the twelfth century and the greater part

of the thirteenth century; and the final period included the fourteenth century. During the first historical period there had been a growing tendency to limit the domain of rhetoric. Two trends gradually became apparent. The study of definition and proof -- traditionally a part of rhetoric -- gradually shifted to the field of logic, while questions of morality and politics -- long a concern of rhetoric -- were gradually transferred to theology. Because of the tendency to limit the discipline, rhetoric during the second historical period developed along three separate lines: as part of the theologic tradition, the logic tradition, and the rhetoric tradition.

The theologic tradition. St. Augustine is perhaps best remembered as the author of Confessions and the City of God. However, he was an influential figure in the history of rhetoric and served as the inspiration of those who followed in the theologic tradition almost seven centuries after his death. In On Christian Doctrine (Robertson, 1958) Augustine made a clean break from the pedagogical tradition of the Sophists, and accepting the Platonic notion that rhetoric should move men to the truth, adapted Ciceronian rhetoric to the task of preaching the word of God.

The longest section of On Christian Doctrine is based on Cicero's tasks of oratory -- to instruct, to please, and to move. Augustine asserts that while to instruct is of necessity and while to please is of interest, to move -- that is, to gain converts -- is of victory. Augustine also discusses Cicero's plain, median, and grand styles. He advocates that these be used according to the oratorical task being performed. Augustine advises the preacher to

vary his style to prevent monotony. He suggests that the plain and median style be used as relief and the grand style be used when arousing an audience to action. As an adaptation of Ciceronian rhetoric to preaching, Augustine's approach proved to be both sensible and practical, and for centuries it served as a model for instruction in homiletics.

Throughout the Middle Ages the theologic tradition became increasingly influential as rhetoric gradually became an instrument of theology. Because of the widespread concern for enunciating and clarifying religious doctrine, it was logical for theologians to employ rhetorical principles in formalizing methods for interpreting Scripture. One of the foremost scholars of the period was Peter Abelard who first enunciated many of the procedures eventually adopted. Attempting to reconcile faith with reason, Abelard in his Sic et Non raised 158 questions related to faith and morals. Assembling apparently contradictory texts as answers to these questions, Abelard foreshadowed the intellectual movement known as Scholasticism, an early coalition between rhetoric and philosophy.

The logic tradition. This tradition underwent numerous changes during the Middle Ages. Initially, the elements of logic were learned from the sections on logic in such handbooks as those by Martin Capella or Cassiodorus. These treatments usually ran through a gamut of topics familiar to the Medieval rhetorician, topics culled largely from Aristotle. Toward the end of the tenth century instruction in dialectic was broadened to include the study of works by Boethius and translations of two of the six books of Aristotle's Organon (Cooke et al, 1933). These influences

culminated in the "Old Logic," in which logic was divided into two parts, one concerned with judgment, the other with invention. In the twelfth century the translation of the four remaining books of the Organon led to the "New Logic." This school of thought held that rhetoric and dialect were subsumed under the general rubric of logic and that scientific and probable proof should be rigorously dichotomized. During the thirteenth century emphasis was again upon Aristotelian logic.

The rhetoric tradition. Adherents to the rhetorical tradition for the most part advocated a Ciceronian rhetoric. Like Cicero, they held that the field of rhetoric consists of five departments; they divided rhetoric according to the three kinds of oratory -- forensic, deliberative, and ceremonial; and they sought to determine their subject matter by consideration of its states.

Although the rhetorical tradition continued to flourish during the Middle Ages, it became increasingly under attack. To the theologians, the rhetoricians were amoral ratiocinators; to the logicians, they were sophists. However, in a sense they were Sophists. They were concerned with the practical application of rhetoric; they professed a concern for practical issues; and they were skeptics, in some instances arguing that even the rules of logic were open to question.

After countless attacks by logicians and theologians, the rhetoricians began to limit their statements to the figure and forms of words, a method which met with little effective opposition. Prolific in producing "new" methods, these moderni, as they styled themselves, produced a vast number of textbooks concerned not with

theory or direct treatment of subject matter but with verbal forms. Commonplaces which had been used for clarifying and discovering arguments were now used for describing and constructing tropes and figures. The rhetorical tradition constituted one of the guises in which rhetoric entered the Renaissance.

Rhetoric in the English Renaissance

The earliest English rhetorics invariably placed emphasis on ornamentation and the resultant style was Ciceronian. Although the end-products -- the written and spoken discourses --- bore great similarities, they were derived from diverse rhetorical theories. Rhetoricians of the English renaissance fell into three groups: the figurists who treated only figures of speech and who followed the medieval rhetorical tradition; the traditionalists who dealt with both rhetoric and logic and who received their inspiration from the "rediscovered" Greek and Roman rhetorics and the Ramists who were influenced by Peter Ramus and Omer Talon and who followed in the logic tradition of the Middle Ages. These rhetorical theories can best be exemplified by describing some works representative of each position. Selected are those of Richard Sherry, Thomas Wilson, and of Ramus and Talon.

The figurists. In 1550 Sherry published A Treatise on Schemes and Tropes, the second book on rhetoric to appear in English. Although his work may appear to treat only elocution, his compilation of figures is in fact so extensive that he includes all of what would normally be included in a full-blown theory of rhetoric. Sherry's book for convenience may be divided in three sections, those which correspond to the sources from which each is drawn. The first

part which was translated from a treatise written in 1529 by Mosellanus treats figures which depend upon diction and grammar; the second section which was based on the concluding part of Rhetorica ad Herrenium lists what is called "figures rhetorical." In the third section translated from Erasmus' De Copia are compiled figures of thought -- devices for expanding a theme and obtaining a variety of matter. In this final section Sherry presents an extended treatment of the means of amplifying an oration, describing in detail ten different means.

The traditionalists. Thomas Wilson presents in the Art of Rhetorique (1533) the whole of the classical tradition of rhetoric. In this work, memorable for its attack on "inkhorn" terms, Wilson treats the five departments of rhetoric. He considers forensic, deliberative, and ceremonial oratory; he sets up instructing, pleasing and moving as the tasks of oratory; he explores the classical divisions of the oration; and he describes and illustrates Cicero's three states. In short, he duplicates the classical pattern. But although he borrows heavily from classical sources, particularly from Quintilian and Cicero, his three-volume work does reveal an unusual degree of originality. Of especial interest is his section on amplification which reads like a treatise on Euphuism -- the affected high-blown convoluted prose style of John Lyly (1578) and his imitators.

The Ramists. During the middle of the sixteenth century the nature of rhetoric changed drastically because of various external factors. Although the humanist tradition at midcentury held a firm grip on education, Latin, on which humanist education rested,

was declining in use and importance. In classical times rhetoric had been the study of general culture taught in Latin; now it was the study of culture set in a foreign tongue. As a consequence, the nature of the medieval trivium of grammar, rhetoric, and logic was altered. By the sixteenth century the trivium had degenerated into the study of Latin grammar (grammar) which was the elementary course, the study of Latin per se (rhetoric), and the study of logic, the advanced course. And because the content of the medieval trivium had changed, the traditional grammar-rhetoric-logic curricular sequence also underwent change. During the English Renaissance, educators influenced by Erasmus worked to reverse the pattern, favoring a curriculum, with logic taught before rhetoric and subordinate to rhetorical purposes.

A new approach to rhetoric was required and was supplied by Peter Ramus and Omer Talon. The Ramists -- as Ramus, Talon, and their English adapters may be called -- redistributed the five departments of classical rhetoric under the twin rubrics of logic and rhetoric. To logic they assigned the two essential processes of composition: invention, the investigation of the desired subject, and arrangement, the organization of the material into appropriate logical divisions. Also assigned to logic was memory, so treated because the authors considered it a part of arrangement. To rhetoric, the Ramists assigned only style and delivery, thereby limiting rhetoric to two principal functions: to beautify composition by means of figures of speech and to develop effective voice and gesture.

The simplified Ramist rhetoric represented a curricular adjustment to a changed linguistic situation. Ramist rhetoric by shifting terms permitted the change in the traditional sequences of

the trivium. For the Ramists, their simplified and limited "rhetoric" comprised a one-year course comparable in difficulty to a contemporary junior high-school subject and taught after the study of "logic." The wisdom of this curricular change can be questioned; conventional wisdom would dictate that invention and disposition should be taught before elocution and delivery.

Rhetoric in the Neo-Classical Period

Throughout the Neo-Classical Period two traditional viewpoints toward style continued to compete for intellectual supremacy. One tradition springing from Cicero was dedicated to what was termed the "grand style"; the other stemmed from Aristotle and advocated the plain, unadorned style. In the eighteenth century the two opposed traditions continued to be pitted against one another, but entering into the fray was the newly rediscovered concept of the "sublime." This concept in the final analysis proved to be a kind of intellectual aberration, a curious concern of eighteenth century rhetoricians but one which stimulated much thought about the nature of rhetoric.

Sublimity. One factor which in no uncertain terms influenced rhetorical thought of the eighteenth century was the discovery of On the Sublime, a third-century treatise attributed to Longinus (Roberts, 1960) and translated by Boileau in 1674. In this work Longinus describes the sublime style; that is, a style which transports or elevates the audience. He writes that although one's beliefs or commitments to an ideal can be controlled, the aesthetic experiences associated with the sublime are involuntary, spontaneous, and uncontrollable. In analyzing the sublime style, Longinus lists

five sources of "excellence": (1) the power of forming great conceptions"; (2) "vehement and inspired passion"; (3) "the due formation of figures"; (4) "noble diction"; and (5) "dignified and elevated composition." Although sublimity is largely independent of rhetorical devices, Longinus indicates that the metaphor is the central device for eliciting the sublime reaction.

On the Sublime proved to be a seminal work. Subject to both re-interpretation and misinterpretation, it provided the impetus for several new theories of the sublime. Initially, the sublime was construed as being inherent in the work of art. In later theories the sublime was transferred to the subject of that work of art; finally, to the "natural" sublime -- that is, the sublimity resting in nature.

The rhetorical problem that occupied eighteenth century rhetoricians was how to elicit the sublime reaction - whatever it was. To some rhetoricians it was a matter of style, to others a matter of content. Holmes (1738) favoring a dignified style to elicit the sublime reaction supports the use of rhetorical "flowers" which are essential to the dignified and highly ornate style he advocates. On the other hand, Blair (1738), asserting that sublimity resides in the objects of nature, and therefore in the content of the writing, advocates a clear, simple, direct style devoid of artificial ornamentation.

The doctrine of sublimity thus allowed various interpretations. Elocutionists like Holmes saw it as support for ornamentation and the grand style; on the other hand, rationalists like Blair, following the doctrine of perspicuity, held that sublimity was associated

with simplicity and that artifice and affectation should therefore be avoided.

The Elocutionist Movement. The emphases in Neo-Classical rhetoric were altered not only by the concept of sublimity. Profoundly affecting Neo-Classical rhetoric were (1) the influence of Ramist rhetoric and (2) changing social and political conditions. Ramism greatly influenced Neo-Classical rhetoric. The Ramists had divorced rhetoric from logic, and the latter subsequently became the concern of philosophers and those developing the scientific method. As a result, by limiting the field to stylistics and delivery, they severely narrowed the province of rhetoric. Changing societal conditions also affected rhetoric in the seventeenth and eighteenth century. The vernacular was increasingly being employed in instruction, and the rhetoric of Latin and Greek was being replaced by the rhetoric of English. Moreover, English society was becoming increasingly democratic as a small bourgeoisie became more socially mobile.

Given these factors -- the limitation of rhetoric to stylistics and delivery, the increased use of the vernacular, a small socially-mobile middle-class -- the rhetoric of eighteenth century England increasingly became one that placed the principal, if not exclusive, emphasis upon the fifth canon of rhetoric -- delivery. And the movement which gave delivery its position of prominence was led by the Elocutionists, a circle of rhetoricians which followed in the Ciceronian tradition and which included among others John Mason, Thomas Sheridan, and James Burgh.

Although the elocutionists generally supported the grand style,

there gradually emerged among them two schools of thought. One group of writers felt that the soundest training in elocution was gained from nature herself. Advocating a "natural" manner in delivery, they opposed devices and techniques which interfered in any way with the spontaneous expression of the speaker. Their writings were designed primarily to free the orator from inhibitions, thus enabling him to achieve a natural manner. This attitude toward delivery has been termed the "natural school." Opposed to this point of view was a group of writers who argued that true naturalness is attained through the determination and study of basic principles. They found order in nature and attempted to reduce it to inflexible rule. Accordingly, they brought this same order and inflexible rule to the study of delivery; they framed elaborate systems, with minute specifications for every sort of material and situation. This point of view has been called "mechanistic."

Perspicuity. Opposed to the grand style expounded by many Elocutionists were the advocates of perspicuity. This doctrine which had its roots in eighteenth century rationalism concerns the communicative effectiveness of human discourse. Unlike the code of mathematics which is pure, the code of natural language is corrupt; that is, it is rife with ambiguity, it appeals to irrational human drives, and in the hands of the unscrupulous, it permits deliberate misuse of language. Advocates of this doctrine therefore sought to strip human discourse of its suasive devices so that language would say "so many things in so many words." Accordingly, they advocated a simple style devoid of ornamentation, one which demonstrated the

qualities of purity, propriety, and precision.

Perhaps the most influential advocate of perspicuity was Hugh Blair. In his Lectures on Rhetoric and Belles Lettres. (1783) Blair asserted that perspicuity lends beauty to prose and is the most important quality of style. Along with fellow rationalists like George Campbell (1776) Blair followed in the Aristotelian tradition and provided an effective alternate to the ornamental rhetoric of the Elocutionists.

Nineteenth Century Rhetoric

The nineteenth century witnessed a marked decline in the importance of rhetoric as a field of study. In the nineteenth century scholars were convinced of the supreme value of scientific experiment. They were also influenced by the Romantic Movement and its casting aside of Neo-Classical rules. Thus many scholars were led to condemn all traditional techniques of style and distrusted all organized rhetorical study.

During this century the province of rhetoric encompassed two extremes. During the earlier part of the century rhetoric was largely confined to oratory and persuasive speaking -- preparation for the stage, the pulpit, or the law court. During the latter part of the century the province of rhetoric was increasingly confined to the study of written composition.

Concerned with both oratory and written composition was Richard Whately, author of Elements of Rhetoric (1828), perhaps the most influential textbook on rhetoric during the first half of the nineteenth century. In his Rhetoric Whately presented a classification of arguments and introduced new material on the presumption of proof.

(Whately asserted that there is a presumption for an existing institution and that the burden of proof lies with the person proposing an alteration.) Other distinctive features of his rhetoric are his analysis of fallacies arising from ambiguity and his inquiry concerning probabilities in determining sufficient cause for action. Whately also demonstrated a concern for delivery, for which he recommended the natural manner.

The shift in emphasis from speech to written composition was caused by changes in the pattern of American education. Before 1870, secondary school students in America did little more than recite and translate Latin and Greek. There was little reason for change because the same procedure was followed in college classes. However, after the 1870's American colleges were faced with increasing enrollments and as a consequence professors were forced to employ the lecture method coupled with written examinations. Because written examinations were in general use, the colleges and the secondary schools assumed the new task of trying to develop the compositional skills of students. As a result, the Committee of Ten, which reported to the U.S. Commissioner of Education, recommended in 1892 that two hours a week be allotted to composition for the first two years of high school, one hour a week for the remaining years. The colleges also reacted to this need by establishing required freshman composition courses, the first beginning at Harvard in 1874.

The pragmatic concern with written composition had a decided effect upon the nature and direction of rhetoric. One of the most important composition textbooks of the late nineteenth century was Barrett Wendell's English Composition, Eight Lectures Given at the Lowell Institute (1963).

Wendell presents a programmatic approach in which the writer moves successively from the study of words, to the study of sentences, paragraphs, then to the whole composition. Wendell also considered some general principles of writing -- unity, coherence, and emphasis. He also provided a practical method of applying the principles to a classroom situation -- a chart of operations along with a checklist. Wendell's work exerted great influence upon the teaching of composition generally and upon the format, content, and approach of composition textbooks, an influence which is in fact still felt.

Twentieth Century Rhetoric

In the twentieth century the study of rhetoric had become fragmented and limited in scope. On the college campus rhetoric had become dichotomized into the studies of composition and speech and although in its varied forms it had been taught more widely, the study of rhetoric had become increasingly sterile. The study of composition was in a particularly baleful state. For the first three decades of the century most college composition textbooks continued to employ the general approach outlined by Wendell, accompanied in some instances with a so-called functional grammar.

Little theoretical work in rhetoric was done until the 1930's when logical positivism and general semantics drew attention to the importance of how language is used. Since that time a number of rhetorical theories have been proposed. Kenneth Burke (1950), for example, has enlarged the conception of the writer-audience relationship. I.A. Richards (1965) has employed biological and psychological findings to explore the comprehension of meaning. Francis Christensen

(1963, 1965) has focussed upon stylistics and has developed a generative rhetoric which includes the concept of the cumulative sentence. With the increased attention given to these and other theories, the study of rhetoric seems to be enjoying a new respectability as there is increasing discussion of some vague entity known as the New Rhetoric.

Conclusion

The history of rhetoric has been replete with philosophic and methodological controversies. During the centuries between Corax and Plato one of the major issues concerned the purposes and goals of rhetoric. Many Sophists argued that rhetoric as verbal artifice was morally neutral; Plato held that rhetoric was moral and that it should serve as a means of discovering truth and not of deceiving people. Another issue periodically debated concerned the constituency of rhetoric and the relation between rhetoric and logic. Cicero ascribed to rhetoric all five classical divisions -- invention, arrangement, stylistics, delivery, and memory; Ramus ascribed stylistics and delivery to rhetoric but posited invention, arrangement and memory under the rubric of logic. Another issue which claimed the attention of rhetoricians until the nineteenth century concerned style. Those following in the Ciceronian tradition advocated the grand style; those in the Aristotelian tradition recommended a plainer style.

Certain conclusions about rhetoric can be drawn from the study of its long convoluted history. (1) Rhetoric has been so frequently redefined that it is virtually impossible to clearly delimit the field of study. (2) Throughout its history rhetoric has continually

changed, having continually adapted itself to new emerging social and educational patterns. (3) Because rhetoric has been constantly modified to meet the social and educational exigencies of a particular historical period, it has been incomplete, dealing only with a particular set of linguistic consideration at any particular time; thus, as Edward Sapir said of grammatical theories, all rhetorics leak.

CHAPTER 3

ARRANGEMENT

Classical rhetoric was traditionally divided into five parts: memory and delivery, which pertained only to public speaking, and arrangement, invention, and style, which related to both oral and written composition.

Arrangement is that division of rhetoric which embraces the ordering of the discrete elements within a discourse. Probably the least satisfactory area of rhetoric, it constitutes the most questionable legacy of classical rhetoric. From Corax to contemporary composition textbooks, pronouncements on arrangement have often presupposed a static classificatory system. The result, until recently, had been to discourage the writing of new compositional forms -- those which did not fit into the accepted conventional pattern.

Classificatory schemes for arrangement abound in classical rhetoric. Corax, for example, divided an oration into five parts: proem, narrative, arguments, subsidiary remarks, and preroration. Aristotle in the third book of his Rhetoric recognized four divisions of a speech: exordium, narrative, proof, and preroration. The Rhetorica ad Herrenium attributed to Cicero suggests that an oration be divided into six parts: exordium, narrative, divisions, proofs, rebuttals, and preroration. Each of these formulations is similar when put into practice. The speaker begins with an attempt to secure the good will of the audience; he then states his own

position and clarifies the nature of the dispute; he next presents the arguments favoring his case and refutes the arguments of his opponent; finally he summarizes all the points in his favor.

In contrast with those of classical rhetoric, most modern pronouncements on arrangement appear pedestrian. For the four-to-six-part organization, authors of many contemporary composition texts have substituted the simplistic three-part arrangement of introduction, body, and conclusion. For the arrangement of elements within the body they have frequently recommended a climactic order for argumentation as well as other methods of development for exposition. Although such pronouncements add to the lore of rhetoric, in practice they contribute little to developing the organizational skills of the beginning writer, to which many instructors of composition will readily attest.

Modes of Discourse

Classical rhetoric has been aptly described as a taxonomic art. It was composed of five departments. It concerned three types of oratory. The oration itself consisted of from four to six parts. Moreover, the use of language in sentences was closely analyzed and almost two hundred stropes and figures were identified.

It has been argued that one of the shortcomings of classical rhetoric was its failure to go beyond mere analysis (Winterowd, 1967). Classical rhetoric concerned solely with analysis failed to consider the "generation" of the discourse -- that is, how its parts develop and combine to form the completed work. Unlike physiology which went beyond anatomy in describing process, classical rhetoric, it is argued,

retained a purely descriptive, taxonomic approach.

This criticism of classical rhetoric is somewhat overstated; although the approach was analytical, the method of the classical rhetorician in practice did provide some flexibility and in practice did help the student in generating his discourse. The rhetorician attempted to give his student a set of models for the kind of speaking situations most likely to occur. He then taught the student the number of blanks which comprise each type of oration. Lastly he would show the pupil how to discourse by mentally filling in the blanks with the proper kinds of statements and with the appropriate names, dates, and circumstances.

By learning the speech type and the parts of the oration, the rhetor did achieve a certain degree of generative power. For example, if he were defending an alleged murderer, the well-trained orator would immediately have at his command a store of appropriate examples and quotations. Even more important, he would be aware of the "slots" demanded by the conventions of a particular speech type. In addressing the jury, he would know what specific points would be required in his confirmatio or his refutatio. Thus by making his oration conform to a preconceived structure, the rhetor could readily organize his oration. Although his speech would tend to be stylized, the rhetor through the approach described could master the art of extemporaneous public speaking.

For the contemporary student of composition, the analysis of discourse into particular modes fulfills a similar function. The student is informed that there are basically four modes of discourse, that each has a distinct purpose, and that each will demand different methods of theme organization. Although the method is not as rigorous

as that involved in the training of the classical orator, it is based on the same pedagogic principle:

The four modes of discourse include narration, description, argumentation, and exposition. Narration is the verbal art of telling a story, relating an event, or recounting an incident. It entails the structuring of events. In a work of fiction plot as a general rule will comprise five stages: (1) At the inception point the writer depicts setting, introduces characters, and presents the initial situation from which the story inevitably proceeds. (2) The conflict is a series of events which spring from the initial situation depicted at the inception point. The events usually ensue in such a way that the protagonist is pitted against an antagonist. (3) The catastrophe includes those events which limit and shape the future course of action. The catastrophe, meaning a "downward turn" in the original Greek, restricts the thrust of the plot so that it can no longer pursue different avenues of development. (4) The climax is the high point of interest in the narrative. The peak of intensity, it represents the stage of narration during which the mounting tension of the plot is released. At this point in the plot a psychological homeostasis -- a peaceful and satisfying balance -- may be restored. (5) The conclusion comprises the formal and complete close during which outcomes are made known and loose ends are wrapped up. The conclusion should not be so drawn out as to make it anticlimactic -- that is, to detract from the emotional impact which derives from the climax.

Description entails the verbal art of eliciting sensory images

in the mind of the reader. The writer describing a particular scene will employ language in such a way that the reader subconsciously draws upon his own experience. Specific sensuous words or phrases will trigger in the reader's mind certain images which spring from his own bank of experiential data. Thus the aphorism that the unfamiliar is always presented in terms of the familiar. Of such is the nature of poetry. Notice, for example, how Wilfred Owen (1970) describes a chlorine gas attack in terms of the familiar: "Dim through the misty panes and thick green light,/ As under a green sea, I saw him drowning" (p. 351).

Argumentation is the verbal art of causing the reader to feel, think, believe, or act as the writer wishes him to. Argumentation, which was the primary concern of classical rhetoric, demands that the writer not only know his subject and purpose but also to understand his audience and to determine the strategy of appeal appropriate to that audience. As Aristotle noted, there are three fundamental appeals: the appeal to reason (logos), the appeal to emotion (pathos) and the appeal of the writer's personal character (ethos). Moreover, argumentation is of three types: the deliberative which concerns the expedient or inexpedient of some future course of action; the forensic which concerns the justice or injustice related to some act in the past; and the epideictic, or ceremonial, which concerns praise or blame at some present occasion. In any argumentative discourse the types of argumentation may intersect with any or all of the kinds of appeal.

Exposition is the verbal art of explaining or presenting facts and ideas. It is objective, fact-oriented and may include either a

detailed statement of a subject, as in an essay, or a factual explanation of that subject, as in a scientific treatise. It does not make use of rhyme or the regular meter of poetry nor does it present its writer's views of life by means of imaginary characters in imaginary situations. It is writing more likely to be based upon the objective resources of the real world rather than upon the subjective resources of the writer's imagination.

After learning to distinguish the four modes of discourse, the contemporary student, like his Greek and Roman counterpart, is taught the demands of each. However, rather than memorizing oratorical "slots," the contemporary student learns various methods of theme development. He is taught, for example, that narration demands a chronological order and that description frequently demands a spatial order. Moreover, he learns that argumentation usually demands the listing of arguments in a climatic order, the most compelling argument listed last. Finally he is taught that exposition may incorporate various methods of theme organization: example, definition, repetition, comparison, contrast, cause-effect, and the like.

The basis of this practice is analysis. The student selects the particular type of discourse as well as the particular method of development common to it. In its most extreme form, the student follows a pre-established outline and merely fills in the necessary data. As a pedagogic technique, this practice, as we have seen, is hardly novel and has its antecedents in the progymnasmata -- the writing exercises of the Greek and Roman academies.

Arrangement on the Composition Level

The teacher of composition may employ various approaches to the teaching of arrangement. However, he must select different sets of approaches when treating arrangement on the theme or on the paragraph level. Because the arrangement of paragraphs within a theme and that of sentences within a paragraph make different demands upon the writer, we will examine each separately, first considering arrangement on the composition level.

Approaches to arrangement on the theme level are somewhat limited, and for the most part, entail in one form or another analysis and/or the imitation of models. In brief, the student learns to recognize the various divisions of the model essay and like the student of classical rhetoric learns the demands of each division. He may then imitate the model essay. As stated earlier, the approach is quite similar to that employed in the progymnasmata.

As we have indicated, most common approaches to arrangement on the composition level are variations of the basic theme of analysis and imitation. To elaborate, the student begins with a consideration of the general divisions of the composition, generally the tripartite classification of introduction, body and conclusion. Next the learns the forms and demands of each division. He will learn, for example, that the introduction must both attract the reader and state the thesis; furthermore, that introductions may take the following forms: (1) a rhetorical question, (2) a statement designed to arouse curiosity, (3) a narrative opening, (4) a quotation, (5) actual dialog, (6) a beginning which presents the background on the subject,

and (7) a statement of the problem. He may learn that the conclusion, although it may vary in length, should lend a sense of finality to the composition. The student may also learn that the conclusion may (1) summarize the content of the essay, (2) present the thesis for the first time in an inductively-organized essay, (3) refer to the situation presented in the introduction, (4) repeat a sentence or idea used in the introduction, or (5) close with an appropriate quotation. Finally, in analyzing the body, the student may learn that this division of the essay incorporates various methods of development.

Methods of Development

The teacher may teach arrangement of the entire essay (and in this case, of the paragraph) by presenting models and by pointing to the characteristic method of development of each particular selection. After considering with his class each method of development, the teacher may then supervise students as they imitate the exemplars.

The approach is employed in Brooks and Warren's Modern Rhetoric (1958). After treating the three-art structure of the composition, the authors discuss the methods of development appropriate for each of the four modes of discourse. Under the methods of development for exposition the authors include (1) indentification, (2) definition, (3) classification, (4) illustration, (5) comparision and contrast, and (6) analysis. The six categories are delineated further. Analysis, for example, includes functional analysis -- a "technical description" of a process -- and causal analysis -- an "expository narrative" concerning a cause-effect relationship in a chain of events. (Note that the four modes of discourse are not considered

discrete or mutually exclusive.) After a commentary on causal analysis, the authors present models (including a negative one) and then conclude the section with this assignment: "For your own theme in causal analysis you may take some historical event you already know something about or an event that you have observed or experienced" (p. 123). The approach is hardly original and is well within the pedagogic traditions of the classical rhetors.

Outlining

Outlining is perhaps the most widely employed technique in the teaching of arrangement. As a pedagogic tool, it may be employed in two ways -- as an analytic and as a generative tool. Outlining is frequently employed as a device to help students analyze the organization of an essay model. When students write an outline of a model, it is believed that they will gain greater insight into its organization and that the insight thus gained will have transfer value when students embark upon their own original work.

Outlining may also be employed as a generative device to help students organize their original essays. However, there is wide debate over the merits of outlining and the practice is hardly accepted universally among teachers of composition. Some teachers forego the use of outlining arguing that it forces students to write in a labored, mechanical style. On the other hand, others support the practice and insist that every student composition regardless of length be outlined in detail before it is written.

The zeal of certain teachers notwithstanding, the writing of formal outlines is not practical for every student composition. It has limited value for the writing of narration, which is based on

chronological order. Moreover, the use of a formal outline is also questionable for extremely short essays. For short expository themes Hook (1965) recommends the informal outline; that is, a rough plan consisting of a few points listed in a logical sequence. He states that the longer composition requires a more elaborate formal outline due to the increased complexity of the theme itself.

When writing is generated through use of a formal outline, the teacher will usually advise students to follow these steps: (1) After focussing in on a topic, write a statement of thesis in a single sentence. (2) Jot down all ideas related to the thesis. (3) Arrange ideas in some logical sequence. (4) Eliminate irrelevant, unimportant, or redundant ideas. (5) Make a rough draft of the essay; make it crystalize your thinking regarding the number of paragraphs the essay will require and the content of each paragraph.

Students planning longer themes may construct the more detailed formal outlines. Such outlines usually display the following characteristics. (1) Parallel items are expressed in parallel grammatical form. (2) Parallel items bear corresponding numerals or letters and are indented equally. (3) Divisions of the outline do not overlap. (4) Divisions are listed logically, that is, under the appropriate superordinate heading. (5) Because outlining is an analog of the mathematical process of division, there is no single subdivision of a single larger category -- if one divides anything, there must be two or more parts.

Most teachers who employ outlining as a generative tool allow students to follow outlines rather loosely. The outline simply serves as a general guide to students. Other teachers, however, insist that students construct their outlines with close attention

to details. They insist that students follow their outlines rigidly, and to help them transpose their outlines into essay form, they provide students with rules similar to the following: (1) Each Roman numeral division becomes a paragraph in the body of the theme. (2) Each Roman numeral heading transposes into the the topic sentences of its respective paragraph. (3) Non-coordinate items may not be combined to form a single sentence. (4) Coordinate headings may be combined to form a sentence if no subordinate headings intervene. This practice of forcing students to adhere rigidly to an outline is questionable. The method described usually results in themes which are extremely lifeless and mechanical. However, it could reasonably be used as a writing exercise related to organization, though on a limited basis.

Arrangement on the Paragraph Level

The teaching practices associated with arrangement on the paragraph level are in most cases similar to those on the theme level. The paragraph is in effect a miniature theme, for both theme and paragraph employ the same kinds of structure and methods of development. It is natural therefore that the teacher of composition employ similar techniques when treating both levels of discourse. However, certain techniques lend themselves more readily for use on the paragraph level, and because the paragraph is a theme in miniature, certain concepts are more readily apparent and more readily mastered on this level of discourse. The teacher will naturally stress on the paragraph level those aspects of arrangement which would appear more complex on the theme level.

The paragraph may be defined as a group of related sentences which constitute a separate portion of a written work; although it

presents a distinct unit of thought, it also serves in developing the subject of the entire work. The topic sentence embodies the thesis, the central unifying statement of the paragraph. It is therefore the most fundamental aspect of arrangement on the paragraph level. Because the notion of thesis is more complex and more difficult to teach on the theme level, it is generally stressed in the study of the paragraph and frequently serves as the starting point of that study.

Arrangement on the paragraph level is closely related to the ordering of sentences and in each paragraph several types of sentences demonstrate the relative importance of the ideas they express. The topic sentence, as we have seen, embodies the thesis, the central idea of the paragraph. Particularizing sentences contain the explanatory particulars which directly or indirectly support the general idea expressed in the topic sentence. Major particularizing sentences directly support the topic sentence while minor particularizing sentences support a major particularizing sentence. In some instances, a subordinate minor particularizing sentence may even support the preceding minor particularizing sentence. The sentence types are illustrated in the following paragraph.

The areas of the brain that are basic to speech are very complex and as yet not fully understood (Topic). In considering speech criteria, Penfield and Ramussen and many others have emphasized as important a complex of functionally related areas (Major). These include two bilateral cortical areas that seem basic to vocalization, the Rolandic and the superior frontal regions (Minor). These have been demonstrated to be important in the speech function of adults (Subordinate). Besides these areas, there is evidence of the importance of three cortical areas in the dominant hemisphere in normal or abnormal speech (Major). The first of these, properly named for its discoverer, Paul Broca, is found in one or two convolutions just anterior to the precentral

gyrus and above the fissure of Sylvius (Minor). The so-called parietal speech area and an area in the posterior temporal cortex of the dominant hemisphere are also known to be important in speech and especially in aphasiacs (Minor) (Carmichael, 1965, pp. 14-15).

The types of activities related to teaching about the topic sentence are generally limited. The teacher may present students with several paragraphs and ask them to identify the topic sentence located in each; for more sophisticated students he may include paragraphs in which the thesis is implicit and the topic sentence is unstated. Following the practice employed in many standardized reading tests, the teacher may provide a paragraph with several possible topic sentences and ask students to select the most appropriate alternative. Finally, the teacher may provide students with the topic sentence and ask them to expend it into a fully developed paragraph.

An aspect of arrangement most likely treated on the paragraph level is unity. A paragraph having unity is properly limited to the development of one topic. All particularizing sentences support the topic sentence. In effect, all the sentences of the paragraph contribute to the development of the central idea. All the sentences relate to the subject of the paragraph.

The types of learning activities associated with the concept of unity are also limited. The teacher may present students with paragraphs lacking unity and ask students to delete any sentence which strays from the central idea.

Another aspect of arrangement frequently treated on the paragraph level is coherence. A paragraph demonstrates coherence when its central idea is developed in a logical orderly fashion. Coherence is achieved in two ways: through automatic and deliberate linking

devices. Automatic linking devices spring from the grammar of the language and are used instinctively. Deliberate linking devices are used intentionally to clarify the relationship between two phrases, clauses, or sentences.

Automatic linking devices for the most part involve repetition and include the following:

1. Key words. The writer repeats a prominent word in later sentences. As the key word is repeated, it may undergo changes in number and/or basic form: "Ordinarily my feet give me little trouble, but today my left foot hurts".
2. Synonyms. The writer repeats the meaning but not the form of a key word employed in a preceding clause or sentence: "The rain fell in torrents upon the city but the downpour lasted only fifteen minutes."
3. Pronoun reference. The writer employs a pronoun to refer to its antecedent found in an earlier clause or sentence: Edwards' writings are many, although they are mostly religious works."
4. Class-member concepts. The writer lists in a latter clause or sentence a particular member of a class named earlier: "The furniture appeared shoddy. A leg of the table was missing and the arm of the sofa was broken."

Deliberate linking devices -- those the writer consciously employs include in the main the use of transitional expressions; that is, words or phrases which tell the reader how the ideas in a passage are held together. For example, transitional expressions may be employed to connect two contrasting ideas (e.g. however, on the other hand, nevertheless), to add an illustration (for example, for instance),

to express a cause-effect relationship (therefore, consequently), or to sum up several ideas (in summary, in conclusion, in the final analysis).

Several types of activities may be employed in teaching the concept of coherence. The authors of Guide to Modern English 9 (Corbin et al., 1960) present students with several paragraphs arranged in a hodge-podge order. The student must use the linking devices in each sentence to determine the correct order of sentences within the paragraph. Flesch and Lass in A New Guide to Better Writing (1963) present sets of sentences lacking connectives. Students must select from three alternatives the transitional expression which will most logically cohere the ideas expressed in each sentence. Flesch and Lass also present sets of sentences into which the student must insert an appropriate connecting expression.

Methods of Paragraph Development

Another aspect of arrangement concerns the methods of paragraph development. In most instances, composition textbooks present model paragraphs and discuss assorted methods (e.g. example, definition, comparision, contrast, etc.) employed in expanding the topic sentence into a complete, fully-detailed paragraph. Mastery of the concept of the topic sentence must invariably precede the study of paragraph development. Needless to say, one must know his thesis before he can find ways of elaborating upon it. However, after he has mastered this concept, the student may then be presented with as many as forty methods of paragraph development.

An interesting variation in the traditional lore related to the topic sentence is that of Jones and Faulkner (1971). In their

presentation of basic patterns of paragraph development the authors seem to suggest that the topic sentence need not always embody the central thesis of the paragraph. Generally, the topic sentence will be the initial sentence of the paragraph although it need not necessarily be the most notionally-important sentence. In Jones and Faulkner's view the paragraph is a series of linearly-connected independent clauses joined by "meaning relationships" -- the thought links which indicate how a sentence coheres with those which precede it.

Beginning with their notion of meaning relationships, the authors develop a rather interesting theory of paragraph development. As we have seen, Jones and Faulkner assert that a single meaning relationship logically connects an independent clause to one that precedes it. The authors then list four classes of meaning relationship. By analyzing the sequence of meaning relationships within paragraphs, they are able to identify five different types of paragraphs.

In the authors' view coherence in a paragraph is derived through four classes of meaning relationships: those which are enumerative, equal, subsidiary, and dominant.

1. Enumerative. An enumeration of clauses presents thoughts which are equal and of the same type; in effect, the latter clauses of the paragraph duplicate the type of thought found in preceding clauses, as in the case of a purely narrative paragraph: e.g. "Fred shaved. Then he showered."

2. Equal. The ideas expressed in latter clauses are equal in importance to that expressed in the first clause. However, unlike those having an enumerative relationship, the ideas are not of

the same order. Specific meaning relationships which fall under this general class include alternative, contrast, balanced comparison, result, question, and answer. In the following example the equal meaning relationship is alternative.

We can work together as sensible persons. Or
we can continue this senseless bickering.

The second clause presents an alternative to the idea expressed in the first clause. Although both clauses are equal in importance, the latter clause is not of the same order as the preceding clause.

3. Subsidiary. The ideas expressed in the latter clause are subsidiary to that expressed in the preceding clause. Latter clauses simply provide additional facts or details to increase the reader's understanding of the preceding clause. In the subsidiary meaning relationship the order is deductive -- from general to specific:

Fred has had many jobs. He has worked as a
carpenter, a plumber, and a mason.

4. Dominant. The idea expressed in a latter clause is conceptually more important than that expressed in the preceding clause. Dominant meaning relationships include generalization and inference. The following illustrates generalization:

Although funds had been requested for the library, the Alumni Association donated \$50,000. for the athletic program. Many universities which have difficulty soliciting funds for academic purposes have frequently encountered few problems in acquiring financial support for athletics.

In dominant meaning relationships the order is inductive -- from the specific instance to the general case.

Employing these meaning relationships, Jones and Faulkner describe five classes of clause-group paragraphs. These are based not on the usual relationship between topic and particularizing

sentences but on the relationships between the initial clause and those which follow. The basic types include the enumerative paragraph, the equal-pair paragraph, the unequal-pair paragraph, the simple-chain paragraph, and the dividing-chain paragraph.

1. The enumerative paragraph. The paragraph begins with a statement followed by clauses which duplicate the form and kind of thought expressed in the first clause. The usual form of the enumerative paragraph is the simple narrative which contains no topic sentence. The succeeding clauses are of the same order as the initial statement.

2. The equal-pair paragraph. In the usual form of an equal-pair paragraph the topic sentence appears initially, followed by clauses which interlock through equal meaning relationships. The latter clauses are notionally as important as the initial clause but they do not duplicate its form or content.

3. The unequal-pair paragraph. The paragraph begins with a statement followed by clauses which interlock through a subsidiary meaning relationship. The order is usually deductive, with the topic sentence appearing initially. However, the order may also be inductive and clauses may also interlock through a dominant meaning relationship, either through generalization or inference.

4. The simple-chain paragraph. Three or more clauses interlock sequentially through a variety of equal-meaning relationships. Unlike the equal-pair paragraph which interlocks through a single type of meaning relationship, the simple-chain employs a combination. For instance, the second clause may interlock with the initial clause through contrast and the third may interlock with the second through

result.

5. The dividing-chain paragraph. This type of paragraph contains three or more clauses, one of which interlocks non-sequentially. The dividing-chain paragraph contains a clause which skips over the immediately preceding clause and interlocks with another preceding clause.

This system of analysis on the paragraph level is somewhat analogous to the immediate constituent analysis of structural grammar. Clauses may combine to function as a unit; clauses through meaning relationships combine to form larger units within the paragraph; and non-sequential clauses appear analogous to the discontinuous constituents of structural grammar.

Generative Rhetoric of the Paragraph

The generative rhetoric of Francis Christensen (1965) is generative in the sense that it helps students generate their writing. Christensen contends that all sentences in a coherent discursive paragraph have the grammatical relations of coordination or subordination. Like Jones and Faulkner, he argues that the sequence of sentences comprising a coherent paragraph has a syntax which usually relates each sentence to one which immediately precedes it. In Christensen's view, the topic sentence need not be the most notionally important sentence in the paragraph; however, it will serve to generate the remaining sentences of the paragraph and will frequently, but not always, be the initial sentence of the paragraph.

Christensen presents three types of sequence within the paragraph (1) coordinate sequence, (2) subordinate sequence, and (3) mixed sequence. In the coordinate sequence all particularizing sentences

stand in a coordinate relationship. In effect, the topic sentence is followed by a series of particularizing sentences having equal rank. (In the following examples, the paragraphs are presented schematically; the topic sentence is assigned a 1; major particularizing sentences 2; minor particularizing sentences 3, and so on.) In the coordinate-sequence paragraph only two levels of generality appear.

Coordinate-Sequence Paragraph

1. This is the essence of the religious spirit-- the sense of power, beauty, greatness, truth infinitely beyond one's own reach but infinitely to be aspired to.
2. It invests men with pride in purpose and with humility in accomplishment.
2. It is the source of all true tolerance, for in its light all men see other men as they see themselves, as being capable of being more than they are, and yet falling short, inevitably of what they can imagine human opportunities to be.
2. It is the supporter of human dignity and the dissolver of vanity.
2. And it is the very creator of the scientific spirit; for without aspiration to understand and control the miracle of life, no man would have sweated in a laboratory or tortured his brain in the exquisite search for truth (Thompson, 1957).

In the subordinate-sequence paragraph each succeeding sentence has a subordinate rank to the one immediately preceding. In the following example each particularizing sentence invariably relates to the one which appears directly before it.

Subordinate-Sequence Paragraph

1. The process of learning is essential to our lives.
2. All higher animals seek it deliberately.
3. They are inquisitive and they experiment.
4. An experiment is a sort of harmless trial run of some action which we shall have to make in the real world; and this, whether it is made in the laboratory by scientists or by fox-cubs

outside their earth.

5. The scientist experiments and the cub plays; both are learning to correct their errors of judgment in a setting in which errors are not fatal.

6. Perhaps this is what gives them both their air of happiness and freedom in these activities (Bronowski, 196-, p. 111).

In the mixed-sequence paragraph sentences may have either a coordinate or a subordinate rank to the sentence immediately preceding. In the example below notice how particularizing sentences may hold coordinate rank with sentences immediately preceding or following but will hold subordinate rank to at least one sentence which precedes them.

Mixed-Sequence Paragraph

1. The purpose of science is to describe the world in an orderly scheme or language which will help us to look ahead.
2. We want to forecast what we can of the future behavior of the world; particularly we want to forecast how it would behave under several alternative actions or our own between which we are usually trying to choose.
3. This is a very limited purpose.
 4. It has nothing whatever to do with bold generalizations about the universal working of cause and effect.
 4. It has nothing to do with cause and effect at all, or with any other special mechanism.
 4. Nothing in this purpose, which is to order the world as an aid to decision and action, implies that order must be of one kind rather than another.
 5. The order is what we find to work, conveniently and instructively.
 5. It is nothing we stipulate; it is not something we dogmatize about.
 5. It is what we find; it is what we find useful (Bronowski, 196-, pp. 70-71).

The method of structural analysis which Christensen suggests allows students to see how paragraphs cohere. Through this system of analysis students can be helped to perceive the relationships among sentences within a paragraph as well as the linguistic markers which indicate these relationships. Adapted for the Nebraska

English curriculum project, this system of analysis as a pedagogical tool seems considerably more effective than the conventional practice of having students locate topic sentences and determine the method of paragraph development.

A Tagmemic Approach

Interesting work on the analysis of the paragraph has been done by tagmemic linguists (Becker, 1965) (Young and Becker, 1965). The term tagmemics is derived from the Greek tagma meaning order or arrangement. Tagmemic theory was initially a slot-and-filler grammar; that is, a grammar consisting of formulas which provide sequences of grammatical slots, these slots to be manifested by specific classes of fillers. The following, for example, is a tagmemic formula for an English transitive sentence (which includes such sentences as He saw Mary at school yesterday):

+subject +verb +object + manner + locative + temporal

Some of the slots in the formula are obligatory (+) while others are optional (+). Each slot can only be filled by a particular set of fillers; for example, the subject slot in the formula can only be manifested by such fillers as nouns, pronouns, noun or verbal phrases. Prior to insertion, the fillers are marked with distinctive features. These features (for example, human/non-human) indicate relationships in order to preclude such collocations as The tree kissed the man. After distinctive features have been marked, an ordered set of operations is carried out on the formula. These operations produce a terminal string, a sequence of morphemes and grammatical symbols. From this terminal string the sentence is finally derived when all phonological and lexical specifications have been met.

Tagmemic theory also holds that units larger than the sentence are structurally describable. The tagmemic theory of paragraphs identifies three formal signals of the internal structure of paragraphs: (1) indentation, (2) equivalence classes, and (3) lexical transitions. Paragraph indentation has been described as analogous to end punctuation in a sentence; it marks off a unit of language which like a sentence has an internal structure determined by the role of language. Equivalence classes includes the repetition of key words, the substitution of their synonyms, and the use of pronoun-antecedent combinations. Lexical transitions include transitional expressions -- parenthetical elements, adverbs which show the relationship between ideas, deictic pronouns which point forward or backward, and the like.

Tagmemic theory also identifies three major paragraph forms. The first comprises a topic (T), a restriction of the topic (R), and an illustration of the topic (I); the second, problem (P) and its solution (S); the third, question (Q) and its answer (A). Thus with the symbols TRIPSQA, it is possible to describe the patterns of most paragraphs.

The most common paragraph pattern can be expressed in the following formula:

$$T^2 \quad +R \quad +I^n;$$

that is, (1) the topic may be read twice, (2) the restriction may only be read once, and (3) the illustration may be read any number of times. The following illustrates the T-R-I sequence.

(T) The English Constitution -- that indescribable entity-- is a living thing, growing with the growth of man, and assuming ever-varying forms in accordance with subtle and complex laws of human character. (R) It is a child of wisdom and chance. (I) The wise men of 1688 moulded it in

to the shape we know, but the chance that George I could not speak English gave it one of its essential peculiarities -- the system of a Cabinet independent of the Crown and subordinate to the Prime Minister (Strachey, 1921, pp. 300-301).

The T-R-I sequence has a number of variant forms. Since R is optional, the sequence may read T-I. Other possibilities include TIRI, ITR, and TRIT. The following paragraph illustrates the IRT sequence.

(I) The reason Alice had so much trouble with her flamingo is that the average flamingo does not wish to be used as a croquet mallet. It has other purposes in view. The same thing is true of a fact, which can be just as self-willed as a flamingo and has its own kind of stubborn integrity. (R) To try to force a series of facts into a previously desired arrangement is a form of misuse to which no self-respecting fact will willingly submit itself. (T) The best and only way to treat it is to leave it alone and be willing to follow where it leads, rather than to press your wishes upon it (Chute, 1953, p. 44).

The following paragraph taken from Mark Twain's essay on "Fenimore Cooper's Literary Offenses," illustrates the Q-A sequence:

(Q) A work of art? (A) It has no invention; it has no order, system, sequence, or result; it has no life-likeness, no thrill, no stir, no seeming of reality; its characters are confusedly drawn, and by their acts and words they prove they're not the sort of people that the author claims that they are; its humor is pathetic; its pathos is funny; its conversations are -- oh -- indescribable; its low scenes odious, its English a crime against the language (Clemens, 1909, p. 96).

The following illustrates the Q-A sequence, with an embedded T-R-I:

(Q) Is the United States a nation composed chiefly of people who have not grown up, who think and act with the impulsiveness of adolescents? (A-T) Many shrewd observers of the American scene, both abroad and at home, are saying that it is indeed the case. (R) They intentionally disturb our patriotic complacency. (I) They bid us to view with alarm cultural immaturity by current trends in journalism, by the radio, by the motion picture, by magazines and best-selling books,

by mass response to emotionalized propaganda -- political and otherwise; by a patent decay of good manners, by the spread of divorce and by other manifestations of parental irresponsibility; by all the various behavior which indicate to the student of human affairs the health and sickness of a civilization (Bell, 1947, p.8).

The descriptive techniques of tagmemics may eventually provide further insight into the nature of the paragraph. In a field which has relied greatly upon the linguistic intuitions of humanists rigorous analytic procedures are sorely needed. The types of paragraph sequences are real and a tagmemic rhetoric of the paragraph may yet prove to be a valuable tool for the teacher of composition.

Conclusion

Arrangement in this chapter was defined as that division of rhetoric which concerns the ordering of discrete elements within a discourse. The art of arrangement was perhaps the least satisfactory area of classical rhetoric: (1) Arrangement in classical rhetoric unwisely divorced form from content; (2) it forced the discourse into preconceived moulds; (3) it provided oratorical patterns only for argumentation, neglecting to treat those for description, narration, and exposition, whose organization is usually considered in the more modern rhetorics. In this chapter arrangement on the essay and paragraph levels was treated separately. It was pointed out that pedagogic approaches to arrangement on the essay level are limited for the most part to (1) the analysis and imitation of models and (2) outlining. Through the analysis of models the student learns the tripartite classification of introduction, body, and conclusion; the demands of each essay division; and the methods of theme development appropriate to each of the major modes of discourse. Outlining

may serve either as an analysis or as a generative tool. As a widespread pedagogic device, it may help the student analyze more efficiently the organization of an essay model or it may help him to organize more effectively his original essay.

Because the paragraph is a theme in miniature, certain aspects of arrangement common to both the theme and paragraph, for the purposes of simplicity, were treated on the paragraph level. The starting point of the study of the paragraph was the relationship between topic and particularizing sentences, from which proceeds the consideration of unity and coherence within the paragraph. Considered also in this chapter were several methods of analyzing paragraphs: Jones and Faulkner's patterns of paragraph development, Christensen's generative rhetoric of the paragraph, and the tagmemic approach to paragraph analysis.

CHAPTER 4

INVENTION

The word invention which in this context is used in its more archaic sense refers to the cognitive act of discovery. Specifically, invention refers to those mental operations prerequisite to writing. Prior to writing the writer must invariably discover information, form concepts, see relationships, analyze and solve problems. By so doing, he invariable treats invention.

Although invention as a cognitive process must always precede and accompany actual writing, in the teaching of composition it is frequently given short shrift and probably remains the most neglected department of rhetoric. But invention is not totally neglected. Although many teachers maintain that invention is an individual process and cannot be taught, most English teachers treat invention by conducting class discussion to help students generate ideas. Teachers also treat invention by distributing various nuggets of rhetorical wisdom. They may admonish students to consider the following criteria in selecting their topics: (1) the writer's expertise on the topic, (2) the probable reaction of the audience to the topic, and (3) the breadth or narrowness of the topic, given the limitations imposed upon the assignment. They may also urge students to have a particular attitude toward their subject and a clear conception of their thesis. Teachers may also manipulate the learning environment to stimulate the writer's creative impulses. Discussing the use of films for this purpose, Dauterman and Stahl (1971) recommen

(1) using films lacking closure, (2) using relatively short films usually less than seven minutes in length, (3) having students write immediately after the film presentation, and (4) accepting a wide variety of responses.

In general, teachers of composition comprise two schools of thought regarding the nature of invention. One school holds that invention is idiosyncratic; that although the creative process of individuals may be modified somewhat, on the whole it cannot be altered significantly through conscious effort; that in the main invention is spontaneous, involuntary, and automatic. A second school of thought, though not denying the automatic processes of invention, holds that invention can be stimulated through conscious calculation and that in the teaching of composition various strategies may be employed to elicit the creative impulse. Included among these strategies are (1) the use of mental checklists, (2) the study of logic, and (3) an examination of the writing act and its social context.

Automatic Invention

Brewster Ghiselin argues the case for automatic invention. He writes in the Creative Process (1955) that in general, production by purely conscious calculation does not occur. Describing the creative processes of Shelley, Blake, Henry James, and others, he points out that spontaneous involuntary invention is not a rare phenomenon and that it has been claimed by a wide array of intellectual workers ranging from poets to scientists. Ghiselin points out that automatic and conscious invention need not be antithetical and that automatic

invention is "a healthy activity supplementary to conscious invention and no way inconsistent with it" (p. 17).

Many educationist subscribe to this view of invention but contend that teachers must help nature by establishing an educational environment in which it will flourish. Mearns (1928) supports this free, unstructured, Dionysian view of invention. He feels that children have a fresh perspective on the world and when allowed to do so, they will write clearly and with impact. It is only because of the pressures toward conformity that children lose their original voice and become unimaginative, conventional adults. Mearns writes:

Children speak naturally in a form that we adults are accustomed to call poetry; and without any searching for appropriate use of the medium. That is because their minds are wholly intent upon something real within them; their language is instinctive and really of secondary consideration; they fashion it to significant form exactly as any other artists handle their medium. (p. 68)

In teaching composition Mearns emphasizes nurturing the child's instinctive abilities rather than providing a specific regimen of writing activities. In Mearns' view the teacher should be open and accepting; he should be supportive; and he should show genuine concerns for the real life of the child.

Whitehead (1968) expresses similar views on pedagogy. He writes that English is "central to the child's all round growth towards maturity and its true objective can be achieved only when his whole personality is involved, on a more than superficial level, in the activities of the English lesson" (p. 16). He continues: "Even more than any other subject, it is the sine qua non for the [English] teacher that he should understand his pupils in depth, sympathize

with their needs and aspirations, and be perceptively aware of their individual rhythms of growth and development" (p. 17).

Kohl in 36 Children (1967) enunciates the same principles in teaching disadvantaged youth. Holbrook (1964) also emphasizes human values rather than just the mere communication of a body of knowledge. His six guidelines for teachers remind one of Mearns' advice given 35 years earlier:

Strive not only to see children as human creatures of great value but treat them as such... (p. 192).
 Always be flexible and spontaneous ... (p. 199).
 Don't expect any but the slightest and most intangible of results ... (p. 206). Be prepared to jump for joy at the least success and show it... (p. 207).
 [Provide] endless and unflagging encouragement... (p. 207).
 Don't be concerned about spelling or punctuation in creative work (p. 206).

Macrorie (1970a) urges teachers to allow students to draw principally from the wellsprings of their own experience and discourages the use of devices to assist students in generating ideas. He writes:

John Dewey was a seer. He predicted the invention of all kinds of devices to assist in getting any spontaneous and full use of speech. Like filling in the columns under "Sensory Details."

Since Dewey died, teachers have invented dozens of ingenious and essentially tyrannical devices of this kind (p. 119).

In summary, those who view invention as a spontaneous, automatic process invariably hold similar views regarding the teaching of composition. They contend (1) the creative process of each individual should be revered, (2) that his writing must have personal meaning for the writer, (3) that the classroom should be open, free, accepting, and supportive, and (4) that rigid writing exercises and devices in the final analysis place trammels on the writer's creative impulses.

Conscious Invention

Edgar Allen Poe in his "Philosophy of Composition" (1902) laid claim to invention through the process of purely conscious calculation. Discussing the creative process that occurred in writing "The Raven," Poe describes a step-by-step procedure completely devoid of automatic invention. Many contemporary authorities on the teaching of composition also reject purely spontaneous invention. Championing a particular methodology, they frequently promote various devices to stimulate the student's powers of invention.

Advocates of the more structured Apolonian approaches to invention fall into three camps. One group contends that writing reflects ideas formed in the writer's mind, that good writing demands systematic thought, and that systematic thought can be ensured through use of mental checklists. These either may systematically aid the writer in finding his arguments or may aid him in perceiving the real world more accurately. A second group contends that good writing demands systematic thought but recommends that systematic thought be achieved through the study of logic -- in particular, the logic of the classical tradition with its emphasis on syllogistic reasoning. A final group maintains that good writing reflects the writer's consciousness of the social context of the writing and that instruction in composition should emphasize in part the study of that context.

Mental Checklists

Occasionally authorities on the teaching of composition have presented rationales for the student employing various devices to stimulate invention. They contend that effective writing demands

orderly thought, which they feel can be facilitated through the use of various checklist systems. They argue that writers and philosophers have perennially proposed such schemes and that although no system can be exhaustive, the study of a particular system will help the student to clarify his thinking and thereby facilitate his writing.

Checklists to stimulate conscious calculation are of two types, largely because of the idealist-realist debate over what is real -- that which the individual perceives or a real world which exists independently of the observer. One type of mental checklist is designed to help the writer find his arguments. In effect, the writer runs through a checklist of rhetorical tactics until he runs across one which he can employ in supporting his thesis. A second type of mental checklist is designed to help the writer perceive his subject more accurately. The writer runs through a mental checklist which by forcing him to segment reality enables him to view a subject systematically from as many perspectives as possible.

One of the earliest checklist systems was Aristotle's "topics." In the second book of his Rhetoric Aristotle presents 28 topics upon which logical syllogisms could be based. The orator, by mentally running through the checklist, could immediately locate those "topics" which either could support his own thesis or rebut that of an opponent.

The approach may be illustrated through discussion of selected "topics." One topic is based on opposites. The orator develops his line of proof by considering the opposite of the proposition being debated. Thus, if the proposition is "celibacy is beneficial," he would then consider its opposite: "Non-celibacy is harmful." When the opposite is true, he can always use it to support his original

assertion. However, he may also employ opposites in rebuttal. If the opposite of a proposition advanced by an opponent is not true, then the orator can use it to refute the original proposition.

Another topic is the a fortiori. In this line of proof, the orator considers probabilities. He would attempt to demonstrate that if a quality does not exist where it is more likely to exist, then it would not exist where it is less likely to occur. For example, if a man who continually strikes his father is arrested for striking his neighbor, the prosecutor would argue that if the less likely thing is true -- the man's striking his father -- then the more likely thing will also be true.

Another topic is based on logical division. The orator analyzes the logical components of an argument and refutes each component separately. For example, if the orator were accused of wrong-doing, the orator might apply the following line of argumentation: "I could have done wrong from one of three motives, A, B, and C; in my case A and B have been shown not to apply and even my accusers do not allege C."

These topics are fairly complicated and relate to ways to support or refute the logical arguments Aristotle called enthymemes. By being knowledgeable of these topics, the rhetor could sort them in his mind and through employing the checklist, he could immediately perceive ways to support or refute a particular proposition.

Offering a modern variant of this type of checklist system, Flowers (1968) lists forty concepts to aid the writer in solving compositional problems. These concepts are similar to, though not necessarily synonymous with, methods of paragraph or theme development and include division, enumeration, analogy, definition, example,

narrative, agent, instrument, and purpose, to name a few. Flowers contends that the student should make these forty concepts operational in his own writing. If he is able to do this, Flowers asserts, the student will be able to predict results as surely as the mathematician working with such simple operations as addition, subtraction, division, or multiplication. Flowers recommends a teaching method which differs from that found in most composition textbooks. Most texts begin with model paragraphs and themes so that students, through analyzing these exemplars, can inductively arrive at the various methods of paragraph or theme development. Flowers, however, begins with the concepts so that students can analyze the demands of any particular writing assignment. In effect, students having mastered the forty concepts run through the checklist, select the appropriate concepts, analyze the demands of the writing assignment, and begin writing.

A second type of checklist system enables the writer to segment reality and thereby helps him to perceive his subject more accurately. One such system appears in Aristotle's Metaphysics (Fredennick, 1961). In his theory of categories Aristotle presents ten divisions of reality. Supposedly these enable the individual to isolate the concreta of the real world or to identify their Platonic counterparts. Although he carefully illustrates each of the categories, he is somewhat ambiguous in defining his terms. As a consequence the categories may be construed either as divisions of the real world or as an inventory of the constituents of thought. Classifying individual words before they are compounded into sentences Aristotle illustrates the ten categories:

Substance	(<u>man</u> , <u>horse</u>)
Quantity	(<u>two</u> , <u>cubits</u> <u>long</u>)

Quality	(<u>white</u> , <u>grammatical</u>)
Relation	(<u>half</u> , <u>double</u>)
Place	(<u>in the market place</u>)
Time	(<u>yesterday</u> , <u>last year</u>)
Posture	(<u>is lying</u> , <u>is sitting</u>)
State	(<u>is shod</u> , <u>is armed</u>)
Activity	(<u>cuts</u> , <u>burns</u>)
Passivity	(<u>is cut</u> , <u>is burnt</u>)

Kant (Friedrich, 1949) also presents a checklist for segmenting reality. In his "Critique of Pure Reason" Kant lists four major categories which constitute the modes of synthesizing sensory data; in effect, the mental operations which permit the individual to perceive and understand sensory data. For example, the category of cause and effect allows one to assert that if it rains, the ground will be wet; and the category of substance and accidence allows one to assert that a house will have four sides even though one cannot see them simultaneously. Although he largely duplicates Aristotle's categories, Kant introduces the concept of modality through which various shades of meaning are derived. Thus through use of such English modal auxiliaries as may-might, can-could, or shall-should, one may express possibility, potentiality, permission, or obligation.

The most notable modern checklist system for segmenting reality is that of Young, Becker, and Pike (1970) who apply tagmemic theory to the teaching of composition. In Rhetoric: Discovery and Change they offer a heuristic procedure to enable the student to systematically vary his perspective when viewing experiential data. The authors present four maxims regarding invention. (1) People conceive of the world in terms of repeatable units (p. 26); that is, in the continuous dynamic flow of events, "there are always recognizable, recurring 'sames' -- discrete units of experience" (p. 26). Units of experience are hierarchichally structured (p. 29). Each unit of experience can

be seen either as part of a system comprising interrelated parts or as a subsystem, itself composed of smaller parts. (3) A unit, at any level of focus, can be adequately understood only if three aspects of the unit are known: its contrastive features, its range of variation, and its distribution in larger contexts (p. 56). Contrastive features distinguish the particular unit of experience from all others. The range of variation refers to the variety of possible forms a unit of experience may assume. The distribution in a larger context refers to the place or slot occupied by the unit of experience in a larger pattern or system. (4) A unit of experience can be viewed as a particle, or as a wave, or as a field (p. 122). The unit of experience may be viewed as a particle, if it is discrete and static; as a wave, if it is dynamic; as a field, if it is part of a system comprising interrelated parts or a subsystem composed of smaller parts.

The four maxims provide the basis for a non-rule-governed procedure which guides inquiry. The three unit characteristics -- contrastive features, variant forms, and distribution -- are contrasted with the three perspectives -- particle, wave, and field. The result is a set of nine guidelines for eliciting information about a particular unit of experience. This heuristic procedure, the authors claim, allows the student to examine certain features of the unit, to retrieve a bit of information that has been stored away, and to secure the information he lacks. Although this theory does not deal with the constituents of thought per se, it does deal with cognitive processes and by enabling the student to vary his perception of experiential data, it does stimulate invention.

Logic

Classical rhetoricians employed logic principally as a rhetorical

tool. In applying the techniques of logic to rhetoric, they distinguished two kinds of arguments: (1) extrinsic arguments such as eyewitness testimony, confessions, and documents, and (2) intrinsic arguments derived from the process of logical reasoning. To develop or refute the latter, rhetoricians often employed a system of topics. As we have seen, the topics were much like a checklist of mental operations which the rhetorician could employ when investigating and collecting arguments on a particular subject.

During the Renaissance, logic, under the influence of Bacon and Descartes, was no longer regarded as a component of rhetoric but was increasingly viewed as an instrument of inquiry. The divorce was completed in the nineteenth century. Commenting upon the separate domains of rhetoric and logic, Mill (1956) wrote that "the sole object of logic is the guidance of one's thoughts: the communication of those thoughts to others falls under the consideration of Rhetoric, in the large sense in which the art was conceived by the ancients" (p. 350).

The spirit of modern science continued to modify the nature of logic. Philosophers as early as the seventeenth century had contended that because language is a corrupt code, froth with ambiguity, a logic based upon ordinary language cannot adequately determine the validity of inferences. In the nineteenth century symbolic logic was developed. A departure from traditional logic, it applies mathematical symbols to logic thereby eliminating the possibility of verbal ambiguity. Thus, by simplifying the manipulation of relationships among logical elements, it makes possible analyses far wider than those of traditional logic.

Modern science not only modified the nature of logic but also the

scope of rhetoric. Since the seventeenth century, scientists have regarded facts and experimental evidence as being more valid for sound argument than intrinsic, logical arguments. As a result, experimental inquiry in various academic disciplines has increased dramatically while the use of logic in invention has diminished accordingly.

Although logic, as an academic discipline, is now largely divorced from rhetoric, certain composition textbooks nevertheless present discussions of the subject. Some textbooks, presenting the study of logic under the rubric of "clear thinking," make no attempt to link logic with invention. Others connect them unequivocally. From one such textbook: "It is a prime axiom that we can never write unless we understand what assumptions we have made and know the rational form of thought which leads us from these assumptions to a logical conclusion." In effect, logic leads to clear thinking which in turn leads to clear writing. The logic studied for this purpose is invariably traditional and rhetoric remains one of the few areas where modern symbolic logic has neither replaced nor supplemented the older logic.

The treatments given to logic are both sketchy and varied. For example, Corbin et al. (1960) have developed a brief, elementary unit on logic for ninth grade students. Treating logic in a chapter entitled "Clear Thinking," the writers make no claims for logic as an aid in finding extrinsic arguments. As the title suggests, the material is designed to help students think more logically. Among the subjects considered are (1) statements of fact, (2) statements of opinion, (3) evaluation of statements, (4) faulty generalizations, and (5) stereotypes.

Chittick and Stevick (1961), on the other hand, present a fairly extended treatment of traditional logic. Among the major division of their Rhetoric for Exposition are sections which treat (1) definition, (2) classification, and (3) the procedures for logical inference. The material presented is rather taxonomic and includes increasingly rigorous definitions of terminology. For example, in the first section four types of definition are presented: material, formal, functional, and historical. Each is delineated further. The material definition states the substance, arrangement, or varieties of a thing. The formal definition contains both genus and differentia. The historical definition is based upon the etymological root of the word, the origin of the thing, or the evolution or cause of the thing considered. The functional definition concerns the purpose of the thing considered, the method of using it to accomplish the purpose, or the criteria by which its efficiency is measured.

Considered along with the process of classification are the procedures for logical inference. Receiving special attention are the types of syllogisms: the categorical, the hypothetical, the alternati and the disjunctive. Again, the approach is taxonomic. The categorical syllogism is an argument in which all propositions -- the premises as well as the conclusion -- are categorical. A valid categorical syllogism is always characterized by the following: (1) It shows a relationship between two classes of things, (2) it contains at least three terms, and (3) one term appears in both premises, the other two appearing in the conclusion and in alternate premises. The categorical syllogism therefore takes the following form: All A is B. All B is
∴ All A is C. The hypothetical syllogism is an argument which contains either two simple propositions or a single complex one; that is, one

proposition which contains two or more simple ones. In the hypothetical syllogism the conclusion always stems from the preceding premise, and the premise always bears the following relationship with the conclusion: if A... then B. The alternative syllogism always contains a minor premise which is categorical and a major premise which is alternative; that is, either... or. The alternative syllogism may take the following form: Either A or B. Not A. ∴ B. In the disjunctive syllogism one alternative expressed in the major premise is false although only one element in the minor premise is asserted to be true. The syllogism may take the following form: Not both A and B. A. ∴ Not B.

The preceding are suggestive of the topics considered when the study of logic is applied to rhetoric. Although most contemporary composition textbooks provide only a casual treatment of logic, the association of logic and rhetoric has a long history and the use of logic in the teaching of composition, though waning, still persists and continues to be regarded as a means by which the writer can find his arguments.

Perspectives on the Writing Act

Within the last thirty years many composition textbooks have provided extensive considerations of the writing act within its social context. The assumption is made that to write effectively, the writer must develop a strategy through which he can establish social cohesion with his audience; in effect, he seeks to make his readers "identify" with him. In order to accomplish this, the writer must have a thorough knowledge of the medium with which he works. He must have a clear notion of his topic and purpose. Finally, he must be able to

analyze the occasion and audience and adapt the content, style, and tone of the message accordingly.

A number of rhetorical factors obviously interact as the writer attempts to impose order upon the chaos of his thoughts. The writer must first consider his medium -- that is, his language, his level of usage, and the genre within which he operates. In shaping his discourse he must also consider the following factors: the occasion, the writer, his purpose, his message, and his audience. Because these factors continuously interact, their study cannot incorporate an inductive, step-by-step procedure. Rather the study is heuristic and circular: For example, occasion affects audience, and audience affects the occasion; purpose affects the message and the message affects purpose. The study of how these rhetorical factors contribute to the writer's awareness of the writing act is hardly recent; in fact, a discussion of these rhetorical factors appears in Campbell's Philosophy of Rhetoric, first published in the 1770's.

Language. Considerations of the medium -- language -- have engendered great controversy over the past fifty years. Certain writers seeking to achieve a sense of identity with their audience adapt their language to the particular audience. However, others steadfastly maintain that speech and writing must adhere to the rule of grammar. Asserting that there are absolutes in the use of language they attack the so-called permissive treatment of usage. A special target of these linguistic purists was Webster's Third New International Dictionary (1961) which has been controversial since its publication and which among other epithets has been labeled "a scandal and a disaster."

Underlying the controversy which centered upon Webster III are

differing sets of assumptions about the nature of language. Hartung (1956) describes the four doctrines of English usage which have influenced the lexicographer. Advocates of the doctrine of rules argue that the writer should adhere to various rules governing correctness. The doctrine springs from two sources of authority: (1) the assumed correspondence of the rules of grammar with the basic principles of logic and (2) the alleged correspondence of the rules with the actual usage of the best writers. However, what the followers of this doctrine have erroneously construed as logic has been merely an Anglicized Latin grammar -- one ill-suited for the analysis of English.

Adherents to the doctrine of the linguistic norm also advocate a normative approach to language. Like supporters of the doctrine of rules, they contend that language should be responsible to some expressive ideal. However, their criteria for evaluating usage, rather than the rules of a Latinate grammar, includes precision, efficiency, and fullness in communication. For example, advocates of this doctrine would support the distinction between uninterested (not interested) and disinterested (impartial) because it lends clarity and precision to the language.

Advocates of the doctrine of general usage argue that usage is based not on the rules of syntax or on other external criteria but on actual practice. They believe all usage is relative and that the approach to language should be descriptive rather than prescriptive. English teachers, who generally support this doctrine, frequently opt for its variant form: the doctrine of cultural usage. They assume that within a given culture there is a prestige dialect and that to help students become socially mobile, the teacher must enable

them to become bi-dialectal.

The doctrine of appropriateness emphasizes the social aspects of the writing or speaking act, particularly the effect of the usage upon the particular audience. Kenneth Burke (1950), for example, maintains that the key word of the new rhetoric is audience "identification." Advocates of this doctrine distinguish between "standard" and "good" English. Standard English is language that is accepted and customary in a given community; good English is language that linguistically hits the mark -- that is, the level of usage is appropriate for the particular linguistic community. Thus although Martin Luther King was once criticized by a purist for using "ain't" (while he addressed a group of black Alabama sharecroppers), his usage would have been applauded by the advocates of appropriateness.

The controversy which surrounded the publication of Webster III was the climax of a protracted debate concerning in part the ways in which every speaker adjusts his language to various speech situations. During much of the nineteenth century, judgements on language were presented in terms of a simple dichotomy: right or wrong, correct or incorrect. In the early twentieth century writers on language treated the range of usage much like a three-rung ladder: Formal or literary English on top; informal or colloquial English on the middle rung; and vulgar or illiterate English at the bottom. The first major attack on this oversimplified view of language occurred in 1947 with Kenyon's "Cultural Levels and Functional Varieties." Kenyon argued that the single hierarchy of language levels was a false combination of two distinct categories: (1) that which concerned social status and (2) that which considered the demands of the particular speech situation. Kenyon therefore established two simple sets of aicho-

tomies: "Standard" and "substandard" were treated as cultural levels, whereas "formal" and "familiar" were regarded as functional varieties. This enabled him to assign a status of respectability to the colloquial usage of cultivated speakers rather than assign it an inferior status as had been the case with the earlier three-rung arrangement.

But Kenyon's treatment also represents an oversimplification. Speaking and writing situations are too complex to permit the simple dichotomy of formal and familiar. Analyzing speaking situations, Joos, in The Five Clocks (1962) presents five styles which are employed in various speaking situations: the intimate, the casual, the consultative, the formal, and the frozen.

1. Intimate Clock. This clock denotes an extremely close in-group relationship with complete rapport between two speakers. It incorporates the use of a private language with little need for inserting background information or for revising. This code is extremely elliptical; it keeps words to a minimum and tends to convey feeling rather than information.

2. Casual Clock. This clock also denotes a close in-group relationship (though not as close as that of the intimate clock), with nearly complete rapport among a few speakers. It incorporates the use of a semiprivate language, with few insertions of background material and with little need for revision. Quite elliptical, it tends to be code-like and slangy. The casual clock conveys both feeling and information.

3. Consultative Clock. This clock denotes the semipublic language of several speakers who attempt to share a kind of in-group relationship. In the main, speakers in the consultative style seek

to establish rapport with one another. As a consequence, speakers in this style must insert background information and must revise their discourse. The language of the office or the cocktail party, it avoids emotional tone and concerns innocuous, neutral subject matter.

4. Formal Clock. This clock denotes the public language of the speaker before a rather large audience which lacks the opportunity to respond. Involving a psychological gulf between speaker and audience, the formal clock emphasizes the presentation of ideas and thus requires completeness and preparation in advance.

5. Frozen Clock. This clock, which requires an even greater psychological distance between speaker and audience, denotes the oratorical language of the speaker before a large audience during a highly formal occasion. The style for print and for declamation, it requires that the speaker organize in advance his entire discourse and to write revisions until the style resembles that of a written work.

Gleason (1965) maintains that the consultative, formal, and casual speech styles are the primary concern in any American language curriculum, and that the consultative style is the central point in the hierarchy. He writes that variations in edited English roughly parallel the styles of speech and labels the three central "literary keys" formal, semiformal, and informal. These literary keys, he asserts, are functionally equivalent to the formal, consultative, and casual speech styles. For example, in both the informal literary key and the casual speech style, the writer and the speaker make similar appraisals of the occasion and of their relationship with the audience.

Occasion. In writing, unlike speech, the occasion of a discourse is removed in both time and space. However, whether one writes an after-dinner speech or a letter of recommendation, the occasion for writing will influence the purpose, the content, and the final form the message will take. The occasion for a written discourse is often closely associated with some medium of communication. For example, the occasion may include the writing of a news story, a magazine article, or a script for a radio broadcast. As a result, the occasion governs the selection of the medium, the medium in large measure determines the type of audience, and the audience influences the writer's purpose, message, and the like.

Occasion also influences the writer's personality as reflected in his narrator. The role theory of George Mead (1935) holds that one constantly plays roles in his interaction with others and that these roles dramatically influence behavior. The writing occasion will therefore prescribe that the writer as narrator will assume a particular persona, and in this way occasion greatly influences tone.

Writer. As we have shown, the writer's personality is an obvious factor in shaping his purpose, selecting his content, and in assuming a particular persona. If one accepts the larger view that rhetoric encompasses all human intercourse, then personality must be construed as the most crucial factor in writing. Nist (1969) discussing the personal element in writing alludes to two fundamental types of personality: those of a scientific bent who describe external reality; and those of an artistic bent who imaginatively create the illusion of reality.

The writer's expertise will also govern the selection of content. Discussing invention, Flesch and Lass (1963) in the usual composition

textbook tradition reiterate the following standard advice:

1. Use your own experience...
2. Ask other people about your subject...
3. Use the library ... (p.28)

The writer is also asked to introspect in order to locate topics within his range of expertise.

Purpose. The purpose of writing may be stated in terms of audience response. The message of a discourse may elicit various responses from the audience. Depending upon the particular discourse, the audience, for example, may be tacitly asked to perceive poetic images, comprehend a particular theory or process, or agree with a particular proposal. Although the purpose of a particular discourse will be stated in its thesis, purpose in its more general sense, stated in terms of audience response, will emphasize one of the modes of discourse: description, narration, exposition, or argumentation.

Content. The writer selects and emphasizes details much as a photographer focusses upon, and highlights, certain aspects of a particular scene. Content in this context, then, refers not only to the content of the final written discourse but also to all possible content related to the subject itself; that is, to all the arguments, details, examples and the like from which the writer could select.

The content which the writer eventually selects is determined by occasion, audience, the writer's personality, and his purpose. For example, the writer discoursing upon the topic of patriotism will stress different facets of the topic when addressing jubilant participants at a political rally than when delivering a funeral oration before grief-stricken next-of-kin. Needless to say, because of

audience and occasion, the writer's purposes are altered as is the role he plays and the persona he subsequently assumes.

Audience. Audience is the most important factor in shaping the eventual form of a written discourse. Closely associated with occasion, it affects not only the writer's purpose but also the form of the message, the content of the discourse, as well as the persona the writer assumes. First, audience affects purpose. Purpose has been defined only in terms of audience response. Thus audience strongly influences purpose simply because a writer will wisely attempt to elicit only those responses he is capable of eliciting. Second, audience affects the form of the message. To write effectively, the writer must adjust his syntax and vocabulary so that they linguistically hit the mark; his writing must be appropriate for the particular audience. Third, audience also affects the content of the message as well as the "image" of the narrator the writer wishes to convey. To be persuasive, a writer must establish a sense of identification with his audience, and to do so, he will exploit group conformity motives. Thus, as a politician romancing different ethnic groups will eat blintzes and tortillas, the writer will adhere to particular group norms and standards. In effect, he will tailor his message for the particular audience and he will change his "image" accordingly.

Nist (1969) indicates that the writer-audience relationship is constantly in flux but can be plotted along two major axes: that of solidarity, when the writer addresses peers, and that of power, when he address superiors or subordinates. The differences in the two axes -- which involve all human interaction -- become readily apparent when one contrasts, for example, Carnegies's How to Win Friends and Influence People with Machiavelli's The Prince.

And when one considers all human interaction -- as these two authors have done -- he is concerned with rhetoric in its larger sense.

A Rhetoric of Identification

Perhaps the fullest explication of the writer-audience relationship occurs in the extensive writings of Kenneth Burke (1950, 1951). In Burke's view rhetoric includes all of human interaction. Anything one does, verbally or nonverbally, consciously or unconsciously is considered a rhetorical strategy. According to Burke, the basis for rhetoric lies in a divisiveness which is innate and common to all men, which is biological and precedes any divisiveness caused by social class structure. From this divisiveness emerge the motives for persuasion, which involves communication through the appeal of identification. Noting the simplest case of persuasion, Burke writes: "You persuade a man only insofar as you can talk his language by speech, gesture, tonality, image, attitude, idea, identifying your ways with his" (1950, p. 55). Asserting that identification rather than persuasion is the key word of the new rhetoric, Burke suggests that his theory of rhetoric, rather than being a substitute for the traditional approach may serve as an accessory to "the standard lore." Burke contends that the classical rhetoric of persuasion is not complete because it does not fully explain the ways in which members of a society promote social cohesion. Specifically, it does not fit when one attempts to explain mystification, the mystique inherent in class relationships, and courtship -- in this sense, the universal process of overcoming social estrangement.

Burke points to the major difference between his rhetoric of identification and the classical rhetoric of persuasion. Whereas the rhetoric of persuasion stresses a premeditated deliberate design, the

rhetoric of identification is more flexible and includes partially unconscious factors in its appeal. In the rhetoric of identification the speaker may purposefully and consciously identify his interest with those of his audience. The identification may be intentional. However, identification may also be spontaneous and unplanned, as when an audience subconsciously yearns to identify with the speaker or with his particular group. In this situation members of the audience are not necessarily acted upon by some conscious manipulating external agent; rather they may be reacting solely to their own internalized drives.

In discussing the problems of human motivation Burke presents five terms which serve principally as a discovery procedure: (1) act (what took place); (2) scene (when and where it took place); (3) agent (what person or kind of person performed the act); (4) agency (what means or instruments were used in performing the act); and (5) purpose (why the agent performed the act). Among these five terms prevail various ratios which have rhetorical implications. For example, when one considers scene and act, he will note instances when the quality of a scene calls for an analogous quality of an act: In effect, an unusual situation demands unusual action. The scene-act ratio would thus occur if, for instance, a politician argued that because the country is in an unusual internal situation, the President should be granted unusual powers. The pentad allows ten such ratios: scene-act, scene-agent, scene-agency, scene-purpose, act-agent, act-agency, agent-purpose, agent-agency, and agency-purpose.

Burke surveys various motivational strategems, some of which are purely literary, others applying solely to a rhetoric of human relations. Most strategems, however, fall between the purely "verbal"

and the purely "administrative" rhetorics. Burke notes that Machiavelli's The Prince may be viewed as an administrative rhetoric "insofar as it deals with producing effects upon an audience" (1950, p.158). However, the means of persuasion are somewhat Draconian: provoking war, killing harsh governors, and the like.

Shedding light on Burke's non-literary rhetoric is his "bland strategy." In effect, the bland strategy as part of the administrative rhetoric provides a way of operating with a given society. The party employing this strategy foils his adversary by appearing helpful, conscientious, and altruistic but acting in his own self-interest. The strategy is ironic because the underlying reality is the opposite of the apparent situation. Although he is actually trying to foil his adversary, the person employing the strategy will always insist he is cooperating with him to the fullest extent possible. The bland strategy is frequently used in international diplomacy. For example, diplomats use the bland strategy "when they send warships abroad in time of peace [as a "good will" mission] though the warship may be dispatched purely for purposes of threat." (1951, p.207).

Discussing other such strategies, Burke enlarges the scope of rhetoric to include all of human interaction. Borrowing from the fields of psychology and the social sciences, he has constructed a theory which seeks not only to unify the arts but also to develop a rhetoric of human behavior.

Rhetorical Balance

The final form and content of the written discourse are determined by the various rhetorical factors considered earlier. Commenting upon the relative importance of these factors, Wayne Booth (1963) points out that a writer to write effectively must assume the proper

rhetorical stance. Booth suggests that the writer must maintain a proper balance among three factors: (1) the subject, (2) the audience, and (3) the voice; that is, the implied character of the narrator.

Booth asserts that various rhetorical problems arise when a proper balance among these factors is not maintained. The pedant's stance, for example, occurs when the writer ignores the personal relationship between himself and his audience and excludes all statements except those relating to the subject. In effect, the subject is over-valued and the audience under-valued. The advertiser's stance occurs when the writer emphasizes pure effect to such an extent that he under-values the subject. In effect, the voice and style of the writer are so emphasized that the subject is ignored. The entertainer's stance, like the advertiser's stance, occurs when the writer under-values the subject but over-values his effect upon the audience. In effect, the writer sacrifices substance to curry the favor of an audience.

As Booth has demonstrated, rhetorical stance calls for balance. When the writer emphasizes the subject to the exclusion of voice, he is a bore. When he emphasizes voice and audience to the exclusion of the subject, he is a "ham."

The Process of Invention

Invention, though closely aligned with arrangement in classical rhetoric, has been traditionally treated as a distinct department of rhetoric. And the tradition continues when teachers of composition assert that the writing act entails three discrete components: planning as well as writing and revising. Many teachers treat

composition as a fixed sequence of these three components. Moreover, they assume that these components will invariably occur in an ordered non-recursive, linear sequence.

Emig (1967) challenges this notion. She suggests (1) that the writing process may not necessarily comprise three distinct stages and (2) that the writing act may be recursive -- that it may be a non-ordered heuristic process and that the writer at any stage of his work may write, plan, and revise in a non-sequential fashion.

This view of the writing process has several implications for classroom practice: (1) If the writing process is non-linear, extended planning activities prior to writing are of limited value and should not be conducted. (2) If the writing process is non-sequential, therefore idiosyncratic and unpredictable, the teacher must individualize instruction and must view teaching not only as establishing constraints but more importantly as proffering freedom.

Invention and Creativity

No discussion of invention would be complete without consideration of creativity -- that is, the ability of the individual to discover new relationships or to reformulate existing ideas and feelings into novel patterns. Guilford (1959) contends that a necessary component of creativity is divergent thinking which does not converge upon the particular correct answer but which is free and speculative. Torrance (1962) defines creativity in a like manner: "the process of sensing problems or gaps of information, forming ideas or hypotheses, testing and modifying these hypotheses and communicating the result (p.1). Maslow (1970) speculates upon what happens to one's cognitive faculty when engaged in creative

experiences. He suggests that the personality, when involved in creative activity, functions as an idiosyncratic whole -- that is, during the creative act it experiences in such a way that dichotomies, contradictions, and conflicts momentarily resolve and fuse.

By all indications the creative child has a difficult time in the typical public school setting. Geortzel and Geortzel in Cradles of Eminence (1962) studied the childhoods of 400 eminent twentieth-century figures. They found (1) most of these eminent men and women did not like school, (2) most of the parents exhibited a love of learning, and (3) the creative child was not happy or contented. MacKinnon (1962) came to similar conclusions. Studying more than 500 famous professional people judged by their colleagues to be creative, MacKinnon found that the creative individual (1) had disliked school, (2) did not identify with his teachers, and (3) in many cases had dropped out of school.

Because the creative child may fare poorly in the typical school setting, it is important that the teacher recognize the creative child. Guilford (1959) found the creative child to be (1) sensitive to problems, (2) fluent in ideas, (3) mentally flexible, and (4) divergent in his thinking. Torrance (1963) reporting a study of Minnesota elementary school students isolated three characteristics which differentiate creatives from their equally intelligent non-creative classmates. These characteristics include (1) reputation for having wild or silly ideas, (2) work characterized by the production of ideas off the beaten path, and (3) work characterized by humor, playfulness, relative lack of rigidity, and relaxation.

A vast body of research reinforces the currently accepted beliefs in the field of education concerning creativity. To encourage

creativity, the teacher must avoid authoritarian approaches to learning. Memorization, role playing, and drill must be replaced by other, freer methods. Tiedt and Tiedt (1967) offer the following approaches to stimulate creative learning: (1) use of open-ended topics which encourage thinking; (2) independent study and research; (3) free selection of topics when speaking or writing; (4) less emphasis on form, more on the ideas expressed; (5) rewards for diverse contributions; (6) guidance through individual conference and consultation; (7) tests which emphasize divergent thinking (p.78).

Conclusion

Invention refers to discovering information, forming concepts, seeing relationships -- the multitude of cognitive activities which may occur prior to and during actual writing. Invention has historically been viewed as a process either predominantly spontaneous or predominantly premeditated. Those who insist that invention requires conscious calculation may advocate any of the following: (1) the use of mental checklists, (2) the study of traditional logic, or (3) the study of the writing act and its social context. When the student studies the latter, it is felt (1) that he will be more aware of the effect of language and audience upon his writing, (2) that he will be more cognizant of the relationship that obtain among occasion, audience, content, and purpose, and (3) most importantly, that he will assume the proper rhetorical stance; that is, that his writing will reflect a balance between voice, audience, and subject. Challenged are two widely-held notions: (1) that planning, writing, and revising are discrete components of the writing act and (2) that the three "stages" in writing are linear and non-recursive. The chapter concludes with a brief discussion of the nature of creativity and the characteristics of the creative individual.

CHAPTER 5

STYLE

Style is that division of rhetoric which embraces the techniques for framing effective sentences. Its function traditionally has been to present ideas with beauty, force, and clarity. Although closely allied with grammar, style in classical rhetoric was considered separate art, concerned with the generation of effective sentences rather than with the production of grammatically correct ones.

Aristotle argued that the study of style was to make wisdom persuasive. Although rational argument alone should ideally serve to persuade, Aristotle felt that because audiences tend to be dense, valid argument frequently fails to prevail; thus in actual practice the art of style should be employed to enhance rational argument and thereby make wisdom persuasive.

Unfortunately the art of style had occasionally become an end unto itself and in certain historical periods pre-empted a large portion of the field of rhetoric. During the English Renaissance, for example, the figurists, who considered good style a deliberate departure from colloquial language, ingeniously catalogued numerous figures of speech. To the Renaissance figurist, for whom elegance had become the summum bonum of effective writing, clarity and forcefulness of prose had become relatively unimportant attributes of good writing. As a consequence, rhetoric gained a pejorative connotation of empty, artificial bombast.

In the eighteenth century rhetoricians influenced by rationalist

philosophy reacted in several ways against this concept of style: (1) Most rhetoricians advocated a style closer to the language of everyday life; (2) they were no longer as enthusiastic in their support of "rhetorical flowers" and other means of ornamentation; (3) many rhetoricians, unlike their classical predecessors, took the philosophic position that form and meaning are inseparable. To them style meant either the characteristic expression of a particular personality or the mode of expression that was organically and inextricably a part of the content itself.

Since the eighteenth century, the analysis of style has become almost exclusively the preserve of the literary critic. In composition courses on college campuses, style is still construed as the art of framing effective sentences, but it is less systematic and more intuitive than that of classical rhetoric.

Approaches to Stylistic Analysis

The study of style frequently becomes muddled. First, in the English class, objectives in the study of style are not always clear. The student may study style either to develop his own writing style or, through analyzing the style of well-known writers, to increase his literary appreciation of their art and craft. The specific reason he studies style, however, may not always be clear to the student -- or to his teacher. Secondly, in the composition or literature class the methodology in the analysis of style lacks an integrated set of approaches. The field of stylistics encompasses a multitude of critical approaches, some of which seem incompatible.

Ohmann (1967), discussing the multiplicity of stylistic approaches,

lists among others the following:

1. Impressionism: "the application of metaphysical labels to styles ("masculine," "limber" "stocatto," "flowing," "involuted," etc.) and the attempt to evaluate ("Swift's style is best or most natural to English")" (p. 136).
2. Study of sound. The approach focuses upon sounds, especially the rhythms, in the writer's use of language. This approach can be counterproductive. Sound and rhythm are largely dependent upon syntax and if a critic attends too closely to matters of sound, he may ignore those linguistic features which are more truly relevant to style.
3. Study of figures. The approach focuses upon the figures of speech and thought of classical rhetoric.
4. Study of imagery: the study of the images an author is likely to use. Ohmann argues that the study of imagery, when the image is "divorced from its syntactic embodiment, is more a matter of content than style" (p. 137).
5. Study of "tone," "stance," "role," and so on: "roughly, the writer's attitude toward what he is saying, toward his reader, and toward himself, as suggested by his language" (p. 137).
6. Study of literary structure. This approach focuses upon the patterns of organization within a literary work. Ohmann contends that structure may be related to style but to consider it a component of style "stretches the meaning of the term 'style' to its limits" (p. 138).
7. Analysis of particular effects. This approach centers upon the effect of specific grammatical structures within a particular passage, for example, the effect of a change of voice or verb tense. The critic, for example, can compare the stylistic effects produced by a particular

sentence with those produced by its paraphrases.

8. Study of idiosyncracies: the study of special grammatical features in the writing of a particular individual. The problem with this approach is the lack of a baseline; it is impossible to identify abnormalities when we have no idea of what is normal. Furthermore, as Ohmann points out, although a study of linguistic quirks may be revealing, "a few idiosyncracies do not add up to style, by any method of calculation" (p. 138).

9. Study of vocabulary. An analysis of the writer's lexical preferences, this approach frequently reveals more about content than about style.

10. Statistical study of grammatical features. This approach centers upon the number of, and/or ratios among, various syntactical elements contained in the writing. The critic, for example, may make counts of the writer's use of mass nouns, subordinate clauses, and the like. The studies related to maturity in writing, which appear later in this chapter, employ this quantitative approach.

These approaches by no means exhaust the field of stylistic. Aside from these individual approaches to analyzing a given writer's style, the study of stylistics can also be synchronic or diachronic. It can either focus upon the common linguistic habits of writers within a given historic period or it can center upon the changes in literary style from one period to the next.

Impressionism

Numerous statements have been made about style and like the definitions of poetry (e.g. "a synthesis of hyacinths and biscuits")

they contribute little to one's understanding of the subject. When style is discussed, Buffon (1954) is usually quoted: "Le style est l'homme meme" (p. 500). Likewise Swift (1768): "Proper words in proper places makes the true definition of a style" (p. 65). Alfred North Whitehead (1917) is also quoted: "Style is the ultimate morality of the mind" (p. 25); Jean Cocteau (1950): "Style is not a dance; it is an overture" (vol. 10, p. 355); Arthur Schopenhauer (1883): Style is "the physiognomy of the mind" (p. 45).

These statements, according to Louis Milic (1967), are typical in two respects: "They all seem to mean something, something we ought to find instructive. And they strive by wit, paradox, and imagery to express the ineffable" (p. 162).

Critics have attempted to describe the ineffable in various ways: Swift's style, for example, has been described as lucid; Henry James' style as labored. The list of adjectives applied to various styles seems endless. But when he applies such adjectives to a style, the critic is invariably making an impressionistic judgement. Such judgements frequently refer not the writing process but to the response of the reader. When he refers to a style as lucid, the critic focuses attention not on the writing but on the reader: The reader may find the work lucid but lucidity is not an inherent characteristic of the writing.

Such impressionistic judgements exemplify the questionable methodology employed in many stylistic analyses. As Milic (1967) points out, "Stylistics... has for most scholars still no method beyond the method of impressionistic description and the vague use of rhetoric" (p. 164). In his essay Milic cites, among others, this typical example

of the impressionistic approach to style:

Wordsworth's prose is admirable. It is seldom magnificent. "It does not sparkle," said Nowell C. Smith justly. As a prose stylist, Wordsworth lacks the clarity of Dryden, the force of Hazlitt, the passion of Milton, the metaphysical daring of Coleridge, the simultaneous levels of either Swift or Lamb, and the opulence of an admirer who borrowed power from Wordsworth, De Quincey. And yet Wordsworth practiced to a viable degree clarity, force, passion, strength of metaphor, levels at least of scorn, richness if not opulence. He achieved what he wanted most, the significance of personal conviction (Woodring, 1963, p. 133).

Examples like the preceding can be found in much of literary criticism. The difficulty with such impressionistic descriptions is not that they are inaccurate per se but rather that they are not truly revealing. Such descriptions do not pertain to style or are metaphysical in nature and incapable of being verified.

Clearly, an objective verifiable method of analysis must be employed, one that is rigorous and quantitative and that considers the realities of the writer's language. As Milic writes: "A feature of style, whether it be a favored area of vocabulary, a preference in imagery, a rhetorical habit or a tendency to have recourse to a certain syntactical pattern, must be described in concrete and verifiable terms, which finally means, in quantifiable terms" (p. 166).

Style and Meaning

Classical rhetoricians divorced style from meaning. They taught, for example, that a deliberative oration would have a specific number of divisions and that each division would have a specific number of requirements to be met. Consequently, orations of the same type would be similar, with only the names, places, and circumstances changed.

They also compiled figures of speech which they assumed had a pleasing effect upon the audience. Thus they taught students the use of tropes and schemes without regard to the particular content. In effect, they divorced what was being said from how it was being said and were concerned principally with the latter.

The dualistic view of form and meaning was increasingly challenged in the eighteenth century and the attack on the dichotomy between form and meaning has persisted in modern criticism. The monistic view of form and meaning is based on the claim that a piece of writing is organismic and that each form has its own particular meaning. Pascal (Trotter, 1941) in his twenty-third Pensee sums up this position: "Words differently arranged have different meaning, and meanings differently arranged have different effects" (p. 11). This implies that there cannot be two ways of saying a thing because each form has a different meaning. In effect, this would mean no two statements are synonymous. Carried further, it would mean that form and meaning cannot exist independently and that the study of style is unnecessary and useless.

Beardsley (1966) defends the monist position by making a distinction between intrinsic and extrinsic meaning. Extrinsic meaning is the bare factual meaning of a passage. Intrinsic meaning, on the other hand, includes the affective meaning of a passage due to the cumulative effect of its connotations -- the meaning suggested, hinted, or intimated by the passage as opposed to what the passage plainly states. Consider the following sentences: "Mary speaks French" and "Mary even speaks French." Their extrinsic meanings are identical: Mary speaks French. However, because the second sentence contains

different underlying suppositions about Mary, their intrinsic meanings differ. Two conclusions can be drawn from Beardsley's position: (1) Synonymity of different passages in both their intrinsic and extrinsic meanings is virtually impossible; (2) style is a matter of implicit meaning.

Beardsley's monistic view is considerably more defensive than the unitary theory of some New Critics who maintain (1) form and meaning are inseparable, (2) each literary work is unique and should be studied as an end in itself, and (3) because of the uniqueness of each work, stylistic analyses are of little value.

The theory that form and meaning are inseparable can be challenged. First, it runs counter to everyday experience. The naive speakers of the language feels he can say the same thing in different words; in fact, he employs expressions which support this belief: "in other words," "to put it another way," "that is to say." Secondly, if the monist theory were valid, it would deny the possibility of translation, paraphrase, or even accurate indirect quotation.

Beardsley's theory seems quite defensible. Stylistic changes are changes in intrinsic meaning. The study of style concerns itself principally with the intrinsic meaning of the passages studied. Thus it appears that the distinction between intrinsic and extrinsic meaning reaffirms the separation between form and meaning.

A complete breach between form and meaning may not be desirable. However, for practical purposes one could reasonably claim that form and meaning should be kept apart for the purpose of analysis and such a claim would be totally consistent with experience and intuition.

Figures of Speech

Most classical writers of Greece and Rome took a moderate view toward the use of figures of speech. Although they considered the study of figures to be a legitimate concern of rhetoric, they frequently urged students to use "rhetorical flowers" sparingly. Reflecting this temperate view, Aristotle, who treated figures in his Rhetoric and Poetics held that ornate language should be used sparingly and that good style must be clear and appropriate and must avoid the extremes of meanness and excessive dignity.

However, in the Middle Ages the use and identification of figures of speech became a major concern of rhetoricians, and in much of medieval literature figures of speech were used for their own sake. To our contemporaries it seems inconceivable that a medieval writer, desiring to increase his stylistic power, would impose upon his writing various figures of speech regardless of their propriety. But the fact that the medieval student devoted almost one-third of his studies to a rhetoric of figures may explain why the medieval writer consciously -- and perhaps unconsciously -- developed a highly ornamented style.

In the Elizabethan period the extensive use of figures was also accompanied by a wide rhetorical interest in this aspect of style. The listing of stropes and figures seem to have become a major preoccupation of Elizabethan rhetoricians. Abraham Fraunce in his Arcadian Rhetorike (1584) examined 22 figures of speech, illustrating them with quotations from "ancient" and "modern" writers. Richard Puttenham in The Art of English Poesie (1589) also listed numerous figures, anglicized their Greek names, and culled examples from vernacular poetry. In compiling

figures, Henry Peacham in his Garden of Eloquence (1573) probably set the record, identifying 184 discrete figures of speech.

The preoccupation of Elizabethan writers with figures led to some bizzare consequences. Interest in elegance and ingenuity in writing, coupled with the tendency to use figures excessively, led to an artificial prose style called euphuism. Characterizing the style of John Lyly in his Euphues, the Anatomy of Wit (1578), euphuism was a highly ornamented prose style marked by an extravagant use of various rhetorical devices. Although euphuism was imitated by some Elizabethans, its vogue was short lived and its excesses were ridiculed in Shakespeare's Love's Labour Lost.

In classical rhetoric figures of speech were frequently divided into schemes and tropes. Schemes in the modern sense are figurative uses of language while tropes are deviations from the ordinary in either thought or expression. Schemes frequently differ from tropes in that they have linguistic markers. Thus a simile beginning with like or as, is a scheme while a metaphor, having no linguistic markers, is a trope. However, the distinction between schemes and tropes is not always clear and this traditional division is not always satisfactory.

In explaining figures of speech, Boulton's five-fold schema (1970) seems a more satisfactory classification for figures. Treated are (1) figures of resemblance, (2) figures of emphasis or understatement, (3) figures of sound, (4) verbal games and (5) errors.

Figures of resemblance. Included in this category are such figures as metaphor, simile, personification, metonymy, and synecdoche. A metaphor states or suggests a figurative comparison between two unlike things: "The sergeant barked a command at his men." A metaphor contains

both a vehicle and a tenor. In the following example the vehicle is the linguistic embodiment of the metaphor, the word barked. The tenor is the implication that the sergeant has certain undesirable, canine-like qualities. A simile from the Latin similis (meaning like) explicitly states a figurative comparison of two unlike things, often with the words like or as: "Errors, like straws, upon the surface flow."

Personification attributes personality and human characteristics to an inanimate object or abstract idea: "The floods clap their hands."

Metonymy is a figure of speech in which the name of something associated with an object is substituted for it: "The White House (meaning the President) has appointed..." Synecdoche is a kind of metonymy in which a part stands for the whole or the whole for the part: "Smith is behind bars."

Figures of emphasis and understatement. Included in this category are such figures as hyperbole, litote, climax, anticlimax, paradox, oxymoron, and irony. Hyperbole is a figure of speech in which exaggeration is used for emphasis: "I would give my right arm to know the truth." Litote is a form of understatement in which something positive is expressed by negating its negative: "The success in no small measure is due to the efforts of your organization." Climax consists of a series of ideas so arranged that the most forceful is last: "The cloud-capp'd towers, the gorgeous places/The solemn temples, the great globe itself..." Anticlimax consists of a series of ideas, seemingly in climactic order, but so arranged that the last is marked by something trivial: "Here, thou great Anna, who three realms obey,/Doth sometimes counsel take, and sometimes tea." Paradox is a statement which initially appears absurd

or contradictory but which is really well-founded: "The wheel humbles itself to be exalted." Oxymoron expresses an idea by means of two contradictory terms: "intimate strangers," "wise fools," "I must be cruel only to be kind." Irony is a figure of speech in which the intended meaning of the words is the opposite of their literal or ordinary meaning, as when a speaker condemns something by means of exaggerated praise.

Figures of sound. Included among these figures are alliteration, consonance, anadiplosis, and onomatopoeia. Alliteration refers to the repetition of an initial sound in succeeding words: "The fair breeze blew, the white foam flew, / The furrows followed free." Consonance refers to the use at the end of lines of the same consonant but preceded by different vowel sounds: "him-jam," "rat-hit." Anadiplosis refers to the immediate repetition of a word in a sentence: "It is a mission for peace, peace in our time." Onomatopoeia is a linguistic device in which words employed imitate natural sounds: "bang," "boom," "swish," "toot," "wheeze."

Verbal games. Verbal games include sylllepsis, hendiadys, hypallage, and ambiguity. Sylllepsis is a figure of speech in which a single word is applied to two others in different senses: "He lost his wallet and his temper." Hendiadys expresses an idea by coordinating two words or phrases, one of which would normally be dependent upon the other; for example, "deceitful words" would become "deceit and words." Hypallage is a figure of speech in which a descriptive word has been transferred from the noun to which it naturally belongs to another in the sentence: "the murmurous haunt of flies." (Flies are murmurous, not their haunts.) Ambiguity is a linguistic device in which more than one meaning can be

derived from the same word or expression; for example, "He follows Marx" is ambiguous in three senses: spatial, chronological, and in the sense of discipleship.

Errors. These include malapropisms, circumlocution, spoonerisms, and metasthesis. Malapropism refers to the use of a word in the wrong context, the incorrectly used word being similar in form to the correct word. The name is derived from Mrs. Malaprop, a character in Sheridan's The Rivals, noted for her blunders in the use of words. A few examples include progeny for prodigy, orthodoxy for orthography, contagious for contiguous, superstitious for superfluous. Circumlocution refers to the use of indirect or roundabout expressions: "He was the recipient of a great honor" rather than "He received a great honor." Spoonerism refers to the interchange of the initial sounds of two or more words. The following were attributed to the Rev. Dr. A. W. Spooner of Oxford: "It is kistomary to cuss the bride," "Is thc bean dizzy this morning?" Metasthesis refers to the transposition of letters and sounds within words. It has occurred in the development of many modern English words: bird from brid or wasp from waepts.

The shortcomings of a rhetoric of figures are readily apparent. (1) It relies on compiling the unusual rather than exploring the basic underlying system of language. (2) It is incomplete. A rhetoric of figures is analytic; it analyzes and classifies only those sentences which have already been produced. Because language is capable of generating an infinite number of sentences, there can be no complete rhetoric of figures. (3) It does not necessarily facilitate a transfer of learning. The student who can identify figures of speech in essay models may not be able to employ them effectively in his own writing.

(4) The application of figures of speech to prose does not necessarily lead to rhetorically effective sentences. The student must not only know how to develop figures but he must know whether their use is appropriate.

Conventional Treatments of Style

The study of style in many contemporary composition textbooks is frequently relegated to several short chapters, usually on sentence structure or diction. In their treatments of style these books often present so-called rhetorical analyses which are nothing more than descriptions based upon the terminology and concepts of traditional school-book grammar. More often than not, the topics covered are identical.

Such treatments of style inevitably include grammatical descriptions of the sentence. Perrin (1939), for example, classifies sentences by the type of statement: declarative, interrogative, imperative, exclamatory. Besides this conventional classification, he categorizes sentences according to the number and kinds of clauses: simple, compound, complex, compound-complex. Similar treatments of sentence structure abound in composition textbooks.

Many treatments of style also include discussion of sentence fragments and fused sentences. Davidson (1943) treats (1) the fragment lacking a subject, (2) the fragment lacking a complete predicate, and (3) the "period fault" -- the fragment which has erroneously been split from a complete sentence by end punctuation. He also illustrates the "fused" sentence, positing it as an error of unity. Again, this treatment is fairly common.

Sentence variety is also treated in most traditional composition

textbooks. Usually considered under this topic are (1) variations in length and (2) departures from normal word order. Many writers discussing sentence length suggest avoiding extremes between short, choppy sentences and long rambling ones. Treating sentence length, Perrin (1939) distinguishes between segregating sentences, which isolate details, and aggregating ones, which interrelate details in longer, more complicated sentences.

According to the conventional wisdom expressed in these textbooks, sentence variety obtains when the writer departs from the usual or the expected. More specifically, it can be achieved by (1) inverting grammatical elements, (2) adding modifiers, and (3) inserting parenthetical elements. Many composition textbooks, borrowing concepts from structural grammar, present a list of basic sentence patterns and illustrate departures, usually for the purpose of emphasis, from those basic patterns. Thus the usual S-V-O pattern (for subject verb-object) -- "He lost that key" -- may become O-S-V -- "That key he lost!" Notice that in the inverted sentence emphasis is on the initial element. Perrin (1939) illustrates how variety may be achieved through varying the position of modifiers. Because the regular sequence of English sentence patterns is usually followed, the chief source of variety derives from the addition of modifiers which may be inserted in various "slots" within the sentence. Compare, for example, the following:

1. The attempts were failures.
2. The first serious attempts were failures.
3. In spite of their seriousness, the first attempts were failures.
4. Although he worked with great seriousness, his first attempts were failures.

Sentence variety is also achieved through the insertion of

parenthetical elements, especially when such modifiers are long and are not closely connected to the main elements of the sentence. Marking the style of Henry James, such interruptions lend variety to sentences, but detract from readability. Notice the effect of the parenthetical elements in this Jamesian sentence.

He had come -- putting the thing pompously -- to look at his "property," which he had thus far for a third of a century not been within four thousand miles of; or, expressing it less sordidly, he had yielded to the humor of seeing again his house on the jolly corner, as he usually, and quite foundly, described it -- the one in which he had first seen the light, in which various members of his family had lived and had died, in which the holidays of his over-schooled boyhood had been passed and the few social flowers of his chilled adolescence gathered, and which alienated them for so long a period, had, through the successive deaths of his two brothers and the termination of old agreements, come wholly into his hands (James, 1967, p.1235).

Conventional treatments of sentence structure also include discussion of coordination and subordination. The principle of coordination requires that only grammatical elements of equal rank be joined by such coordinate conjunctions as and, but, or. False coordination occurs when a sentence through misuse of a coordinate conjunction misleads the reader into thinking, momentarily, that two grammatical elements are of equal rank. In the following sentence the two relative clauses are incorrectly coordinated:

Smith hired two students with grades that were excellent and that had completed their junior year.

Aside from other gaffes, the two relative clauses appear to modify grades but the latter that clause must logically modify students.

Faculty subordination occurs when the writer fails to emphasize within the sentence the logically more important clause. In the following example the notionally more important clause is erroneously expressed in a subordinate clause:

I was walking down Forty-second Street when suddenly a thug jumped out of the alley.

Obviously the first clause is logically subordinate and the sentence should be revised so that the main idea is expressed in the principal clause.

Parallelism is also treated in most traditional composition textbooks. The principle of parallelism can be stated in a simple axiom: Like ideas require like expression. Ideas which are logically coordinate should be expressed by means of like grammatical structures. Due to its faulty coordination the following sentence lacks parallelism:

One should have a dog for protection and because they are man's best friend.

Besides the lack of pronoun-antecedent agreement (dog-they) the prepositional phrase and the dependent clause are incorrectly joined by the coordinate conjunction. The error can be remedied by giving the two ideas an identical structural pattern: "for protection and friendship," "because it affords one protection and offers one friendship," etc.

Parallelism is not only presented as a means to avoid false coordination but also as a rhetorical device for organizing parts of sentences or groups of sentences so as to emphasize the similarity of thought. To illustrate the oratorical effect of parallelism, many textbooks present such exemplary uses of parallelism as those found in the Beatitudes, the Gettysburgh Address, or the widely-anthologized "We will fight" excerpt from Churchill's Dunkirk speech. Many traditional textbooks will also present exercises in which students locate and identify grammatically parallel elements in sentences or improve sentences lacking parallelism.

Conventional treatments of style frequently include the three types

of rhetorical sentences: the loose, the periodic, and the balanced. In the loose sentence the predicate appears early in the sequence of sentence elements and precedes at least one final modifier -- usually a phrase or clause that is not essential to meaning of the sentence. In the following example the sentence is loose:

We wandered through the ruins after exploring the crater of the volcano.

Note that in the preceding sentence two phrases follow the main clause. In the periodic sentence the predicate appears near the end of the sentence and its meaning is not complete until the final word or word-group is read. The periodic sentence usually ends with the verb, predicate complement, or with the subject when the sentence is inverted. The following sentence is periodic:

After exploring the crater of the volcano, we wandered through the ruins.

Note that in the preceding sentence the principal clause is held off until the very conclusion. In the balanced sentence two similar grammatical elements appear in a symmetrical arrangement. The balanced sentence may contain phrases in symmetrical arrangement:

An acre in Middlesex is better than a principality in Utopia.

Or it may contain symmetrically-arranged clauses:

Let us never negotiate out of fear, but let us never fear to negotiate.

Although the balanced sentence is widely used in aphorisms and proverbs, it has an air of artificiality which limits its use in modern prose. Although the types of rhetorical sentences are still treated in many composition textbooks, it should be remembered that this tripartite classification is not exact, as many sentences, especially long elaborate

ones, are a combination of types.

Conventional treatments of sentence structure may also include discussion of wordiness. Considered under this rubric are (1) the elimination of empty, redundant expressions and (2) sentence tightening through revisions of sentence structure. The elimination of redundancy is treated much the same way in most traditional composition textbooks. Hodges and Whitten (1967) illustrate the conventional treatment given this topic. They advise the writer "to omit words or phrases that add nothing to meaning," cite several examples, and present exercises in which students are to analyze sentences and delete from them all redundant words and phrases.

Sentence tightening through revision of grammatical structures receives a more varied treatment, ranging from statements of general principles to various specific suggestions for eliminating excess verbiage. The general principles include (1) coordinating, (2) subordinating, (3) substituting phrases for clauses and words for phrases. Coordinating entails conjoining two or more grammatical elements with a coordinate conjunction:

Bob left, Jim left. → Bob and Jim left.

Subordinating entails changing a principal clause to a subordinate one:

Mary was spanked and she cried. → Because Mary was spanked, she cried.

The third principle may entail (1) changing adverbial clauses into participial or infinitive phrases:

When the car screeched around the corner, it almost careened into him. → Screeching around the corner, the car almost careened into him.

(2) changing adjectival clauses into appositives:

Our neighbor, who is a lawyer, advised us of our legal rights. → Our neighbor, a lawyer, advised us of our legal rights.

(3) replacing phrases or clauses with single-word modifiers:

We sat in a spot where there was shade. → We sat in a shady spot.

Flesch and Lass (1963) provide specific suggestions for tightening sentences: (1) the elimination of such expressions as who was or which is from relative clauses:

Mozart, who was a child prodigy, became a famous composer. → Mozart, a child prodigy, became a famous composer.

(2) the substitution of a prepositional phrase for a subordinate clause:

As soon as spring arrives, we'll go to the lake. → In the spring we'll go to the lake.

(3) the substitution of an infinitive phrase for a subordinate clause beginning with that or so that:

Open the window so that you can get some fresh air. → Open the window to get some fresh air.

(4) the use of word-saving syllables like -ly, -able, -ful, -less, -ing, and -ness. The authors suggest that a wordy subordinate clause can be eliminated by transforming (through use of these syllables) the subordinate-clause verb into a main-clause adjective or adverb:

We met on a day when it rained. → We met on a rainy day.

The subordinate clause can also be eliminated by changing a subordinate-clause adjective into a main-clause noun:

He perceived that Tom was immature. → He perceived Tom's immaturity.

Common to many traditional composition textbooks are the treatments of grammatical sentence errors. Although most errors are usually treated

in appended handbooks of grammar, two errors are frequently singled out and discussed in the main text: dangling and misplaced modifiers. A dangling modifier is a modifying word or phrase which usually appears initially and erroneously fails to refer to the subject of the succeeding clause: "After eating dinner, the sky cleared up." A misplaced modifier is a grammatical element so placed that it does not modify the word to which it logically belongs: "Richard II was said to have been murdered by some historians." Discussion of these errors is usually followed by exercises which require students to revise sentences containing such gaffes.

Also included in most conventional treatments of style is diction. Many composition textbooks devote one or more chapters to the study of the word. Usually treated are (1) the divisions of a definition, genus and differentia, (2) levels of abstraction, (3) imagery, and (4) denotation and connotation. Invariably these chapters advise students to employ the concrete sensuous word rather than the abstract, non-sensuous one. These textbooks usually contain exercises which require students to choose from several alternatives and insert in a sentence frame the most appropriate connotative word, the best sensuous word, the most specific word, and the like.

The preceding topics are hardly new and exciting. Writing about them brings to mind a feeling of deja vu, for they have been discussed in literally hundred of different textbooks. But because they do appear in most conventional treatments of style, it was necessary to review them.

Generative Rhetoric of the Sentence

Christensen in "A Generative Rhetoric of the Sentence" (1963)

presents a workable pedagogic approach designed to increase students' ability to manipulate grammatical structures within a sentence. He contends that many contemporary composition textbooks in their treatment of style fail to reflect the reality of modern prose structure. He also asserts that the traditional rhetorical and grammatical classifications of sentences found in many modern textbooks add little to the student's ability to manipulate language. According to Christensen, the standard discussions of loose, periodic, and balanced sentences contribute little to the writer's development. Likewise the grammatical classification of simple, complex, and compound sentences is of questionable value. In Christensen's view the use of this classification rests on the false notion that complexity of grammatical structures equals complexity of thought. Furthermore, it rests on the erroneous assumption that (1) the writer naturally progresses from simple, to compound, to complex sentences, (2) that complex sentences are a mark of maturity, and (3) that the writer can be taught to produce complex ones by combining simple ones.

Christensen's alternative is a generative rhetoric; that is, one which will generate ideas. Christensen points out that the sentence is invariably developed through the process of addition. Aside from this basic principle, the style of the sentence may also depend on (1) direction of modification, (2) levels of generality, and (3) texture wrought through addition. By addition, Christensen does not mean loading the principal clause with modifiers as is frequently done in "pattern practice." (Pattern practice, according to Christensen, often results in sentences like "The small boy on the red bicycle who lives with his happy parents on our shady street often coasts down the steep street until he comes to the city park.") Rather, he means adding sentence modifiers to the principal clause, resulting in what he terms a

cumulative sentence.

Modification, in Christensen's view, is directed. Modifiers may either precede or follow the main clause. When modifiers precede the main clause, the discussion is advanced; when they follow the main clause, the additions point backward and thus the sentence has both a flowing and an ebbing movement. The direction of modification can be illustrated in the following sentences:

I left, ← having mowed the lawn. Having mowed the lawn, → I left.

Christensen asserts that the main clause and its sentence modifiers will reflect different levels of generality and that sentence modifiers will have a lower level of generality than the main clause. The cumulative sentence thus reflects different levels of generality. It is composed of a number of structural layers, with succeeding sentence modifiers being on either coordinate or progressively lower levels of generality. Consider the following cumulative sentence:

A table had been thrown over and lay on its back,
the wooden legs stiffly and foolishly exposed,
its magazines scattered around it,
with some of their pages spread face down
so that their bindings rose along their
back (Rooney, 1969, p. 444).

Three additions which follow the main clause are on progressively lower levels of generality. From this illustration it is clear that sentences like paragraphs also follow a progression toward specificity.

Texture is an evaluative term. The texture of a sentence depends on the number of sentence modifiers -- the more modifiers, the richer or denser the texture; conversely the fewer the modifiers, the more threadbare the texture. The mark of an effective style, according to Christensen, is not dense texture but variety in texture, "the texture varying with a change in pace, the variation in texture producing

the change in pace" (p. 156).

To illustrate these four principles, Christensen writes out sentences schematically, numbering the various levels of generality. As shown in the following example, each succeeding level will be either coordinate or subordinate to the preceding:

1. He was about middle height
 2. with sandy hair, a stubby mustache, a very red face and blue eyes
 3. with faint white wrinkles at the corners
 4. that grooved merrily when he talked (Hemingway, 1969, p. 405).

Christensen also adds symbols to indicate the grammatical structure of the various additions, among them SC for subordinate clause, RC relative clause, NC noun cluster, VC verb cluster, AC adjective cluster, Abs absolute construction, and PP prepositional phrase.

1. Billy walked away from the group,
 2. beyond the pipe to where an old mud-splattered Chevy stood (PP)
 3. its back seat worn out (Abs) and
 3. that place jammed with rusty pieces of odd-shaped metals (Abs)
 4. piled almost to the ceiling (VC) and
 4. jutting out the windows (VC) (Rumaker, 1969, p. 584).

Because of its very nature Christensen's approach to stylistic analysis is limited. Although it allows one to determine the numbers and types of free sentence modifiers, it fails to consider vocabulary, tone, imagery, or other stylistic matters. However, as a pedagogic tool it seems eminently workable and has been incorporated into the teaching materials of the Nebraska English curriculum project.

Syntactic Maturity

It is a canon of faith among teachers of composition that students as they grow older develop a more sophisticated style; supposedly,

as students grow older, their writing becomes more syntactically complex. Indeed the teaching of school book traditional grammar is predicated on the belief that through the study of grammar students grow in their ability to use various grammatical structures. If the basic unit of grammar is the sentence and if grammar is taught to improve the student's writing ability, then it is evidently taught in the belief that the student through such study can gain greater mastery in using various syntactical structures.

Numerous studies have sought to outline students' growth in syntactic maturity. It has been stated that studies of students' language development are of vital importance, for only through such studies can educators develop logical, sequential grammar programs. However, it has also been stated elsewhere that such studies, founded as they are on counts of grammatical structures, have limited value; such studies, it has been argued, are based on an erroneous concept of maturity in writing.

The following are several representative studies dealing with the development of syntactic maturity in the writing of secondary students. Because there are literally hundreds of studies in this area, the discussion which follows is not intended to be exhaustive or definitive. It is merely a presentation of the methodology and findings of some representative studies. For a wider discussion of research on language development refer to the excellent chapter by Meckel in Handbook of Research in Teaching (1963).

One of the first American studies dealing primarily with sentence structure was that of Frogner (1933). Data in the study consisted of 2821 compositions written by 959 students in three junior and senior high schools located in different sections of Minneapolis. Frogner

found (1) a decrease in the use of simple sentences from grades seven to twelve; (2) a corresponding increase in the use of complex sentences; and (3) an increase in the use of participial phrases. Although the use of complex sentences correlated more highly with age than with intelligence within grade level, the reverse situation obtained for the use of participial phrases.

In another early study La Brant (1933) sought to discover how the growing child expresses himself in regard to the use of independent and dependent clauses. Data for the study were obtained by analyzing the written compositions of three groups of individuals: Group A consisting of 482 children enrolled in grades four through nine; Group B, of 504 children from another school district enrolled in grades nine through twelve; and Group C, of 26 psychologists. Data secured from Groups A and B included (1) written compositions and (2) mental test scores, chronological ages, and the resulting intelligent quotients.

In her study La Brant sought a valid index of maturity in writing. Arguing that it was difficult to determine what constitutes a sentence, she discarded average sentence length as the basic unit. La Brant then established a subordination ratio as a means to determine syntactic maturity. The subordination ratio is in effect the total number of subordinate clauses divided by the total number of clauses. However, this explanation is not completely accurate. Because younger children often neglect to include the second auxiliary verb in the latter part of a compound verb (e.g. "I'm studying books and working hard"), La Brant did not use the number of whole clauses but chose instead the number of predicates, counting as separate predicates all coordinated parts of a compound verb.

Included among La Brant's findings are the following. The subordinate ratio, which appeared a better index of maturity than main clause length, increased for each grade level. The growth of the subordination ratio appeared to be dependent upon chronological age as well as upon mental age. On the other hand, the average length of clauses was found to be comparatively constant between ages eight and sixteen. Thus while the average clause written by elementary school students (Group A) contained 7.2 words, the average clause length of high school students (Group B) was only 8.0 words.

Another study of syntactic maturity was the cooperative research project by Hunt (1965) which unlike previous studies involved transformational analyses of student writing. In the study six matched groups comprising 54 students -- nine boys and nine girls on each of three grade levels (grades 4, 8, and 12) -- were asked to write several "typical" essays, each student writing a total of at least 1000 words. In his analysis Hunt did not employ as his basic unit the sentence or the subordinate clause but rather the "terminable unit" which he defined as the short grammatical units "into which connected discourse can be segmented without leaving any fragments as residue" (p. 34). With "T-units" the essays were segmented in such a way as to leave only what traditional grammarians would call simple and complex sentences.

Hunt's more significant findings included the following: The T-unit was found to be a more valid index of maturity than sentence length, clause length, or subordination ratio. Older students write fewer T-units and increase the length of their T-units by employing more subordinate clauses and non-clause structures. It was also found

that successively older students produce longer nominals and appear to have a larger repertoire of different nominal combinations.

In a later comparative research project Hunt (1966) compared the sentence structure of superior students in grades four and twelve and of superior adults. The sample consisted of 36 "superior" students -- nine boys and nine girls on each of two grade levels (Grades 4 and 12) -- each student having an I.Q. of over 130 as measured by the California Short Form Test of Mental Maturity. The "superior" adults in the study were writers of articles that had recently appeared in Harpers or the Atlantic Monthly.

The grammatical analysis involved getting from each subject a corpus of 1000 words, from which were deleted sentence fragments, unintelligible passages, false starts, and the like. Rather than employing the indices of the previous study, Hunt devised five "synopsis scores." These included (1) clause length (number of words/number of clauses), (2) subordinate clause index (clause/T-units), (3) T-unit length (words/T-units) (4) main clause subordination index (T-units/sentences), and (5) sentence length (words/sentences).

Among the findings are the following: (1) In the fourth grade the T-unit length of superior students was significantly greater than that of average students, the superiority in T-unit length being attributed to a significantly larger frequency of adjective and adverb clauses. (2) Superior twelfth graders exceeded their average classmates in T-unit length and clause length, although they did not write more subordinate clauses or longer sentences. (3) Skilled adult writers employed longer T-units and longer clauses than did superior twelfth graders.

The findings of these representative studies hardly controvert

the conventional wisdom of most English teachers: Students in successively higher grades employ an increasingly greater variety of syntactic structures. Older students are more likely than younger ones to employ subordinate clauses and to replace such clauses with more terse phraseology. More intelligent students are more likely to use a greater variety of syntactic structures than their less intelligent classmates.

Although the findings of such language development studies may be reassuring to the rare teacher who needs empiric evidence to support his intuitions, the methodology of many of these studies is questionable. (1) The student sample or the writing corpus examined is frequently too small to allow for adequate external validity -- generalizability to a larger group. (2) Differences in syntactic structures arising from the particular writing assignments generally are not taken into consideration. A single writer may display considerable differences when writing exposition or narration, these differences due solely to the mode of discourse. (3) Categorizations of various syntactic structures are quite arbitrary and frequently differ from study to study. It is therefore quite disconcerting when a researcher compares his findings with those of an earlier study although he has used somewhat different definitions of various syntactic structures. Mellon (1966), for example, compares his findings relative to the use of subordinate clauses with those of Hunt, even though their definitions of subordinate clause differ somewhat.

These developmental studies are also based on several questionable premises. They erroneously equate grammatical complexity with rhetorical appropriateness. Thus if a limited corpus of Hemingway were analyzed, a corpus in which he had written a series of simple sentences for a

particular effect, these studies would reveal that his writing lacked maturity. Also implicit in these studies is another false assumption: that a mature style results from modification and subordination within the main clause. Christensen (1968) rejects this view. He contends that the application of the rhetorical theory implicit in these developmental studies would have a deleterious effect on student writing. Students would again "Load the patterns" and produce long, distended single-clause sentences lacking both force and impact (e.g. "The big muscular boy with the red hair who lives across the street in the white house with the green shutters stared gloweringly at the happy smiling girls who attend school in the city and who left when they saw him coming"). Christensen challenges this view of syntactic maturity on two specific counts: (1) Application of the rhetorical theory implicit in these studies would lead to long noun phrases, which he shows is the "hallmark of jargon." (2) The view of syntactic maturity reflected in these studies would also promote long clauses which Christensen asserts have an adverse effect upon readability. Christensen concludes that in these studies the usual criteria for determining syntactic maturity are unsatisfactory and that "the long clause is not the mark of the mature style but of an inept one" (p. 576).

Conclusion

Style has been defined as that division of rhetoric which embraces the techniques of framing effective sentences. Approaches to analyzing style are varied, but to be effective the system of analysis must be quantitative and most avoid impressionism. For practical purposes, when one analyzes style, form and meaning, though interacting in an organismic work, should be treated separately. Various figures of speech

were considered under five rubrics: figures of resemblance, figures of emphasis and understatement, figures of sound, verbal games, and errors. Discussed also was the conventional treatment of style as well as the generative rhetoric developed by Francis Christensen. Considered also in this chapter were developmental studies of syntactic maturity, their methodologies, their findings, and their apparent deficiencies.

CHAPTER 6

ISSUES IN WRITTEN COMPOSITION

As we had seen earlier, the first required freshman composition course was inaugurated by Harvard in 1874 and was the result of an institution adapting its curriculum to meet changing needs. Because its enrollments had increased and professors in their evaluations could no longer rely exclusively on oral examinations there arose the need to improve students' facility with the written word.

shortly adopted by schools like Michigan and Stanford, and during the next 25 years the freshman composition course became a requirement on most American college campuses.

During this period, as colleges began to exert pressure on the secondary school through entrance requirements, the study of composition was also emphasized in the high school. With the need for composition on the high school level enunciated by the Committee of Ten and later reiterated by various committees of the National Council of Teachers of English, the study of composition by the 1920's become an accepted part of the high school language arts program.

Basic Approaches

With the increased importance attributed to the study of written composition came an increasing number of divergent theories concerning methodology. This divergence of opinion can be seen in the various approaches to college composition. In an engaging book in which they advocate the abolition of "freshman comp," Greenbaum and Schmerl (1969) discuss the protean nature of the course and describe twelve basic types. Included among the twelve types are the following:

1. Reading and writing: An unorganized melange of Rhetoric, Semantics, Logic, and Traditional Grammar. The student reads and explicates models which he is expected to imitate;
2. Rhetoric: The study of invention, arrangement, and style. The student analyzes models to determine how and what the sentence contributes to the meaning and structure of the paragraph or composition;
3. Traditional Grammar: An analysis of sentences into their parts of speech. It is assumed that if the writer can write grammatical sentences, he will become a skillful writer;
4. Functional Grammar: An analysis of sentences which emphasizes the reputedly more pragmatic aspects of grammar. This analysis may employ structural or transformational grammar, purportedly more useful than the old grammar in teaching students to write;
5. Literature: A literary survey, with composition taught on a catch-as-catch-can basis, composition being treated merely as an appendage to the literature program;
6. Communication: The study of reading, writing, and speaking and/or the study of mass media;
7. Speech: The study of public speaking, with stress on appearance, projection, and enunciation;
8. Logic: The study of correct reasoning, usually taught in college philosophy departments;
9. Style: The identification of recurring patterns of sound, diction, syntax, and imagery which mark an individual's writing. The student may also seek to develop his own style;
10. Semantics: The study of meaning;
11. Social Studies: The discussion and reading of materials which pertain to the Social Sciences. These discussions and materials may serve as a means to generate ideas for writing activities;
12. Soul: The idiosyncratic outpourings of a professor who exposes his psyche before his class in hopes that his students will do the same, these outpourings serving as the raw materials for composition.

Several of these types, as courses in composition, are hardly defensible. One must immediately question the professional integrity of the instructor who purportedly teaching composition treats literature exclusively. One must also challenge the Dionysian teacher of Soul so involved in generating spontaneous happenings that he fails to heed such

prosaic matters as the sequence of skills which comprise the writing act. In such English classes, the composition program remains a non-program, without objectives, without sequence, without focus, and without purpose.

Numerous basic approaches to the teaching of composition are both viable and defensible. These approaches vary with (1) the theories concerning the nature of the writing act, (2) the objectives of the composition program, (3) the sequence of activities which comprise the writing program, and (4) the techniques employed in the teaching of composition. Though the list is hardly inclusive, five different approaches will be described. These include the traditional approach, so called for want of a better term; the dramatistic approach offered by James Moffett (1968, 1968a); the naturalistic approach as represented by Ken Macrorie (1968, 1970); the inspirational approach advocated by Hughes Mcarns (1925, 1929); and the affective approach ("organized Soul") which seems to be emerging from the work of confluent educationists -- those applying the concepts and techniques of sensitivity training to education. These five approaches are offered because they reflect particular views toward education.

The Traditional Approach. In actual classroom practice the traditional approach has several variations but common to those are the assumptions upon which each is based. In the traditional approach it is assumed that composition is a discipline and that one can best learn to write by acquiring knowledge of its subject matter; furthermore, that writing consists of a series of subskills and that one can write proficiently only when these subskills have been mastered; finally, that the study of composition comprises a progression of studies, usually proceeding from word, to sentence, to paragraph, to theme,

although not always in this particular sequence.

In terms of its content the traditional approach represents an amalgam of several diverse rhetorical traditions. Although teachers who employ this approach are generally eclectic, some may stress the concepts of classical rhetoric; others may emphasize the principles first enunciated in late nineteenth century works on composition; and yet others may stress pre-writing strategies. In the approach stressing the concepts of classical rhetoric students learn to identify the classical divisions of a discourse, to ascertain the specifics peculiar to the situation and to each division, and when writing, to follow the preconceived pattern. In addition, students may study the types of rhetorical sentences and learn to incorporate in their writing a variety of stylistic devices. In the approach stressing the concepts derived largely from Wendell's rhetoric, students study the modes of discourse -- narration, description, exposition, and argumentation. They also concentrate on the methods of theme development and on the principles of unity, coherence, and emphasis. In the approach stressing pre-writing strategies, students are taught to clarify their purposes for writing, to analyze the audience and occasion, and to develop their writing accordingly. Furthermore they will be taught to establish their own identity in their writing and to make their tone and vocabulary appropriate to the audience and the topic.

The basic methods of the traditional approach include numerous "writing" exercises, which presumably aid in developing skills necessary for proficiency in written composition. At each major phase of the composition program students are likely to engage in a distinct series of activities. When students study the word, they may consider such topics as the components of a definition, connotation and denotation,

imagery, and faulty diction. When they proceed to the sentence, they may consider such topics as fragments, run-on sentences, loose, periodic, and balanced sentences, wordiness, point of view, faulty subordination, and parallelism. When they move on to the paragraph, they may consider such matters as the topic sentence, the types of paragraph development, and the principles of unity, coherence, and emphasis. And finally, when students proceed to the whole composition, they may study pre-writing strategies, the types of discourse, organization and the methods of composition development. At this level of study students are often regarded as "sedulous apes" who can improve their writing like Stevenson (1923) through imitation. Accordingly, students may be given model essays to emulate. For example, in Readings for College Writers (Sachs et al., 1967) students are given forty essays so that they may learn to master the eight methods of composition development described in the textbook.

The advocates of this approach although they may disagree on some matters of content and method invariably make the same assumptions about the nature of composition and about teaching. They invariably assume that composition constitutes a discipline having a subject matter and that one learns to write effectively by learning about that subject matter. They also assume that writing proficiency stems from mastering a complex of subskills, and that such mastery can be attained through lecture and discussion, through the imitation of models, and frequently but not always, through the use of "writing" exercises.

The Dramatistic Approach. The approach advocated by James Moffett has been fully outlined in Teaching and the Universe of Discourse (1968a) and A Student-Centered Curriculum in the Language Arts, Grades K-13 (1968). The approach is pedagogical rather than rhetorical, and composition is taught as an integrated rather than isolated component

of the language arts. Composition is construed as a process, and its sequence of activities is based upon the psychology of the student rather than upon an external discipline of rhetoric.

Moffett regards drama and dramatism as central to the development of language. As he defines it, drama is "raw phenomena as they are first being converted to information by some observer" (1968a, p. 61). Accordingly, Moffett asserts that a person experiences drama, not as a daydreamer or as a detached spectator, but only as he actively participates in the events. In Moffett's view when the student is personally involved, only then will drama elicit the forceful sensory impression to be communicated. Thus Moffett recommends the use of improvised classroom drama. Through drama the student is led to acquire personal experience and is taught to process this material, first orally, then in writing.

Although speech and writing activities are closely integrated, Moffett suggests specific series of writing activities. He assumes that writers write effectively when they can manipulate the relations that obtain between the writer, the subject, and his audience. Consequently, he forces students to revise their assignments so that they are forced in some way to alter these relationships. The result may be a series of writing assignments spun off from an initial assignment. For example, students may begin with a "minimal situation" which demands a short dramatic improvisation. The minimal situation provides the material for a dialog. Portions of the dialog may then be altered and the role of a single speaker may be expanded so that the dialog becomes a dramatic monolog. The dramatic monolog, telling what the speaker is saying, may be transformed into an interior monolog, revealing the thoughts of the speaker. Finally, the interior monolog

may become a personal essay.

Moffett argues that students should use language in every conceivable realistic way, but that they should not analyze and study language as an object. He maintains that using the language effectively is a different order of knowledge than cognitively knowing how language operates. Moffett also contends that students should write to as varied an audience as possible. When the teacher serves as the sole audience, students tend to write dishonest stilted compositions which they feel will please the teacher. Moffett therefore advocates the use of a writing workshop in which students will receive maximum feedback from their peers. Students, broken into groups of four and five, exchange papers and within each group, read and discuss each paper. The teacher intervenes only when necessary. Following group consultation the papers may be revised.

Moffett argues that allowing a student to learn from his mistakes is more pedagogically sound than teaching him how to avoid errors. Accordingly, he warns against the workbook approach in which a student learns to recognize errors and correct sentences. When a student completes workbook exercises, he is not exploiting his own errors but merely attempting to avoid in his own writing the hypothetical errors outlined in the workbook. Moffett claims that when a student concentrates upon avoiding errors, his writing will tend to be inhibited. Moffett argues that the trial-and-error process he recommends actually frees the student and makes him more receptive to learning and more confident in his own writing ability.

The Naturalistic Approach. In the traditional approach the teacher of composition would have students analyze the writing situation, making students aware of the importance of purpose, audience, occasion, and the

like. In the naturalistic approach the teacher assumes that students can understand these elements naturally; that by writing for real audiences on real subjects for real purposes, students will be able to adjust their writing accordingly, without having to intellectualize about the process.

Advocating the naturalistic approach is Ken Macrorie whose approach is described in Telling Writing (1970), a college textbook, and Writing to be Read (1968), a text for high school students. Like Moffett's approach, which also is naturalistic, the approach advocated by Macrorie is psychological rather than subject-oriented. . . Macrorie contends that much of student writing is marked by a bloated pretentious style and that many teachers unwittingly coerce their students to use only a dehydrated, lifeless academic prose. Characterizing this style as "English," he establishes a program designed to allow the student to write genuinely in his own voice.

Macrorie charges (1) that teachers of composition frequently concentrate upon errors when they should be encouraging the student; (2) that they do not teach adequately the techniques professionals employ in their writing; (3) that they have frequently been the only audience students write for.

The workshop approach proposed by Macrorie not only permits the student the freedom to find his own topic and his own natural voice but also provides the discipline through which he can improve his writing skills. With this approach the teacher assumes a less directive role than he ordinarily might. Accordingly, he does not correct papers but reads them along with the class. He also urges students to rewrite only those papers worth the effort and to publish those already successful.

Macrorie also suggests various writing activities. Included among these are free writing activities, case histories, dialogs, short stories, journal entries, paraphrases, and "fabulous realities"--concise and colorful passages describing the unusual in everyday occurrences.

Macrorie's approach, although commendable in many respects, contains one obvious deficiency. It focusses principally on personal experience narratives, a form of writing which requires little in the way of organization from the student. Focussing upon the elimination of English, Macrorie for the most part avoids having students write exposition. He denies that students need exposition for academic work and makes a tongue-in-cheek remark that most students have never even heard of exposition. This statement is debatable and the wisdom of ignoring exposition can be questioned.

The Inspirational Approach. The foremost advocate of the inspirational approach was the late Hughes Mearns. In Creative Youth (1925) and Creative Power (1929) Mearns pointed out the need for a school environment which would foster creative activity. Describing his "free" school, Mearns writes: "It has no curriculum, no subjects of study, no textbooks, no recitation, a total absence, in short, of the usual machinery of lessons and assigned tasks (1929, p. 36). Relating his experiences at the Lincoln School of Columbia University, Mearns suggests various teaching techniques to help students express their own ideas in their own original way. He urges teachers to be patient with their charges, to expect a great deal of chaff with the wheat, but to insist on the best creative effort from students. In his anecdotes of actual classroom experiences, Mearns argues repeatedly

that the free, open, accepting classroom is essential to creative activity. He writes:

One sees why the modern teacher, when he would explain his unique effect upon the personalities before him, insists so much upon "environment"... He means all those influences--...physical organization that permits freedom, administrative attitude toward control, teacher attitude toward creative life, teacher suggestion that provokes creative activity, and information from every available source -- which, acting directly upon individual desire and individual appreciation, stimulate the forces of the creative life and stir them to continuously superior activities (1929, pp. 42-43).

Thus in Mearns' view the task of the teacher is to inspire the student to write in his own way at his own time, and to do so, the teacher must provide a free open integrative learning environment conducive to creative activity.

Mearns' views of education are, of course, quite debatable and although his view of "free" education was several removes from that of a completely free institution like Summerhill (Neill, 1960), any argument against the free school can be applied to this approach. Critics may argue that students need guidance and the teacher has abdicated his role in providing that leadership, that this approach is erroneously based on the "Little Bo Peep" philosophy of education: "Leave them along and they'll come home"; that the approach is ad hoc and spontaneous and that it lacks structure and sequence; finally that it is unrealistic in that it ignores the practical bread-and-butter aspects of education.

On the other side of the ledger, aspects of this approach are quite commendable. It demonstrates a genuine concern for creativity -- a concern notably absent in much of contemporary education. It calls attention to the student as an individual, it rejoices in his individuality, and finally it celebrates a joie de vivre for learning in the

classroom.

The Affective Approach. The word approach in this instance may be a misnomer. The affective approach, if we may call it that, may not be an approach but rather a series of activities related in some way to composition. This approach to composition is quite recent and springs in part from the thought generated by a project funded by the Ford Foundation and conducted by Esalen. Founded in 1961, Esalen is a school located on the Pacific Ocean 45 miles south of Monterey, California. For the past decade it has stimulated much thought regarding "affective" or "confluent" education -- that portion of education dealing with feelings rather than the intellect. During the last ten years Esalen has not only influenced education but also the field of mental health, and it has been a powerful force in spreading throughout the United States the gospel of sensitivity training, T-grouping, and encountering.

The objectives of this approach are two-fold: (1) to help the student become more sensitive to himself and others and (2) by increasing his sensitivity, to enable the writer to adapt more effectively his message to the audience. In this approach the role of the instructor is crucial. Because he must draw the student into self-disclosure, the instructor must draw the student into a close relationship. His role is therefore a difficult one. He walks a tightrope. He must exert leadership but it must be low-keyed and non-directive. By being too direct, he may lose the student's involvement and spontaneity; by failing to exert enough leadership, he may limit the student's opportunity for personal commitment.

A writing workshop is employed. Because writing is intimately

bound up with self-image and self-esteem, it is taught in a non-threatening group situation. The instructor must accordingly establish a classroom climate which will relieve anxiety. To preclude student feelings of rejection, he will de-emphasize or eliminate the evaluative aspects of his course.

The approach consists of numerous activities designed to lead students to talk about their own and one another's feelings. Role-playing sessions in which students improvise a short drama allow the student to interpret a role and allow the audience to analyze the significance of different interpretations. Group fantasy, a form of role-playing, incorporates the fantasy of others and is followed by discussion. It is employed to help students communicate more directly by making them aware of the contrast between what is intended and what is conveyed. Whenever they are necessary, negative comment sessions (during which favorable comments are ruled out) are employed to lead students to increased frankness and to prevent their holding back criticism.

At the present time educationists are displaying great interest in developing affective approaches to various subject areas. In the language arts a single approach to composition has not yet emerged and if anything can be said of this approach, the techniques employed seem to vary with the instructor. However, underlying these techniques are a common rationale, theory, and set of objectives.

Given its recent vintage, it is difficult at this time to evaluate this approach to composition. However, critics to this general approach to education have pointed to the breach in professional ethics in forcing student to make embarrassing public disclosures. They have also

warned of the potential danger of this approach to children with poor self-images. Questions of ethics and psychology aside, this approach to composition would seem to emphasize narration to the almost exclusion of exposition. It may elicit from students writing which is quite egocentric, devoid of any marked concern for the external world or for the reader. Because it ignores objectively defined writing skills, the approach may also lack thrust and sequence, and the program may pursue objectives which though commendable are not truly relevant to the acquisition of writing skills. However, as doubtful as these comments may seem, they are mere conjecture as it is impossible at this time to fairly assess this approach.

Some Basic Issues

These five approaches are based upon (1) differing theories related to the writing act, (2) differing conceptions of the English curriculum, (3) differing rationales for teaching composition, and (4) differing views toward basic methodology. They therefore represent a wide spectrum of thought and when these approaches are contrasted, various issues arise.

Perhaps the most basic issue in the teaching of composition centers on the theories related to the nature of writing. Some authorities contend that composition is a discipline; they argue that it comprises a field of knowledge and that it has its own methodology and language. Moreover, they maintain that there is a best way to teach the discipline. Some following Bruner (1960) may even advocate the use of the spiral curriculum; that is, a curriculum in which certain basic ideas are periodically reiterated and enlarged upon as the learner progresses with his education. Others, however, deny that composition comprises a discipline. They contend that the study of composition consists of a

number of skills that the writer develops in an idiosyncratic manner. They maintain that although the writing of students on a given grade level may show little contrast in syntactic maturity, each student will develop skills in an individual sequence, and, as a consequence, rather than supporting a composition program based upon an external discipline, they maintain that writing programs should be based upon the psychology of the student.

The traditional approach assumes that the student of composition is an external discipline construed as being composed of the study of words, sentences, paragraphs, and compositions. The learner masters each area of study separately in a situation which demands at any one time consideration of a single, isolated problem. Because the study of composition is considered a discipline, the teacher may provide the student with advice and practical suggestions prior to writing and the writing assignment may even be related in some way to the instruction which preceded it. Finally, as a discipline, the study of composition is perceived as having a specific structure, with its basic ideas taught in some logical sequence.

The dramatistic approach, on the other hand, assumes that the study of composition is not an external discipline but rather that it entails the mastery of various communication skills in some individual, idiosyncratic fashion. Moreover, these skills, it is felt, are not mastered in isolation from one another. The mastery of skills is achieved only when the part is related to the whole, and playing with the isolated building blocks -- the word, the sentence, or the paragraph -- is therefore meaningless. Moreover, because it denies that the study of composition entails mastery of isolated skills, the dramatistic approach does not offer a rigid sequence for all students. As a consequence, it does not employ

workbook exercises which, it is felt, present knowledge of rhetorical lore in an a-rhetorical context. Rather, the approach is designed to increase student feedback during the writing act. Maximum student interaction is encouraged so that the student can profit from his errors and sharpen his skill in situations that are meaningful to him.

A related issue concerns the degree of structure required in teaching composition. To elicit anything of value from students, the teacher must stimulate students to creative activity. The question remains, how can this best be accomplished? To what extent does the teacher direct student writing? How much structure should be imposed upon the writing program?

Some authorities contend that the child is naturally creative but that his creativity is stifled as he grows older. Chukofsky (1968), for example, writes that the child between the ages of two and five is a linguistic genius whose use of language often rises to poetry but whose poetic gift wanes as he grows older. These authorities, like Mearns (1929), contend that if the child were not stifled by various educational and social forces, his natural creative impulses would lead him to greater creative activity. Like Holt (1961), Kohl (1967), and the other "New Romantics," they advocate a relatively, unstructured program, with the child producing written work at his own rate, writing upon individual subjects, being driven by his own particular Muse.

Other authorities reject the assumption that creativity will blossom in a classroom environment devoid of teacher intervention. They feel that the teacher must at some point provide thrust and sequence in the learning process. Accepting the learning theories of stimulus-response psychologists, they feel that students' behavior can be "shaped" if the task to be mastered can be analyzed into its respective components and if each

component is mastered in the proper sequence. Although it may seem anti-humanistic, the notion of shaping behavior through the mastery of minute, incremental tasks is accepted among English teachers, as the use of programmed learning materials attests. In fact, one English educationist has even devised a structured, programmatic approach to the writing of poetry. Although this stringent view of structure -- that writing behavior can be shaped -- may be held by some advocates of the traditional approach, it is doubtful that adherents to the other approaches would even traffic with the notion.

A third issue concerns composition and its relation to the other components of the language arts. Should composition be taught as a separate entity or should it be integrated with the other facets of the English program? Hook (1965) describes four competing theories concerning the study of English and the relation of its components. Advocates of the carpe diem theory, which Hook maintains is indefensible, hold that any topic involving the use of language is appropriate to the English class and may be introduced whenever it seems suitable. Those advocating the communication theory view the English program as comprising four skill areas -- speaking, writing, listening, and reading. Those supporting the tripod theory contend that instruction in language, literature, and composition should receive equal emphasis in the English program. And those favoring the unified field theory hold that the components of English should be completely integrated with one another and should reinforce one another. Some authorities argue that within the unified field, the unifying force should be language; others contend that it should be literature.

Composition in the traditional approach is regarded as a distinct

and separate leg of the tripod. In the remaining approaches it is usually regarded as an inextricable component of the unified field. In the affective approach composition is also construed as part of the unified field, though the approach itself with its emphasis on spontaneity has strong overtones of the carpe diem theory.

Perhaps the most important issue related to the teaching of written composition concerns global educational objectives. What are the goals to which a teacher of composition strives? Does the teacher instruct students for one purpose alone -- so that they may write with ease and grace? Does the teacher teach composition with other goals in mind? May the teacher regard the development of writing skills a secondary consideration?

The issue of objectives in the teaching of composition has historically taken other forms. In essence, it is related to the debate concerning rhetoric and its effect upon the individual; in particular, to the Platonian-Sophistic debate concerning the moral or amoral objectives in the teaching of rhetoric. Should rhetoric have a salubrious effect upon the individual in making him more wise and virtuous? Or should it be a morally-neutral instrument to aid the speaker in becoming more persuasive?

Most contemporary approaches stress skill and facility in writing as their principal objective, for example, the first three approaches described earlier. However, other approaches do not consistently place sole or primary emphasis upon the development of writing skills. Like their counterparts in classical rhetoric -- the Greek rhetorics concerned with making students wise and virtuous -- the latter two approaches, the inspirational and the affective, to a greater or lesser degree place

stress upon the student's psychological well-being, an educational objective which appears absent in the more traditional approaches. It is felt that writing (like its analog in reading, bibliotherapy) should aid the student, making him more keenly self-analytic and giving him a more favorable self-image. Wolfe (1958) supports this view. He writes: "Only by describing his problem and citing dramatic moments in which it harrassed him most intensely, can a boy or girl be expected to objectify his experience. Among all his instructors, only the English teacher has the opportunity and equipment to elicit the first step toward a mature self-analysis" (p. 44). He therefore suggests students write about their problems and cites ten categories of student problems (listing these in order of decreasing importance): (1) School problems, (2) personal problems, (3) family problems, (4) boy-girl problems, (5) money, (6) concern about future, (7) recreation problems, (8) problems of appearance, (9) danger from world tensions, and (10) moral issues and ideals.

Those who support mental health as a valid objective of the composition program subscribe to many of the basic assumptions of cognitive field psychologists: (1) The human being is active and morally neutral. (2) He can rationally control his future but to some extent is influenced by his past. (3) The "self" of the individual may avoid threats to its well-being by distorting its perception of reality. (4) To become self-actualizing, the individual must perceive reality clearly and must have a favorable self-image. (5) To perceive reality without distortion, the individual must rid himself of debilitating, psychological self-defense mechanisms. These assumptions have several implications for the classroom teacher. The classroom

atmosphere should be free, democratic, and non-threatening. The instructor should develop a warm, open, and trusting relationship with his class. And he should foster similar relationships among his students.

Emphasis upon the mental health aspects of the composition program is a matter of degree. In the traditional and dramatic approaches mental health is a consideration most likely to be treated incidentally, dependent however upon such factors as the educational philosophy of the instructor and his relationship with the class. In the inspirational approach, with its emphasis upon creativity and respect for individuality, the mental health aspect becomes somewhat more prominent. In the affective approach mental health as an educational objective is regarded as important as the development of writing skills.

Also related to the matter of educational objectives is the type of writing to be emphasized. A dichotomy is frequently drawn between so-called creative writing and exposition. (The use of the term creative is unfortunate since it implies that certain modes of expression are not creative.) Creative writing is personal rather than public and frequently refers to the writing of such genres as short stories, poems, and personal essays. Depicted in creative writing are things intrareferential; that is, things which belong to the imaginary world the writer creates in his work. Exposition, on the other hand, is public rather than private, it is more labored, less spontaneous than creative writing, and unlike creative writing, it is referential; that is, it describes the real world. This issue like the preceding one concerns objectives in the composition program. Should it provide a

range of writing situations so that the total writing process receives attention in the curriculum? If not, what kinds of writing activities should receive priority?

In the traditional and dramatistic approaches students are exposed to the various canons of discourse and are assigned papers which call for a balance of description, narration, argumentation, and exposition. Although in the traditional approach "non-creative" prose is emphasized, in the dramatistic approach students are encouraged to write fiction and such poetic forms as haiku and cinquain. Emphasized in the naturalistic approach is a variety of prose forms, although exposition is not stressed as heavily as it is in the traditional approach. Macrorie, advocating the naturalistic approach, contends (1) that college students do not need exposition to survive in college, (2) that there are many new forms of prose, and (3) that the writing of students should not be restricted to certain prose forms which are becoming increasingly moribund. In the affective approach creative writing is taught almost exclusively.

The next issues concern methodology, in particular that phase of the creative process which precedes actual writing. Teachers of composition frequently disagree concerning (1) the nature of the learning activities prior to actual writing and (2) the relative importance of establishing a warm, affective classroom climate in order to stimulate writing. What activities should precede student writing? How best may the teacher stimulate student thinking? How crucial to the writing process is the establishment of an open, accepting classroom atmosphere?

Hook (1965), like many authorities in English education, recommends prevision, the practice of helping students with their compositions before they begin writing them. Through individual student conferences

the teacher can help students generate ideas and clarify their thinking. He can ensure that students will focus upon their thesis, that they will discard irrelevant ideas, that they will logically organize their ideas, and that they will have a clear concept of audience, topic, and purpose. Through prevision, the teacher can make certain that students are ready to write a particular kind of paper, he can anticipate many of their problems, and he can aid in supervising their writing. Thus prevision entails helping the student select his topic and thesis, motivating him, and helping him to generate ideas and to surmount obstacles.

No one would argue that a teacher should not interact with the student prior to writing. However, some would argue the merits of different techniques related to prevision. Young, Becker, and Pike (1970), for example, would help clarify students' thinking by having them consider the subject in terms of its contrastive features, range of variation, and distribution in a larger context; that is, its individual properties, its possible forms, and its position in a larger framework. Flowers (1968) suggests forty functional concepts like point of view, division, enumeration to serve as guidelines in solving compositional problems. It can be debated whether such formal systems of invention are of genuine value to the writer in stimulating and clarifying thought. Although such formal devices may be employed in the traditional approach, it is doubtful that they would be incorporated in the remaining approaches.

A final area of disagreement concerns the importance of an open democratic, integrative classroom atmosphere. Anderson (1939) theorized a dominative-integrative continuum reflecting the quality of teacher-student interactions within the classroom. Dominative behavior he

associated with aggressiveness, disapproval, and rejection; integrative behavior, with social harmony, approval, and acceptance. Research has demonstrated (1) that students seem to imitate the dominative or integrative behavior of the teacher and (2) that students prefer an integrative classroom to a dominative one. However, the issue is not whether an integrative classroom is desired but whether its establishment should be a primary or incidental task of the teacher of composition.

Torrance (1962), who distinguishes between learning by authority and learning creatively, argues that an open classroom environment is essential for any type of creative activity including composition. He feels that students should be permitted to experience "divine discontent," to sense an incompleteness or to feel the tension aroused by a problem. To do so, students must be given freedom to direct their own learning within the classroom. They must be allowed to attempt difficult tasks, to give themselves completely to those tasks, and most importantly, to be individuals.

Although some authorities like Torrance or Mearns would argue that establishing a particular classroom climate is crucial to the study of composition, others would maintain that although it may be desirable, it is not essential. Thus although establishing an open, integrative classroom would be a major consideration in the inspirational and affective approaches, it would probably receive less attention from most advocates of the traditional approach.

The issues we have discussed are by no means inclusive. Related to the teaching of composition they represent opposing views concerning philosophy, objectives, and methodology. In the teaching of composition many issues abound and those discussed are merely representative. They

hardly exhaust the field.

Related Issues and Research

Although not necessarily basic to the teaching of composition, the following issues have occupied the time and attention of educational researchers for decades. Included are questions related to the transfer value of grammar, the effect of practice, and the evaluation of student writing.

Transfer value of grammar. In the field of English education the single issue receiving the most attention may well be the transfer value of the knowledge of grammar to various composition skills. In effect, what is the value of teaching grammar to develop composition skills? The issue, as Meckel (1963) points out, is rather complex because it involves several sets of variables: (1) the transfer value to composition of the particular achievement -- that is, the ability to parse, define grammatical terms, or to recognize sentence faults; (2) the transfer value of knowledge of a particular type of grammar -- traditional, structural, or transformational; (3) the specific skills to be developed through the transfer -- that is, skills which may entail organization, usage, capitalization, sentence structure or the like.

It is evident from research that the knowledge of grammatical terms and the ability to parse have little transfer value in improving a student's writing skills. In an early study Hoyt (1906) tested 200 ninth grade students in grammar, composition, and ability to explicate a poem. He correlated scores on a test in grammar with scores in a composition test as well as one on literary interpretation. He found that the relation between grammar and composition and between grammar and literary

interpretation approximates the relationship between two totally diverse subject areas such as grammar and geography. Boraas (1913) in another early experiment found a lower correlation between knowledge of grammar and ability in composition than between knowledge of grammar and knowledge of history or arithmetic. Asker (1923) correlated two sets of test scores with the grades of 295 freshmen at the University of Washington. Administering two tests, one to measure ability to identify grammatical elements and a second to measure ability in recognizing sentence faults, he reported these low non-significant correlation coefficients: .23, between the ability to identify grammatical elements and the ability to judge the correctness of a sentence; .37, between ability to identify grammatical elements and grades in freshman composition.

The ability to diagram also lacks transfer value in improving particular writing skills, especially those related to usage and sentence structure. Barghahn (Greene, 1947) found no evidence that diagramming contributed to the more rapid acquisition of correct English usage. Steward (1941), conducting a thorough study involving one thousand students in 22 randomly-selected schools, compared the test results of experimental classes taught language skills through diagramming with control classes who were taught the same skills but who wrote original sentences and revised their faculty ones. Steward concluded that diagramming was shown in no way to be superior in instructional value to the direct use of composition exercises.

The preceding studies share several characteristics. They employ tests of an objective nature, their criterion of success is the elimination of grammatical errors, and they incorporate the techniques

and terminology of traditional or structural grammar. To date, relatively few research studies have dealt with the transfer value of transformational grammar to composition skills. In one such study Bateman and Zidonis (1966) compared the writing performance of students taught various transformational concepts with that of students taught no grammar. They concluded that the study of transformational grammar enables students to increase the grammatical complexity of the sentences they write and to reduce the occurrence of grammatical errors. Unfortunately the study failed to reveal how the grammar was taught or what kinds of writing were demanded. Moreover, because the research design and methodology have been challenged, its findings can be questioned.

In general, what has been shown in an imposing body of research is that the ability to parse or diagram and the knowledge of grammatical concepts and nomenclature do not lead to grammatical correctness. And because the study of grammar involves analysis -- the dissection of a given sentence rather than the creation of original ones -- it seems to contribute little in developing the student's facility in the active use of language. In their summary of research, Braddock, Lloyd-Jones, and Schoer (1963) write:

In view of the widespread agreement of research studies based upon many types of students and teachers, the conclusion can be stated in strong and unqualified terms: the teaching of formal grammar has a negligible or, because it usually displaces some instruction and practice in actual composition, even a harmful effect on the improvement of writing (pp. 37-38).

Although many research studies demonstrate the low transfer value of grammar in developing composition skills, Meckel (1963) places such research in proper perspective, arguing that a great deal of it

is based on faulty assumptions. He contends that the transfer of training may be limited because students in many studies never really acquired the knowledge which might be transferred. Secondly, because many of the studies of transfer did not extend beyond a semester in duration, it is possible, suggests Meckel, that the time span was too short "to permit development of the degree of conceptualizing necessary for transfer to take place" (p. 981). Meckel concludes: "There is not conclusive research evidence that grammar has no transfer value in developing composition skills" (p. 981).

Although it is difficult to challenge Meckel's contention, an imposing body of research does support the view that (1) the knowledge of traditional or structural grammar has little transfer value in either eliminating grammatical errors or in developing syntactic fluency, and (2) the little transfer value there is, does not warrant that instruction of formal grammar be continued.

The effect of practice. To what extent does frequency of writing affect students' skills in composition? Many teachers of composition believe that the development of writing skills is closely associated with the amount of time students practice in writing. Although conventional wisdom would tend to support this view, research studies have been hardly unanimous in supporting the positive relationship between practice and writing.

Dressel, Schmid, and Kinkaid (1952) surveying 2400 university freshmen compared the improvement in writing made by those students doing the most writing in all freshman courses with those doing the least. They concluded that practice will not improve composition skills unless attention is directed toward the quality of students' writing.

Tovatt summarizing research on the effect of practice also showed that writing practice alone does not improve writing (196-).

Burton and Arnold (1963) investigated the effects of frequency in writing and intensity of evaluation. Contrasting the improvement in writing of eight groups of tenth graders, Burton and Arnold employed four distinct treatments which varied in the amount of practice and in the stringency of grading. Employing STEP Essay and Writing Tests on a pre- and post-test basis, they found no significant differences associated either with the frequency of grading or with the intensity of evaluation. In summary, it would seem that practice alone does not automatically lead to skill in composition.

Evaluating student writing. Various issues arise in evaluating written composition. The first issue concerns the degree of emphasis upon evaluation. The second concerns methodology; specifically, determining the relative importance of the various facets of writing. The final issue concerns the validity of essay tests to measure writing ability.

An issue each teacher of composition faces concerns the degree of emphasis to be placed on evaluation in the writing program. How much emphasis on evaluation? Should he evaluate each composition of every student? Does he have an ethical obligation to grade each composition? School administrators frequently inform beginning English teachers of their responsibility in grading papers. Concerned with the accuracy of teachers' final course grades, they may urge teachers to register as many grades as possible and to evaluate student writing as frequently as possible.

The advice of some school officials notwithstanding, many teachers

of composition would contend that undue emphasis on grading may have a detrimental effect on the writing program. They offer several reasons. (1) If there is undue emphasis upon evaluation, composition, as Squire and Appleby (1964) point out, may largely be taught after the fact -- after the composition has been written. (2) If evaluation is constantly stressed, the student's anxiety will tend to increase and as Moffett (1968) has stated, the student who is afraid to make errors is a retarded learner. (3) Conversely, if evaluation is de-emphasized, the student may be permitted to make errors, to gain immediate feedback, and to attend to his errors while he is writing--when the learning is most meaningful. (4) When evaluation is not stressed, the student does not need to write exclusively for the teacher. He both writes for a larger audience -- the class -- and shares responsibility of being part of a constructively critical audience. (5) Undue emphasis on evaluation may detract from the teacher's performance in the classroom. Dusel (1955) ascertained that a total of approximately 28.5 hours are required to grade 150 papers. Evaluating compositions is an extremely time-consuming task and should a teacher spend an inordinate amount of time in grading, it is entirely possible that the quality of his instruction may be adversely affected.

A major problem in evaluation concerns methodology. In effect, how does a teacher grade? In evaluating student papers what aspects of writing should a teacher emphasize? What constitutes a good or an ineffective paper? Diederich, French, and Carlton (1961) made a factor analytic study involving 53 readers in six different professional fields. Included were college teachers, social scientists, natural scientists, writers and editors, lawyers, and business executives. No standards or

criteria for judging the papers were suggested to the readers. They were told to rate papers on the basis of intuition or normal preferences. Identified by a blind classification of readers' comments were five "schools of thought" which emphasized the following: (1) ideas: relevance, clarity, quality, development, persuasiveness; (2) form: organization and analysis; (3) flavor: style, interest, sincerity; (4) mechanics: specific errors in grammar and punctuation; and (5) wording: the choice and arrangement of words. A remarkable diversity in grading practices was revealed in this study. It was also found that graders from different professions did follow certain "schools of thought."

The preceding study, though interesting, does not indicate which aspects of composition should be emphasized in grading. There are no easy solutions to the problem and the best one can do is recommend a balanced perspective in evaluation. To help teachers achieve and maintain such a perspective, the NCTE Committee on High School-College Articulation (1961a) has suggested the following guidelines. The criteria for evaluating composition are provided under three headings -- content, structure, and diction.

Content -- Is the idea worth writing about? Does the student know what he's writing about?

Structure -- Is there a clear statement of thesis? Does the theme follow an appropriate logical pattern? Is there adequate evidence to support the thesis? Is there adequate transition within and between paragraphs? Is the ending adequate? Are the main points emphasized and the minor points subordinated by proper sentence and paragraph structure?

Diction -- Is the level of language appropriate to the subject, the audience, and the writer? Is the wording exact and free from cliches, jargon, and deadwood? Is there proper balance between denotation and connotation? Is the wording concrete? (pp. 406, 410)

The final issue concerns the validity of compositions as test instruments. Questions of validity and reliability inevitably arise in using essay tests to measure ability in writing. Validity in statistics refers to the quality of measuring in fact what one wishes to measure. Reliability, on the other hand, refers to the dependability associated with finding similar results after repeated trials. These qualities, needless to say, are essential when one is concerned with the evaluation of students' work, the placement of students on various academic tracks, the admission of students to college, or research to measure the relative effectiveness of various teaching methods.

A number of attempts have been made to develop composition scales in order to eliminate variation of grades assigned to a paper by different graders. Most of these composition scales have taken the form of checklists. A variation of the grading scale is found in The End-of-Year Examinations published by the Commission on English (1965). Presented are essay questions followed in each case by five representative essays of differing quality. These essays serve to guide the teacher in grading the essays of his own students. Munroe (1923) and Greene (1950) have criticized the reliability of the earlier checklists, and it is likely, given the wide range of quality found in most student writing, that the latter approach also has severe limitations in respect to validity and reliability.

The variation of grades assigned by different readers constitutes the major problem in using essay tests to measure writing skill. Great variation will occur when graders do not discuss criteria before marking papers. Diederich (1957) pointed out that when ten graders read a set of

twenty papers without discussing standards, the chances are high that papers of average quality will receive every grade from A to F and no paper will receive a range of less than three points out of a possible five. If two teachers, who are members of a stable composition staff but who lack special training in composition, grade anonymous papers independently, the average correlation of grades will usually approximate $+0.55$ -- that is, their grades will coincide only half of the time. If two outstanding teachers operate under strict rules of grading, they may raise the correlation to approximately $+0.70$.

Diederich, French, and Carlston (1961) in the research cited earlier revealed differences of opinion in uncontrolled grading within the academic community. Involving 53 readers from six different professions, they found that when these readers attempted to classify papers into nine categories of "general merit," 94 per cent of the papers received either seven, eight, or nine possible grades; no paper received less than five different grades; and that the median correlation between grades was only $+0.31$.

From the research on the evaluation of written composition, several conclusions must be drawn: (1) When an essay test is used to measure writing ability, one must inevitably be concerned with questions of validity and reliability. (2) When used especially for placement purposes an essay test should be employed with great caution. (3) If such an instrument must be employed, graders must receive careful supervision and must operate under strict rules of grading.

Conclusion

Various theories relating to composition are reflected in both the

types of freshman composition courses and in the methodology of teaching the subject. Most approaches to composition are related in greater or lesser degree to one of the five representative approaches described. Underlying these approaches are differing assumptions concerning the nature of the writing act, educational objectives, and techniques employed in teaching composition. Specific issues arising from these approaches also include questions concerning (1) the integration of the language arts, (2) the need for structure in stimulating creativity, (3) the type of writing to be emphasized, (4) the nature of pre-writing activities and (5) the need for an open, integrative classroom environment. Related issues concerned the transfer value of grammar, the effect of practice, and the problems of validity and reliability in evaluating student compositions.

CHAPTER 7

COMPOSITION AND THE ENGLISH CURRICULUM

Our discussion of composition to this point has taken for granted the reality which underlies the teaching act. It is of course gratuitous to say a teacher instructs students in a classroom under a special set of modalities. However, in discussing rhetoric and pedagogy we have yet to focus upon the teacher and upon the curriculum, which to a large measure influences his professional behavior. We will consider these in the present chapter. Because of their influence upon contemporary practices, we will also discuss past trends in the teaching of composition. Finally, it should be noted, because composition is generally integrated into the language arts, we will treat the English curriculum in its totality, rather than discuss the isolated composition component.

Trends

In the development of the American public school curriculum the study of composition has had a complex and convoluted history. However, this history is worth studying, for like the history of rhetoric, it sheds light upon contemporary practice. Santayana's old saw about learning from the past seems applicable even to composition study, and the brief historical survey which follows seems justified.

During the earliest days of American education youngsters (at least those who learned their letters) were taught at Dame schools, neighborhood schools whose poorly-trained instructors had but a bare acquaintance with most areas of knowledge. During the latter half of the seventeenth century the Latin grammar schools served as the Colonial equivalent of contemporary high schools. Training students for the ministry, these schools attempted to provide a classical education and thus concentrated almost exclusively upon Latin and Greek.

During this period American education was profoundly influenced by two separate and distinct forces. (1) Interest in the vernacular grew because English translations of the Bible had become increasingly available. (2) Interest in vocational education heightened because the growing mercantile society of the Colonies demanded a skilled citizenry. These two forces led to the development of the academies. The academies like many other innovations sprang from the inventive mind of Benjamin Franklin. In his "Proposal Relating to Education of Youth in Philadelphia," Franklin advocated a full English program at the secondary level, including the teaching of English grammar and English composition. Following the lead of Franklin's academy, which he founded in 1751, many private schools in the middle

colonies also began teaching English. However, it was more than two decades later when the more staid New England schools began to act upon some of Franklin's proposals.

Composition as a subject was relatively slow in being accepted. It was first specified in the course descriptions of private schools after the Revolution. It also appeared in the course descriptions of English classical schools, the first of which appeared in Boston in 1821. A publicly-supported school for non-college-preparatory students, the Boston "English High School" offered studies in composition in all three grade levels.

During the latter part of the eighteenth century, certain forces led to the increased emphasis of composition on the secondary school level. One factor was the increasing influence of the colleges upon the high school curriculum (Hays, 1936). After the Civil War colleges began using entrance requirements to exert pressure on high schools. Prior to the Civil War colleges had required the following subjects for admission: Latin, Greek, arithmetic, geography, English grammar, algebra, geometry, and ancient history. Gradually new subjects were added, and in 1870 Princeton established the precedent of listing English composition as an entrance requirement.

Another factor which contributed to the new emphasis on

composition was the change in curriculum wrought by the Kalamazoo case of 1872. The judicial decision rendered in this case led to the development of free public secondary schools. The decision affected the high school curriculum profoundly. It led to spectacular increases in school enrollment and it opened up the high schools to working-class, non-college-bound youth. Because of the high increase in student enrollment and because of the varied ethnic backgrounds of many of these students, it was necessary to incorporate the study of English and composition into the high school program.

Concerted professional study of the teaching of composition began early in the twentieth century and that, largely under the auspices of the National Council of Teachers of English (NCTE). As we have indicated earlier, during the last decades of the nineteenth century college entrance examinations, by design or not, had increasingly dictated the form and content of the secondary school English curriculum. Because the English curriculum had become inappropriate for the large majority of non-college-bound students, a reaction began against the domination by colleges of the high school curriculum. This reaction led in part to the establishment of the NCTE in 1911.

Concern over the high school English curriculum also led

to the creation of the National Joint Committee on English which represented both the NCTE and the National Education Association. The Committee, chaired by James F. Hosis, one of the founders of the NCTE, attempted to determine the effects of college entrance requirements upon the English curriculum and to recommend appropriate changes. In discharging its duties, the Joint Committee published the Hosis Report (1917), an extensive evaluation of the English program. In its report the Committee asserted that the college-preparatory function of the high school was a minor one. Commenting upon the teaching of composition, the Committee advocated a curriculum which would provide experiences in communication relevant to the lives of students. Criticizing the formal grammatical approach to teaching composition, the Committee recommended that the English course should serve to develop students' writing skills functionally -- that is, by relating these skills to the composition activities which require their use. Writing in situations which are both meaningful and utilitarian, students should develop proficiency in such socially useful tasks as the writing of letters or the outlining of lectures.

As the system of universal education developed in the United States, the NCTE continued to champion a practical utilitarian curriculum. It advocated broadening the curriculum

to meet the needs of all students and was instrumental in developing and promulgating a pragmatic conception of the English program. To this end, the NCTE continued to view composition in terms of the practical life-like situations where it might be employed.

In 1929 the NCTE established the Curriculum Commission to develop a model English program of studies, thereby providing a pattern which schools could emulate in developing their own curricula. Chaired by W. Wilbur Hatfield, the Commission published An Experience Curriculum in English (1935), a document which strongly reflected the influence of the Hosis Report as well as the philosophy of John Dewey. Continuing the Hosis Report emphasis on social utility, the experience curriculum consisted of several major divisions, with each division further divided into "experience strands." The latter were series of related activities which gradually increased in scope and difficulty and which ran vertically through the elementary and/or secondary school level. In the area of composition the experience curriculum separated experience strands related to "creative expression" from those related to "communication." Comprising functional language experiences, communication "strands" included such pragmatic activities as writing directions, announcements, and reports; communicating personal experiences; writing

social and business letters; and summarizing data from oral or written reports. The experience curriculum also emphasized the need for teaching language skill in mechanics, sentence structure, diction, and paragraph construction but held that these should be taught in a functional way.

The conception of composition held by the NCTE did not change appreciably during the 25 year period following the Experience Curriculum. In the 1950's the NCTE published three major volumes on the English curriculum (1952, 1954, 1956). Although incorporating contemporary linguistic insights, the new NCTE series reflected an educational philosophy which differed little from that expressed in the Hatfield report. The series emphasized (1) integration of the language arts, (2) individualization of instruction, and (3) the need to relate composition to the interests and capacities of growing youngsters. Unlike the Experience Curriculum, the new series, because it emphasized individualized instruction, did not specify assignments for particular elementary and secondary school levels. Rather, the three volumes presented a general discussion of the principles of curriculum development.

During the 1950's the criterion of social utility in determining curriculum was increasingly attacked. The result of such criticism was a shift in national educational goals,

one which had no small effect upon the teaching of English. Because of national competition with the Soviet Union and because of dissatisfaction with the alleged intellectual shallowness of "progressive" education, emphasis in American education was being placed upon "the pursuit of excellence." In line with the national interest, rigorous academic college-preparatory work, especially in the sciences, was being stressed. Following the lead of their brethren in the sciences, a contingent of 28 English professors, representing the American Studies Association, the Modern Language Association, and the NCTE, in 1958 wrote "Basic Issues in the Teaching of English" (MLA, 1959). Reassessing the purposes of English instruction, this document advocated a thorough re-examination of the whole problem of the teaching of English, from the elementary grades through graduate school, and, moreover, identified 35 "basic issues," crucial to the teaching of English. Issues related to composition included such questions as how writing should be taught, what knowledge of English structure is necessary for improving writing skills, and could national standards for student writing be established.

The launching of Sputnik marked the beginning of a decade when American education became more academic, more highly organized, and more rigorously structured. The demand

for determining structure in English, together with the view that English as a subject area was being neglected, led to two developments: (1) In 1959 the College Entrance Examination Board requested the Commission on English to develop a three-to-five-year program to seek solutions to the problems in English; (2) the NCTE published The National Interest and the Teaching of English (1961). This publication pointed out the neglect of English as a school subject and pointed to the need for better trained teachers, better working conditions, and the need for basic research in English. As a result of these developments, the Office of Education in 1962 established "Project English" to sponsor research and to establish centers to develop new curricula in English.

During the 1960's English was conceived as having a tripartite structure comprising literature, composition, and language. Besides reflecting the "tripod" view of English, the curricula developed during the decade were strongly influenced by the work of Jerome Bruner (1960). Advocating a "spiral curriculum," Bruner argued that education in a discipline should allow the student to function within that discipline much as the professional. A discipline consists of basic ideas, aspects of which can be taught in some intellectually honest form to any student at any stage of development. The curriculum should therefore stress the

teaching of those basic ideas. Within the spiral curriculum basic ideas should be presented in succeeding years, and these should be elaborated and enlarged upon with each succeeding presentation.

During this decade the composition program inevitably became more highly structured. Study project curricula tended to emphasize the so-called rhetorical characteristics of writing. Expository and argumentative prose received greater emphasis. Stressed also were the modes of discourse, the structure of the paragraph, the organization of the discourse, literary analysis in its relation to composition, theme evaluation, and revision.

In 1966 the Anglo American Seminar on the Teaching of English convened, and through its influence changed the direction of English education in the United States. The first large-scale international meeting on a basic subject, the Dartmouth Conference, as it was commonly called, brought together some fifty educators from England, the United States, and Canada. All specialists in various branches of English, these conferees sought to learn from their international colleagues. The exchange of views was quite revealing, for it appeared that the Americans and British had both reassessed and departed from their traditional views toward education. As Muller (1967) noted, it appeared that

the Americans and the British had passed one another in Mid-Atlantic. The Americans were upholding the traditional British ideal of intellectual discipline, the British were clamoring for the individual freedom that Americans had always prized in theory (p. 13).

Although the conference generated much lively debate between the British and American conferees, most American participants, from published accounts, were generally impressed by three aspects of the British student-centered curriculum: (1) the emphasis on creative or personal writing; (2) the use of drama to stimulate writing, and (3) the concern for developing students' oracy, their ability to talk freely and effectively. In the United States, the new directions of English education resulting from this conference are not yet fully clear, although its impact upon the teaching of English has already been felt.

Training of English Teachers

Concerned with the inadequate training of many English teachers, the NCTE published The National Interest and the Teaching of English (1961). In this publication the Council deplored the low level of training among English teachers and pointed to the need for the profession to upgrade itself. Summarizing data from several studies, the NCTE report revealed that 25 per cent of all American elementary teachers were not college graduates. Moreover, it revealed

that more than 60 per cent of teacher preparatory institutions did not require their elementary school trainees to complete course work in grammar and usage and that more than 80 per cent of these institutions did not require course work in composition beyond the freshman level. The report also indicated that only 40 to 60 per cent of high school English teachers completed college majors in the subject. Moreover, of the colleges preparing secondary school English teachers only 41 per cent required course work in advanced composition, and only one-fourth of the colleges required a course in English grammar.

Several years later, the NCTE published The National Interest and the Continuing Education of Teachers of English (1964) which established the importance of English in the school curriculum. Citing reports of the U.S. Office of Education, the NCTE reported that 24 per cent of all instructional time in grades K-12 is dedicated to some form of instruction in English and that in the elementary grades the percentage rises to as much as 40 to 50 per cent. However, despite the importance of English as a classroom subject, teachers remained woefully undertrained in this subject area. Almost half of all secondary teachers (49.5 per cent) who conduct English classes lacked majors in the subject. And although the study of English is especially important in the elementary school, the average elementary teacher in the survey cited devoted less than eight per cent of his college

work in English. Furthermore, fewer than twenty per cent of all elementary teachers completed a college major in English.

During the following year the Commission on English in Freedom and Discipline in English (1965) outlined a teacher preparation program for secondary teachers. Although the program was ostensibly designed for teachers of college-preparatory students, it was hoped that this teacher training program would also influence "all tracks and all levels." In terms of the subject matter required, the program called for the following: (1) formal study of the history and structure of the English language, (2) study in rhetoric and composition beyond the level of the freshman course, (3) work in critical theory and practice with attention to bibliography and library resources, (4) at least one course in speech and the oral interpretation of literature, (5) two semester courses in American literature, (6) four semester courses in English literature of which one should be an in-depth study of a single writer (preferably Shakespeare). The report also recommended (1) one course in the psychology of learning, (2) one course in the methodology of the subject, (3) one course in the history of American theory and institutions, and (4) one semester of full-time practice teaching under close and competent supervision. The report, which advocated a rather rigorous subject-oriented training for teachers, caused

consternation among some English educators who felt that it was unrealistic and had ignored the social revolution that was presently occurring in the United States (Douglas, 1967).

Two years after Freedom and Discipline the English Teacher Preparation Study (a cooperative project by the NCTE, Modern Language Association (MLA), and the National Association of State Directors of Teacher Education and Certification) culminated in "Guidelines for the Preparation of Teachers of English" (1967). The product of numerous meetings and conferences, the "Guidelines", although refraining from presenting specific course requirements, offers these six recommendations:

1. The teacher of English at any level should have personal qualities which will contribute to his success as a classroom teacher and should have a broad background in the liberal arts and sciences (p. 531). The guideline does not specify the number of hours that the student should take in the humanities, the social sciences, or the natural and biological sciences. However, it urges departments to re-examine course requirements so that the student may elect freely those courses which would make him a cultivated human being.
2. The program in English for the elementary school teacher should provide a balanced study of language, literature, and composition above the level of freshman English. In addition

the program should require supervised teaching and English or language arts methods, including the teaching of reading, and it should provide for a fifth year of study (p. 531). For the teacher of secondary school English the program should provide a balanced major, supervised teaching and English methods, including the teaching of reading at the secondary level and it should provide a fifth year of study, largely graduate courses in English or in English Education. . . The teacher of English at any level should consider growth in his profession as a continuing process (p. 531). The guideline recommends balance in his program -- course work not only in literature but advanced work in language and composition as well. The guideline also calls for a flexible fifth year program which may be completed prior to teaching, during summers, or through accredited extension courses, the latter to be completed within the first five years of teaching. The final statement of the guideline reasserts that education is a continuous process.

3. The teacher of English at any level should have an understanding and appreciation of a wide body of literature (p. 531). Courses in literature should (1) stimulate the teacher's literary appreciation, (2) extend his general knowledge of literature, (3) help him analyze literary works, (4) familiarize him with a body of literature appropriate for his students and (5) help him develop and improve his techniques and strategies

for teaching literature.

4. The teacher of English at any level should have skill in listening, speaking, reading, and writing, and an understanding of the nature of language and of rhetoric (p. 531). The guideline emphasizes the teacher's personal skills -- that the teacher should master creative and expository expression in both speech and writing. The guideline also calls for a "descriptive and historical knowledge of English" (p. 535) and a "functional understanding of the nature and substance of rhetoric" (p. 535).

5. The teacher of English at any level should have an understanding of the relationship of child and adolescent development to the teaching of English (p. 531). The teacher should be aware of research on child and adolescent development and determine its implications for curriculum development in English. The teacher should also study research on the language development of children and adolescents and its consequences on the English curriculum.

6. The teacher of English at any level should have studied methods of teaching English and have had supervised teaching (p. 531). The prospective teacher should employ a wide range of teaching techniques, analyze units of instruction, prepare lessons, and evaluate courses of study. The teacher should also create, find, evaluate, and use significant instructional

materials from various media. The teacher of English should also have supervised student teaching under supervisors who had recently taught English at that level and who are knowledgeable concerning recent developments in English education.

The six ETPS guidelines are quite general and designed only for the generalist -- the elementary or secondary classroom teacher. As such, they ignore the particular training of such specialists as the teacher of second language students or of the culturally-deprived.

Teachers' Views on Composition

In recent years the most rigorous examination of the teaching of English has been the study reported by Squire and Appleby (1968). The National Study of High School Programs, supported by the Cooperative Research Program of the United States Office of Education, was based upon individual studies of English curricula in 158 American high schools located in 45 states.

The most discouraging aspect of the study, according to the writers, was the lack of instruction in composition. It was found through classroom observation that teachers spent only 15.7 per cent of class time emphasizing composition. Furthermore, the major portion of this instruction time was employed in teaching composition after the fact -- after the paper had been completed. The usual procedure followed by

teachers consisted of initiating the assignment, correcting, and returning papers -- and in a few instances asking students to revise them.

The majority of teachers in this study felt that the teaching of composition entailed two main tasks: correcting papers and supervising student theme revisions. However, although most teachers expressed such sentiments, a sampling of 1000 papers revealed that one third of the students had not revised their papers in any way and that another one third had corrected only the grossest errors of spelling and usage. Only in twelve per cent of the high schools surveyed did students revise their papers in response to teacher correction.

In reply to interview questions concerning the emphasis on the teaching of composition, most teachers indicated that they did not have enough time to correct more papers than were currently being produced. According to individual questionnaires, teachers spent an average of nine to twelve hours a week reading and correcting papers. In the schools surveyed students submitted a theme a week, with able senior students tending to write more frequently than tenth graders. Because the average English teacher in this study met approximately 130 students daily, well below the national average of 150, it would be inappropriate to assert that English teachers are not meeting their responsibility of teaching composition. As Squire and

Appleby point out, they simply cannot.

One method of reducing the onus of correcting papers is to employ lay readers, a practice which was followed in twenty per cent of the schools surveyed. Teachers were generally ambivalent toward lay reader programs. Ten per cent felt that lay readers were detrimental, eight per cent that they were absolutely essential, and the majority, that they were of minor importance. Most English teachers did not regard the lay reader program "with great urgency," stating that funds could be spent more wisely in reducing class loads.

Another serious indictment of the teaching of composition was that it lacked focus on the sequence of teaching. As a result, the writing experience of students in most programs suffered either redundancy or fragmentation and students tended to regard composition as a series of disconnected activities. The writers therefore emphasize the need for clear agreement among English teachers concerning which concepts of rhetoric and composition should be taught on which grade levels.

The lack of focus was also evident in high school composition textbooks and workbooks. Reiterating the earlier observations of Evans and Lynch (1963), the study revealed that the majority of textbooks employed by these English teachers concentrated on matters of grammar and usage with little differentiation or

articulation from year to year. It is understandable then that only 28 per cent of the teachers interviewed indicated that they regularly used language-composition textbooks, that only ten per cent employed workbooks on a regular basis, and that approximately seventy per cent indicated that they never or infrequently used these instructional materials.

The English Projects

During the 1960's many dramatic changes in the teaching of English were initiated, in part by the various English curriculum projects sponsored by the United States Office of Education. In 1958 Congress through the National Defense Education Act provided federal funds for improvement in instruction in science, mathematics, and foreign languages. Because English had been excluded from NDEA, the NCTE in response to this situation initiated a lobbying campaign for federal funds. In 1961 this campaign met with success as Congress authorized funds which would be administered through the Cooperative Research Branch of the Office of Education. In 1962 six curriculum study centers were established. These were located at Carnegie-Mellon (formerly Carnegie Institute of Technology), Hunter College, the University of Minnesota, the University of Nebraska, Northwestern University, and the University of Oregon. In 1963 six additional centers were developed: those at Florida State University, the University of Georgia, the University of Illinois, Indiana University, Teachers

College at Columbia University, and the University of Wisconsin.

The work of these curriculum study centers was strongly influenced by the views presented in the "Basic Issues" report in 1958. Common to most curriculum projects was a concern for Basic Issue, Number 1 -- to determine what English as a school subject was. Allied also with determining a sharper definition of English was the commitment for finding defensible philosophic rationales for shaping and ordering the English curriculum.

A second powerful influence upon the curriculum study projects was the writings of Jerome Bruner, especially the Process of Education (1960). As noted earlier, Bruner held (1) that curriculum planning entails the search for the underlying structure of a discipline, (2) that the basic ideas of the discipline should be taught in progressively complex forms, and (3) that the natural intellectual maturation of the student can be hastened through a favorable educational environment. These Brunerian concepts led curriculum study project staffs to seek new structures and sequences in English as well as to reflect in their curricular materials the findings of recent research in learning theory.

The staffs of the curriculum study projects produced a wide variety of curricular materials. These range from units

on transformational grammar at Oregon to a complete secondary-school writing program at Northwestern to Hunter College's Gateway English materials for culturally-deprived youngsters. As it is virtually impossible to describe in this chapter the materials developed by all project staffs, we will limit our descriptions to the work produced at four centers: Carnegie-Mellon, Nebraska, Northwestern, and Oregon.

In 1967 the Carnegie-Mellon curriculum center, under the direction of Edwin Steinberg and Robert Slack, was reported to be the first curriculum center to complete its work. Initially the Carnegie center had directed its attention solely to the able college-preparatory student in grades ten through twelve. Later, however, the curriculum developed by the Carnegie center was modified to make it suitable for the average as well as the superior student (Steinberg et al., 1966). The Carnegie project staff viewed English as a subject encompassing three areas -- literature, composition, and language. They saw these areas as being interrelated but apportioned the following percentage of class time to each area: 56 per cent of class time to literature; 26 per cent to composition; and 18 per cent to language.

The program in composition (which strikes one as a sort of appendage to the literature program) has been described as sequential and cumulative. In the tenth grade the student works

on matters of invention -- the discovery, isolation, and definition of his message. In the eleventh grade the student concentrates on communicating his ideas in effective and appropriate language. The student considers such matters as diction, denotation and connotation, and the effect of context on word meaning. In the twelfth grade, the student concentrates on the psychological make-up of his audience. In one assignment, for example, the student discusses characteristics of Milton's Satan for hypothetical readers, whom the writer must assume are unfamiliar with Paradise Lost.

Initiated through the support of a local foundation, the Nebraska Curriculum Development Center, directed by Paul Olson and Francis Rice, assumed the arduous task of developing a total English curriculum for grades K-13 (1966-1967). The elementary school program, consisting of 66 units, integrates composition and language with literature. The literature program seems fairly rigorous, with elementary students studying such literary forms as myth, comedy, biography, and poetry. The secondary school curriculum, also integrating the language arts, gives proportionally more stress to composition and rhetoric. Of especial interest is the rhetoric portion of the curriculum which is based on Christensen's generative rhetoric. In considering the teaching of composition, the center labored in these

seven areas: (1) composition and the viable portions of classical rhetoric; (2) composition and the possibility of a new rhetoric; (3) composition and its relation to structural and transformational grammar; (4) composition and close reading -- the use of literary works to serve as rhetorical models; (5) the determination of criteria and the construction of tasks for evaluating composition; (6) the analysis of levels of student maturity at which basic "habits" of composition are formed; and (7) the determination of criteria for evaluating themes, criteria in the areas of syntax, logic, and rhetorical strategy.

The junior high school units begin with a literary or linguistic core, then shift to composition. The senior high school program presents a structural study of persuasion and logic, and guides the student in applying the theory acquired in his study of English to the writing of his own composition. Instructional units generally include a literary selection -- or some other reading material -- background information, and study questions.

The Northwestern University Curriculum Study Center directed by Wallace Douglas constructed a curriculum for the teaching of English composition from grades seven to the first two years of college. Emphasizing the process of writing rather than the finished product, the Northwestern Study Center

challenged several traditional methods for teaching students composition. The Northwestern curriculum center staff deplored the fact that in many classrooms (1) there is an undue emphasis upon correctness and the mastery of rhetorical devices, (2) writing assignments are divorced from the real lives of students and (3) students are not permitted to experiment with their own grammatical and stylistic patterns and transformations. According to the Northwestern staff, "As an environment for learning and practicing the art of writing, the composition class is not merely inadequate, it is probably quite obstructive or destructive" (Northwestern, 1967, pp. 1-2).

Stressing the need for practice and contending that a student can perform some writing functions without doing them all, the curriculum center presents nine steps in the writing process which all writers follow. "Prewriting steps" include (1) analyzing the assignment, (2) searching for a paper-idea, (3) examining one's knowledge of the selected topic, (4) gathering information, and (5) organizing the paper. The sixth step, writing the paper, precedes three final "Postwriting steps", (7) revising the rough draft, (8) copying and proof reading, and (9) conferring with an editor about the paper.

The curriculum center also challenges the four traditional modes of discourse, arguing that "their criteria for classifi-

cation are both ambiguous and inconsistent" and that they fail to "provide a useful, accurate framework within which a teacher can talk about an expository paper" (p. 2). (The latter reason sounds paradoxical because exposition is one of the traditional modes of discourse.) The Northwestern center presents instead a classification based on (1) the purpose of the author, (2) the audience to which the writing is addressed, (3) the subject matter of the paper, and (4) the degree of objectivity of the author, and (5) the organizational type of paper.

Suggesting that teachers abandon the theme-a-week assignment, the Northwestern center advocates more frequent and varied assignments which hopefully will lead students to write freely and fluently. Stressing personal and creative writing, the center has reaffirmed two basic tenets in teaching composition: (1) that the English classroom should once again be filled with a zest for learning; and (2) that writing in the final analysis is simply communication, nothing more, nothing less.

The Oregon Curriculum Project directed by Albert Kitzhaber developed a sequential secondary school program in literature, language, and composition (Kitzhaber et al., 1968-1969). The literature program is based on the notion of viewing literature from three perspectives -- subject, form, and point of view; that is, any literary work (1) expresses ideas, (2) displays a verbal

and artistic structure, and (3) reveals various attitudes -- those of the author, the literary characters, or the reader. The language program in the junior high school incorporates a simple transformation grammar. In grade seven, students are introduced to phrase structure rules -- rules which help the student generate kernel sentences (sentences which are simple, active, declarative, and affirmative). In the following grades students learn transformational rules. These rules, by combining kernel sentences or by reordering their elements, produce all other sentence types.

The composition program is based upon the principles of substance, structure, and style. Substance refers to the facts and ideas which form the raw content of the act of communication; structure, to the organization imposed upon the content; style, to "the special, smaller qualities" which make the composition better. The composition program avoids the use of drill but stresses training in invention. The lessons are largely inductive. In a typical "rhetoric" lesson the introduction may include background reading materials and general discussion questions. A short literary selection may then serve as an exemplar followed by questions on the selection listed under the rubrics of substance, structure, and style. The lesson will then close, with a writing assignment followed by a review of

the content. These lessons, which have been published by Holt, Rinehart, and Winston, are varied, ingenious, and quite suitable for youngsters of average or superior ability.

The curriculum study center projects reflected the best thought of a particular period in English education when the federal government lavished its support upon the field of English, support which has lamentably diminished. Writing in College Composition and Communication, Kitzhaber (1967) reflecting on the work produced in this period noted seven distinctive achievements wrought through the federal support of the project centers. Achieved were (1) a clearer and more refined definition of English, (2) a philosophical rationale for the English curriculum, (3) new structures or sequences in English curricula, (4) the incorporation into the English curriculum of current scholarship, both in pedagogy and in the discipline of English, (5) the involvement of practicing school teachers in developing curriculum, (6) the involvement of college teachers in developing elementary and secondary English curricula, and (7) the improvement of English textbooks. Although the direction of English education would shortly change, the achievements wrought by these centers in fewer than six years were considerable.

The Anglo-American Conference

Miller (1967) discussing changes in English education noted four distinct stages in the development of the language

arts curriculum: (1) the authoritarian, (2) the progressive, (3) the academic, and (4) the humanitarian. The academic stage marked by a content-oriented curriculum dates for convenience from Russia's 1957 Sputnik launching. The humanitarian period can be dated as beginning with the 1966 Dartmouth Conference.

As indicated earlier, the participants of the Dartmouth Conference were skeptical of the value of a content-oriented curriculum and advocated more humanistic approaches to the teaching of English. They held that literature "defined in its broadest terms" should be the center of the English curriculum and that the development of the imagination should be the ultimate aim of language arts instruction.

The conferees were also concerned with the humanistic aspects of teaching composition. Although conceding that composition was the most poorly taught component of the language arts, they saw the value of teaching composition, especially for the development of children. As Muller (1967) noted, through composition students "learn how to order and shape their lives, thereby learning more about life and themselves" (p. 90). The participants also called for more openness and flexibility in the teaching of composition and deplored the unrealistic, programmatic approaches to composition in which the student learns a series of disconnected skills. Finally they warned

against placing the student in writing situations where the writing bears no relationship whatsoever to the real life of the student and where the teacher serves as the sole audience.

Although failing to reach a consensus on many issues, the conferees agreed upon eleven points which in the sum total reflect a more humanistic view of the English curriculum. These include the following three points which relate directly or indirectly to the teaching of composition: (1) Pupils exploring, extending, and shaping experiences should be central to the teaching of English. (2) Classroom approaches should stress the vital, creative, dramatic involvement of children and young people in language experiences, particularly those experiences which involve vigorous interaction among children. (3) Young people at all levels should be provided with significant opportunities for the creative uses of language: creative dramatics, imaginative writing, improvisation, role playing, and similar activities.

The Anglo-American Conference was seminal in that it led to a reaction against the content-oriented curriculum which had dominated English education during the previous decade. It caused American educators to reassess the goals of language arts instruction; it led to a more humanistic view of English as a subject area; and it influenced the English curriculum in the United States as Americans began to apply some of the lessons

learned from their British colleagues.

The Teaching of English -- Post-Dartmouth

Although the ultimate influence of the Dartmouth Conference cannot at this time be ascertained, several trends in the teaching of composition are becoming increasingly clear. The most pervasive change resulting from the Anglo-American Conference seems to be the renewed emphasis on creativity, on giving students the freedom to explore and give shape to their experiences. At the outset it should be made clear that creativity in this context does not refer to daily sessions during which students write "creative" stories and poems. Creativity is certainly not that. Although it may sound platitudinous, creativity can best be described as a way of living, one which should pervade all the interests and activities of the student and should ideally permeate the whole curriculum. Essentially anti-textbook, creativity demands freedom. As Mearns (1929) pointed out, highly structured classroom activities tend to stultify the creative impulses of students. The new emphasis on creativity therefore presupposes a less formally structured curriculum, one that is based on the psychology of the student rather than upon the external structure of the discipline. The new emphasis on creativity also presupposes a greater degree of individualized instruction. Because individual approaches to creat-

ity vary so widely, the new curriculum must afford the student greater opportunity for independent learning.

The emphasis on creativity will naturally affect the content of the English curriculum. Presently in most American schools the teaching of creative writing ends in the fifth grade, and in subsequent grades students are given conventional assignments in exposition and mechanics. With the new emphasis on creativity American students like their British counterparts will be given instruction in creative and personal writing well into high school.

The emphasis on creativity is not without problems. Creativity is a difficult term to describe as are its characteristics. An enthusiastic teacher may describe a student's writing as imaginative, spontaneous, or unique -- the typical characteristics of creativity -- but can he ascertain through any objective means whether these characteristics are indeed inherent in the writing? Mager in Preparing Instructional Objectives (1962) presents the case for specifying educational objectives behaviorally. Behavioral objectives, according to Mager, are statements which specify publicly-observable behavior, the conditions attendant to it, and finally the quantifiable criteria for determining the degree to which skills associated with that behavior have been mastered. Mager

contends that behavioral objectives are essential if one is to make rational judgments about the curriculum: In effect, if one is on a journey, he must know his destination. The problem with emphasizing creativity is that one cannot objectively assess student growth, and although advocates for creativity would maintain that the teacher's subjective evaluation of student growth is adequate, many educationists are loath to accept intuition as the basis for curriculum development.

A second problem concerns the inability of many teachers to teach effectively a curriculum, the core of which stresses creativity. Such a curriculum would be foreign to the experience of many American teachers. It demands considerable change in the teacher's interaction with students, his repertoire of teaching behaviors, his use of instructional materials. Moreover, such a curriculum would require of the teacher a change in educational philosophy. The teacher would have to accept a new role. He would have to become less dominant in the classroom; he would have to tolerate greater student freedom; and he would have to establish an integrative classroom climate in which creative activity could flourish. The problem, of course, lies in training teachers who can operate competently in such classrooms. To initiate such a curriculum -- as is advocated in Silberman's Crisis in the Classroom (1970) -- it would be

necessary to restructure the curricula of most teacher training institutions. Without changes in teacher training programs -- preservice and inservice -- the problem of staffing remains unresolved.

Closely related to the emphasis on creativity is the new interest in creative dramatics. Differing from the conventional reading and producing of plays, creative dramatics makes use of the spontaneous, imaginative free play of youngsters. In the lower grades dramatic activities begin with pantomime or improvisation. The content of these homemade dramas may be drawn from the child's reading or from his own experiences. Although the plays of younger children are largely improvised, older children may begin writing skits. But whether improvised or written, these plays are presented for the student's own enjoyment and development and are never produced for an audience. From the teacher's point of view, creative dramatics is a structured play experience that is carefully planned and executed. The teacher helps students in creating or recreating a scene, a problem, or an event. Unconcerned with such matters as costuming or the use of stage properties, the teacher views such dramatic activity not in terms of a product -- that is, the completed play -- but rather as a process from which learning emerges.

Students, it is claimed, derive numerous educational benefits from such dramatic activities. Through the study of dramatics children can free themselves of the trammels of self-consciousness; they can develop skills in the use of language; finally, they can deepen their understanding of life and themselves as they improvise various roles.

A rationale for employing drama in teaching composition has been suggested by Moffett (1968a). If the elements of any discourse are the first, second, and third person -- respectively the speaker, the listener, and the subject -- then the starting point in teaching any form of discourse should be the drama -- the interaction between the persons. Through the writing of dialog students can move from face-to-face drama to narration, exposition, and argumentation. Without the use of textbooks students sharpen, elaborate, and qualify their thoughts; through use of dramatic dialogs the student "can explore all those things that textbooks ineffectually present..." (1967, p. 11) -- mechanics, style, logic, and the like. Although dramatic activities are carried out in the early grades of many American elementary schools, they are rarely continued through the latter grades. However, the full potentiality of dramatics is being explored and it is quite likely that American educators will emulate their British colleagues in promoting such activities

in the secondary school.

Another trend, again revealing the British influence at the Dartmouth Conference, is the emphasis on talk -- "the sea on which every else floats" (Britton, 1967a, p. 110). In this context, speech and talk should be distinguished. Speech deals chiefly with formal or public kinds of speaking; talk, on the other hand, is merely informal conversation or discussion in the classroom. One concerns communication skills in public speaking; the other, the personal development of children. In a program which stresses talk, the teacher must provide opportunities for informal conversation and he must plan situations to facilitate class discussion. Accordingly, he must encourage students to react to one another and he himself must refrain from reacting to each student comment.

The new emphasis on drama and talk will have a salutatory effect in the teaching of composition. They provide the content for much student writing. They motivate the student to write. They foster an easy relaxed atmosphere where communication is the norm. And most important, they afford the writer an interested, vocal, and constructively-critical audience.

Marked by a humanistic concern for the inner life of the child, the new direction in the English curriculum has been set largely by British educators. However, they have not acted alone. On this side of the Atlantic they have been joined by a host of critics calling for educational reforms which emphasize humanistic values. Education commentators such as George Leonard (1968)

and Charles Silberman (1970) have pointed to the "failure" of academically-oriented education and have advocated schooling based on the new English primary school model. Education critics known as the "New Romantics" charging that the schools are destroying students spiritually have argued for greater student freedom and for greater sensitivity to the needs and desires of youngsters. Kazol (1967) has written about the psychological rape of inner-city youngsters. Holt (1961), alleging that some teachers "use students as a kind of human battering ram," explains how and why children fail to learn. Kohl (1967) has written movingly of his personal classroom experiment with freedom, of the intellectual and emotional blossoming of his 36 students, and of their successes and failures in later life. Psychologists such as Philip Jackson (1968) and Carl Rogers (1969) pointing to the importance of the child's self-image have argued for humanistic curricula which have as their basic goal the enhancement of the student's self-concept.

Although there is strong impetus for a humanistic English curriculum, the structured approaches developed in the 1960's will continue to influence the teaching of English. Many of the curricular materials developed by the project centers have been commercially published. The Oregon curriculum materials are available from Holt, Rinehart, and Winston; the Nebraska materials from the University of Nebraska Press; the Hunter College curriculum from MacMillan. These materials are presently employed in numerous school districts where they have been

adapted to the specific school situation. Curriculum materials designed to meet specific needs are also being widely used. For example, the Hunter College Gateway English Program (Smiley et al., 1968) designed for culturally deprived, inner-city youngsters, is employed in several large urban centers. In the final analysis, during the next decade these structured curricula will be employed in numerous schools although the materials will be adapted to a particular target group and will be modified to accommodate new learning theories and new educational philosophies.

Two additional influences presently affect the English curriculum: (1) the impact of media and (2) the growing concern for affective education. Recent theories on the nature of various non-print media (McLuhan, 1965) have undoubtedly influenced the teaching of English. Although most English teachers cannot accept the notion that the medium of print is waning in importance, they are ready to accept media as a legitimate area worthy of study. The study of media goes far beyond the conventional treatment given to the subject by writers like Boutwell (1962). Rather than learning about media, students are actively engaged in communicating through non-print media. Students are producing collages, videotapes, eight millimeter films; moreover some high school students are producing kinestatic films which demand fairly sophisticated film techniques (Braverman, 1970).

Non-print media, especially films, are being increasingly employed as stimuli for creative writing. In the past most film stimuli designed for the language arts classroom served a story-telling function. Unlike their earlier counterparts,

however, recent films appear "non-linear" and the viewer must organize the seemingly disparate ideas into meaningful wholes. Because these films allow many interpretations, they offer greater intellectual challenge. As a consequence, they are being more readily employed as stimuli for writing.

Theories concerning affective education are influencing the language arts curricula. It has long been recognized that the schools, concerned chiefly with the intellectual development of youngsters, have ignored the emotional life of children. During the past decade, which has witnessed a great interest in sensitivity training, educators have shown greater concern for what Aldous Huxley called the "non-verbal humanities." Institutes such as Esalen and Coal Mountain in British Columbia have explored the possibilities of adapting the techniques of sensitivity training for use in the schools. And educators and psychologists like George I. Brown and Carl Rogers are engaged in projects to demonstrate the possibilities of affective education.

The new emphasis on affective education should be especially relevant to the teaching of English -- the one required humanity in the secondary school curriculum and perhaps the only required subject which consistently demands affective responses from students. The very act of writing demands emotional as well as intellectual responses -- a fact too often overlooked. In the teaching of composition numerous techniques are being developed to elicit student writing through "educating students emotionally." A composition textbook which stresses perception and which

illustrates many of these techniques is Here and Now (Morgan, 1968). Techniques incorporating role playing, improvisation, and creative dramatics are also being widely used. And curricular materials employing techniques to stimulate sensory-awareness have been developed through the Ford-Esalen project.

Final Thoughts

The history of rhetoric reveals that the only thing that one can expect in the teaching of composition is change. The rhetoric of any historic period has consistently reflected the changes in the educational system, changes which were ultimately wrought by concomitant changes in the particular society.

Rhetoric throughout its history has been protean, and predicting its shape, even for the next decade, is a risky venture. In its early history, rhetoric, following the revered Aristotelian tradition, evolved slowly over the course of centuries. During the eighteenth and nineteenth centuries, rhetoric, no longer the important, central intellectual concern, became somewhat static. However, interest in rhetoric has been renewed and at the present time the form of rhetoric is changing dramatically. During a single decade, from 1960 to 1970, the teaching of composition has been marked by a radical shift in emphasis and thought -- the most abrupt shift in the history of English education. Equally radical shifts may be forthcoming. These may spring from research in education, research in the discipline of rhetoric, or most probable, from changes in society.

The social upheavals in the United States during the 1960's have greatly affected educational practice. During the past

decade there have been widespread racial turmoil, the "generation gap," the alienation of youth, student militancy; there has been widespread criticism of regimentation and depersonalization in the schools; and there have been charges that the curriculum is archaic, if not irrelevant. This widespread criticism has led to a re-examination of the schools and to accompanying changes in curriculum. Within the last decade there have been movements toward more openness and flexibility in the schools, movements toward greater freedom, toward more individualized instruction, and toward greater concern for the needs of students.

These general trends are reflected in the teaching of composition. Within the last few years teachers of English have become increasingly concerned with the inner world of the student. When developing curriculum, they have begun to look more toward developmental psychology and less to the demands of the discipline. In the language arts there has been a marked emphasis on affective education, on individualized instruction, and especially, on creativity. There has also been a concomitant interest in the techniques to stimulate creativity; teachers of composition are experimenting with media and are exploring the possibilities of creative dramatics. Conversely, although the structured curricula developed by the USOE-funded study projects will continue to influence the teaching of composition, teachers are moving away from a rigorous, academic, lock-step approach to composition.

It is reasonable that within the next decade the teaching of composition will be considerably more eclectic than it has been in the past. It is likely that teachers will employ a

combination of approaches and will continue to develop new techniques, especially in the use of media. And it is likely that the teaching of English will become more pedagogically sound. Teachers will continue to be pragmatic -- to use those techniques which work for them -- but more importantly, they will become more knowledgeable and will have more options available to them in their teaching.

Whatever the shape of the English curriculum during the next twenty years, it seems probable that teachers of composition will operate in a wider sphere under a much broader definition of rhetoric. At the present time rhetoric in the secondary school has been confined largely to the study of composition. Rhetoric to many English teachers refers solely to the study of skills requisite to effective writing. However, it is likely that within the next twenty years many English teachers will reject this shallow notion of rhetoric and accept the Burkean view that the study of rhetoric embraces all areas of human intercourse. Students will no longer study merely the rhetoric of speech and composition; within the next two decades they will add to their studies in English a rhetoric of human relations. In the study of composition emphasis will be placed upon the study of the writer's audience. Students will concentrate upon (1) the potential impact of the message upon the audience and (2) the possible effects of alternate messages. Finally they will evaluate the message not only on the basis of mechanical correctness or niceties of expression but more importantly on the basis of achieving the particular social goals desired.

Within the next two decades it is likely that the study of rhetoric will also emphasize inquiry -- the disinterested rational search for truth. The writer following a rhetoric of inquiry has a two-fold function: to avoid prior commitment to a particular position and to share with his audience the task of discovering truth. Because the writer has not yet determined the truth in a particular matter, his message cannot be determined in advance and it is therefore subject to change in the course of the writer's interaction with his audience. According to Father Daniel Fogarty (1959), who advocates the rhetoric of inquiry, such a rhetoric would be dynamic, open-minded, disinterested, and dialectical. It would be committed to rational procedures -- procedures which under certain circumstances must exclude emotional appeals. It would stimulate creativity, it would encourage ideas from the audience, and it would aid in synthesizing divergent ideas. And finally, it would be committed to truth, honesty, and humanity.

To a great extent the teaching of composition has been treated synonymously with the study of rhetoric. However, as was pointed out in the first chapter, the study of composition is only one portion of the field of rhetoric and an extremely limited one at that. In the past, courses in public speaking or composition have dealt almost exclusively with the practical "how to" aspect of the subject. But the pragmatic application of rhetoric represents only one aspect of the subject. In the future the study of rhetoric will be much broader. Rather than being merely a practical art, the study of rhetoric will also

be analytical, historical, and cultural: analytical because as a subject encompassing literary criticism it provides the system for determining the effectiveness of a discourse; historical because as a central cultural subject for more than two millenia, it has played an important role in the development of western thought; and cultural because as the study of all human intercourse, it can lead one to a keener understanding of his own culture. In the curriculum of the future the term rhetoric will be used in its broadest sense. Like history, philosophy, or psychology, it will need no justification for its inclusion in the curriculum. And as it was in the medieval trivium, rhetoric will once more be central to the study of the humanities.

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