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ABSTRACT

A study was conducted to describe and evaluate the sequential English composition program at Illinois Central College, and to develop an evaluation model designed for adaptation to local needs of other community colleges. Each of six sequential courses, ranging from highly remedial in nature to creative writing, was described in detail, including official description and objectives designated for students, and in terms of college and division philosophies. Among the techniques used to evaluate the program were criterion-referenced evaluation, analysis of logical consistency within the program and with the philosophies of the college and division, various measures of student satisfaction, and a survey of instructor attitudes. Evaluation results revealed that from 85% to 99% of the students involved were supportive of the program, although they wished it were more practical, and, overall, instructors were quite positive about the program. It was concluded that the sequential composition program was an extremely sophisticated, carefully constructed, creatively designed sequence of compositional activities sensitive to the needs of students and the philosophies of the college and division. An extensive bibliography and study-related materials are appended. (JDS)

THE DESCRIPTION AND EVALUATION OF A SEQUENTIAL COMPOSITION PROGRAM AT A COMPREHENSIVE COMMUNITY COLLEGE

A Dissertation

Presented to

the Graduate Faculty

Western Colorado University

In Partial Fulfillment

of the Requirements for the Degree

Doctor of Education

in

Instruction and Supervision--Higher Education

by

William M. McNett

November 1975

ABSTRACT

This study was intended to answer the question, "Is it possible to portray and defend to a critical audience the foundations of a sequential composition program, utilizing rhetorical modes, at a comprehensive community college, meeting the various needs of students who accept its open-door policy? Entailed in this problem was an explanation of various national trends leading to the description of the six sequential composition courses at Illinois Central College in East Peoria, Illinois, which range from highly remediating courses to creative writing. Also, the varying modes of delivery developed at the College were portrayed as well as some of the ancillary materials which were created for supporting those delivery systems.

The second major portion of the paper is the development of an evaluation model designed to serve as a base for adaptation to local needs of community colleges everywhere. Included in the evaluation techniques are criterion referencing of the course objectives, the logical consistency of the program, a student questionnaire, comparison of enrollments figures, personal interviews of students who dropped the course, an instructor attitude survey, an annual report statement by the Chairman of the Division, and miscellaneous documents.

These evaluation techniques are applied to the program at Illinois Central College, East Peoria, Illinois, to analyze the degree

of satisfaction of that program and to illustrate a practical application of the techniques. An analysis of the seven evaluation techniques displayed rather positive acceptance of the composition program at Illinois Central College. An analysis of the objectives revealed that the concept of objectives is an extremely advantageous course of action. The English Composition Student Questionnaire revealed a very positive response to the composition program usually above 90 per cent, with the least favorable response shown toward the practicality of the program. A comparable positive response was displayed on the Composition Instructor Attitude Survey with only two items falling below the midpoint of 3.0 between degrees of 1 and 5--placement procedures and the objectives for English 105. The report to the Dean of Instruction relates a number of accomplishments and concerns which represents basically a strong, desirable position. The logical consistency measures demonstrated that the philosophies of the College and the Division are strongly supported by the composition program except for its practicality problems. The greatest concern revealed by the evaluation process rests in the inadequacy of the composition enrollments compared to those of the College. A final evaluation technique was to interview full-time students who dropped English during the fall semester, 1975, revealing that the number of situations which were caused by reasons controllable by the Division were quite negligible.

This study has demonstrated that:

1. Little substantive research has been performed in the area of composition, and much is needed.

2. Although evaluation is possible as well as important to a viable program, almost no discernable evaluative tools exist in composition.

3. A systematic technique needs to be developed and utilized in analyzing enrollment trends.

4. Although students and instructors both indicated that a beneficial composition program exists at Illinois Central College, additional efforts need to be extended to make the courses more practical and the classroom presentations more interesting.

5. More specific entry profiles of the students into the courses and more careful placement procedures are needed to insure greater success in the courses.

6. Follow-up studies need to be promoted to measure the degree of satisfaction with the courses one year after the students have completed them.

7. The sequential composition program at Illinois Central College has presented itself as an extremely sophisticated, carefully constructed, creatively designed sequence of compositional activities which is sensitive to student needs and the philosophies of the College and the Division. It is based upon a logical framework, pursued with innovative techniques, evaluated with concern for improvement, and designed by a highly professional, energetic, and justifiably proud faculty.

8. The evaluation techniques presented here can be adapted to local community college needs across the country as a basic model to upgrade the quality of learning generated in composition.

DEDICATION

This book is dedicated to:

My mother, Gladys M. McNett, whose love was so great that her life was spent putting her family first.

My father, William D. McNett, who has taught me so much not found in books.

My mother-in-law, Blythe B. McDonald, whose strength of character, sense of humor, and depth of perception have always been a delight.

My friend, Donovan Mills, who showed by example at a crucial time that scholarship is a personal thing.

My wife, Gloria L., whose love and companionship have been a constant blessing.

ACKNOWLEDGEMENTS

A deep debt of gratitude is owed to the members of the Communications Division at Illinois Central College, East Peoria, Illinois. This study is to a considerable extent about, and also partly by, them. To have performed all that they have accomplished in the short history of the College is rather unbelievable. Separately, each of us has his shortcomings, but somehow the mix is right to cause this group to be placed among the few best in the country.

I want to especially acknowledge Karl Taylor, whose work in adult learning disabilities and remediation makes him one of the few authorities in the nation. I also recognize my helper through the years as Assistant Division Chairman and friend, Ronald Kirkwood. Strong leadership roles have been displayed by three Coordinators of Composition: James Finch, Michael Slaughter, and Mary Jordan. Michael Svob, Dean of Instruction, has been always a supportive supervisor, perceptive critic, and good friend. Special appreciation for their honest and open dealings with me and their full support are extended to Dr. Kenneth L. Edwards, President of the College, and Dr. Andreas A. Paloumpis, Vice-President for Academic Affairs. Sheryl Johnson, my secretary, has been a blessed help during the last year and a half. Special appreciation is extended to Marlene Treick, who has typed my materials in speedy and flawless fashion.

Thanks are especially due to my advisory committee: Dr. Stanley W. Niehaus, Dr. Merold S. Briggs, and Dr. H. Earl Heusser (Chairman) who were so encouraging to me. A serious flaw would result by neglecting to recognize Western Colorado University, which treated me as a true professional with a unique expertise which they strenuously fostered.

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Chapter 1

INTRODUCTION

English instruction is in a state of chaos. No one has developed the instructional expertize or influence to exert real direction to the subject matter. Consequently, instruction fluctuates with the whims of the times from open classes to film making, to journals, to sensitivity, to language structure, to do-your-own-thing. Neither have English instructors been able to withstand the justifiable criticisms of students, administrators, instructors in other disciplines, or the public. In many places the requirements have been curtailed or eliminated. "Bonehead English" was thrown out of many schools during the rapid growth years of the fifties and sixties but is occasioning a renaissance in the seventies.

Statement of the Problem

Upon the appointment of the author as Division Chairman of the Communications Division of Illinois Central College, East Peoria, Illinois, in 1969, several significant questions were asked of him by both the President and Dean of Instruction of the College: (1) How are you going to prove that you are actually teaching anything to your students? (2) How can you justify retaining a six-credit-hour requirement in English at Illinois Central College? Wouldn't we be just as well off by dropping English entirely from the curriculum? Although the questions were asked somewhat facetiously, they were just as logical and justifiable as they were frustrating and embarrassing.

Thus, a considerable and continuing attention has been given to develop a program which can answer these kinds of concerns in the following basic statement of the problem of this paper:

> Is it possible to portray and defend to a critical audience the foundations of a sequential composition program, utilizing rhetorical modes, at a comprehensive community college, meeting the various needs of students who accept its open door policy?

Statement of Purpose

The purposes of this study, then, were to describe and evaluate the composition program as it exists at Illinois Central College. Entailed was the portrayal of the six sequential courses in composition which range from highly remediating courses to creative writing. In addition, the varying modes of delivery developed at the College have been described as well as some of the ancillary materials which the Division has created for supporting those delivery systems.

To evaluate the program as it now exists at the College required a critical approach utilizing various sources:

1. It investigated the criterion referencing of the course objectives.

2. It challenged the logical consistency of the program structure.

3. It pursued the extent of student satisfaction with the program through an analysis of the results of a student questionnaire administered in December, 1974.

4. It surveyed the growth of the composition program through a display of the comparative enrollment figures during the fall semesters of 1973, 1974, and 1975.

5. It considered the amount of teacher satisfaction with the program through the development and administration of an informal opinionnaire during the August, 1975, orientation.

6. It presented evidence from a personal opinion poll of a sample of students presently enrolled in classes but who had dropped their English courses before October 14, 1975.

7. It contained a critical statement regarding the composition program by the Chairman which will be included in the 1974-75 annual report to the Dean of Instruction.

The various purposes of this dissertation were successfully achieved when the writer demonstrated that he was able to:

1. List and describe major examples of the wide variety of English composition courses throughout the nation. (knowledge--Chapter 2, pages 14 to 29.)

2. Interpret the enrollment patterns in composition at Illinois Central College from fall, 1973 to fall, 1975. (comprehension--Chapter 4, pages 168 to 171.)

3. Apply a logical framework to the sequential composition program at Illinois Central College. (application--Chapter 3, pages 142 to 144; Chapter 4, pages 171 to 177.)

4. Analyze the amount of satisfaction among students, faculty, administration and the public in the courses in composition at Illinois Central College. (analysis--Chapter 4.)

5. Create questionnaires utilized to evaluate student and faculty satisfaction in composition courses at Illinois Central College. (synthesis--Appendixes B and D.)

6. Design a system of criterion referencing which can be accommodated by a composition program. (synthesis--Chapter 2, pages 29 to 33; Chapter 3, page 142; Chapter 4, pages 148 to 150.)

7. Write a philosophy of composition statement to delineate the priorities for the composition program at Illinois Central College. (synthesis--Chapter 3, pages 52 to 54.)

8. Criticize the composition program at Illinois Central College utilizing the various evaluative materials included in this Statement of Purpose. (evaluation--Chapter 4.)

9. Identify the wide selection of course types in college English across the nation. (receiving--Chapter 2, pages 14 to 29.)

10. Answer the questions originally asked by the President and the Dean of Instruction of Illinois Central College regarding the value of English instruction at that institution. (responding--Chapter 4, pages 54 to 130 and 142.)

11. Demonstrate a concern for individual differences by portraying delivery systems suited to various student learning styles. (responding--Chapter 3, pages 131 to 141.)

12. Initiate information-seeking devices to ascertain the satisfaction of students and teachers with the composition program at Illinois Central College. (organization--Chapter 4, pages 150 to 168 and 177 to 181 and Appendixes B and D.)

13. Discriminate areas of strength and weakness in the composition program at Illinois Central College. (characterization--Chapter 4.)

14. Formulate a statement of philosophy of composition which provides the framework of the composition program at Illinois Central College. (characterization--Chapter 3, pages 52 to 54.)

15. Draw a comparison chart to demonstrate the percentage of positive responses to attitudinal question on the English Composition Student Questionnaire. (psycho-motor--Appendix C.)

Definition of Terms

The following terms comprise a list of definitions required:

1. Criterion referenced testing--A term referring to the use of performance objectives as the standard level of achievement rather than a normed level of achievement of the entire population of students. Thus, it is aimed at a level of mastery of achievement with a time variable primarily, rather than a score within a range of scores which provide standard deviations from the mean.

2. Rhetorical modes--A term which depicts the structuring of a composition course around the concept of organizational patterns for papers which correspond to the problem generating the writing, such as summary, comparison/contrast, cause/effect, and classification.

3. English 100--This is the title of the first course included in the composition sequence at Illinois Central College. It is a highly remedial course which attempts to integrate reading and English into a blend which promotes basic learning skills. It tests students for primary motor, perceptual, and conceptual abilities before it attempts to remediate the learning problems of students. It is a course with very unique objectives at the community-college level.

4. English 101--This course is a continuation of English 100 but may be the entry level of some students with fewer learning problems or with less pronounced difficulties.

5. English 105--This course is the first of the three major composition courses at Illinois Central College. It is normally not accepted for transfer to senior institutions nor is it intended for that purpose. It is utilized with an occupationally-oriented English to fulfill the six-semester-hour requirement in many Associate of Applied Science degrees. But it also functions as a preparatory course for transfer-level composition. It enrolls approximately 800 students each year.

6. English 110--This course is by far the most popular English course at the College in terms of numbers of students, nearly 2200 each year. It is mandated by law to be the equivalent of the first semester of English at the four-year colleges and universities in Illinois. Because it involves so many students and so much instructional time, it occupies considerable attention by the Division, being the motivator to develop new modes of delivery, utilize objectives, and provide creative materials.

7. English 111--This is the second composition course in the natural sequence to fulfill the college-transfer English requirement. It builds upon the sequence of writing skills developed in English 110 and concentrates upon argumentation, persuasion, and research. It attracts approximately 1600 students each year.

8. English 112--This course is creative writing. It is purely elective and supports only one section each semester with an enrollment of about twenty-two students. It is intended for students who have completed the equivalent of English 111 and wish to develop writing skills with the intent of publishing their works.

9. Performance objectives--The author makes no distinctions among the terms performance objectives, behavioral objectives, terminal objectives, or learning objectives; and he uses them interchangeably to indicate the learning outcomes of instruction.

10. Terminal objective--This term is also equivalent to the other synonyms for performance objectives, but it is used in a special manner as associated with and contrasted to enabling objectives.

11. Enabling objective--This term is designed to indicate an intermediate objective whose attainment is required before the accomplishment of the terminal objective is possible.

12. Individualized instruction--This term specifies a learning technique which allows the student the choice of objectives for the course, the learning activities which he will perform, and ordinarily the evaluation techniques if he decides he wishes to be evaluated. It is differentiated from independent study, which is much more restricted.

13. Independent study--This concept differs from individualized instruction primarily by having the activities prescribed by a professional, but the actual study to accomplish the course objectives is done independently by the student with a minimum of supervision.

14. CLEP--This acronym stands for the College-Level Examination Program which is controlled by Educational Testing Service. It contains a series of tests which are being used across the country to award proficiency credit in various courses.

15. Journal-writing--This is a series of writing experiences in which the student writes freely for his own satisfaction, often not seen or read by the teacher. Although sometimes the student merely copies other authors' works, he is expected to move into writing about whatever moves him in a personal journal.

16. Free writing--This concept holds that if the student is allowed to write whatever he wants in whatever form he chooses whenever he is ready for whomever he wants, he will do a better job. It is built upon the assumption that motivated writing is strong writing and will overcome naturally many of the mechanical and structural problems which ordinarily plague student writing.

17. Contractual Composition--This is a delivery system for composition which allows the student to work independently to meet specified objectives for each paper at Illinois Central College. The student writes each paper in proper sequence, turns it in to his instructor for grading, and proceeds to the next paper as soon as the one is judged satisfactory, working as fast as he desires within the time limit. He works under a contingency contract for his credit and grade.

18. Contingency contract--This term refers to a system of managing classroom activity which stipulates that the reward for having completed work is dependent upon the student's having met particular criteria. The reward may take various forms, depending upon the nature of the students in a particular locale and their ages.

19. Learning Laboratory--This is a location at Illinois Central College under professional directorship in which any adult may come for tutorial help in English, reading, or mathematics. Most individuals who seek this help are students, but others who seek these services also are given them without cost.

20. Illinois Valley Library System--This label refers to a group of public libraries in central Illinois who have joined together in an attempt to provide improved services to their patrons.

21. Grading instructor--This is a designation applied to instructors in delivery systems in which the student does not meet with the instructor in the classroom in the normal fashion. The instructor's primary function in addition to assisting the student with his course problems is to evaluate his work.

22. Developmental Program--This term is a somewhat inadequate title for a cross-disciplined group of courses for remedial students in English, reading, and social science. Special testing and diagnosis are utilized to prescribe the instruction which will provide the most remediation over a one-or two-semester time span.

23. Mini-mester--This is the name applied to a course which is offered at Illinois Central College in an extremely abbreviated and concentrated fashion. Three hours of credit are provided in eleven days, ordinarily, at any time of the year when classes are not in session, such as Christmas, after spring semester, and before fall semester.

24. Entry profile--This term applies to the scholastic preparation which a student brings to a class at its beginning. It should indicate the student's readiness to perform the work of the course.

25. Exit profile--The skills which the student is able to exhibit at the conclusion of a class is the student's exit profile. Theoretically, the exit profile minus the entry profile should indicate the amount of learning which took place within the class.

26. ICC Writer--This is the title of a student literary magazine written by students and published yearly by Illinois Central College. It is used as a required textbook in English 105, 110, and 111.

27. Transfer-level--This is a designation which is given to community-college courses which indicates that they are taught at a level of difficulty which would equate them with equivalent courses at the senior college or university level, whether or not they are actually taught there.

28. Expository writing--This term generally signifies a purpose for writing which is primarily to explain or to inform. At Illinois Central College it also includes descriptive forms of composition.

29. Argumentation--This term applies at Illinois Central College to the forms of composition which are grounded in logic and reasoning, rather then emotion. It emphasizes clear thinking as its basic objective.

30. Persuasion--In composition at Illinois Central College, this term applies to various writings which intend to convince an audience through the application of primarily emotional techniques rather than logical or rational techniques.

Limitations and Delimitations

Several of the limitations of this study are associated with the composition questionnaire which is discussed in Chapter 4. In order to assure answers which are based upon complete information, it is necessary to administer the questionnaire during the last week or two of class. However, by doing so, those students who withdraw for any number of reasons during the semester do not have an opportunity to complete the form. The number of withdrawals is often significant, frequently as many as 20 per cent. Studies at Illinois Central College have indicated that students who withdraw have stated reasons other

than instructional dissatisfaction in over 90 per cent of the cases, but that fact does not eliminate the possibility of skewed findings on the questionnaire.

Another aspect of the problem of interpreting the results of the questionnaire is that many students' responses regarding English, a required course in college, have been colored positively or, more probably, negatively by the years of English in their previous education. Although the present course might have some effect upon those predispositions, it can not hope to always alter them significantly.

The composition questionnaire has been administered three times in the past. Only the recent findings are discussed, however, because only it was issued in anticipation of this study. However, the summary and report of the findings of the August 1972, survey presented to chief administrators will be included in Appendix E. Reasons for differences between the two will not be entertained, and the only reason for its inclusion is to portray a level of continuing satisfaction with the program.

Only English 105, 110, and 111 have been evaluated by means of this questionnaire because (1) the enrollment in the other three courses have been severely limited in composition, (2) the nature of the courses is rather different and changes somewhat each semester with the needs of the students, and (3) each instructor in the other courses has been left to his own devices to evaluate the worth of his classes.

Although all teachers were requested to give the questionnaires to their students, no precautions were made to see that they were administered fairly. Neither were efforts made to see that all did

actually administer them. Nor was any attempt made to control the questionnaires returned by specific teachers. The whole concern was to secure as much usable information as possible under the least threatening circumstances. Consequently, the results might be skewed somewhat if certain teachers purposely did not administer the questionnaires to their students.

The composition program described here is found in Illinois Central College in East Peoria, Illinois. This is an open-door comprehensive community college of nearly 13,000 students. It is situated in a location which allows it to serve a rich variety of urban, suburban, and rural students, about 55 per cent of whom are in technical and occupational programs. Students come from basically Peoria, Woodford, and Tazewell counties, although minor portions of several other counties are included within the district. The average age of the student body is 27.5, 55 per cent of whom are evening students. The population is primarily conservative, and the area has been sometimes included in a ribbon of land across the nation known as the "Bible Belt." The student population is primarily white and protestant, 5 per cent being black with unmeasured but insignificant numbers of other minorities.

One of the primary generalities ordinarily accepted about English departments is that no agreement exists among them as to the desirable nature of freshman composition. Therefore, an arbitrary limitation of only ten basic descriptions of composition programs will be discussed. Although many more minor or peripheral types are available, an arbitrary limit finally had to be set to make a discussion reasonable. In addition, the determination as to which types should

be considered more important than others is purely the writer's determination. The kinds have not been decided on the basis of popularity so much as by their very natures as distinctive and thereby illustrative of the fact that little commonality exists across the country.

A limitation of 50 per cent of the full-time student withdrawals from composition courses will be chosen as a sample to be interviewed by phone for their reasons for withdrawing from the course. These persons will consist of the second and third quarters of an alphabetical list of students who have dropped English during the first month of class ending October 14, 1975.

The questionnaire which was administered to instructional staff in the August, 1975, orientation of instructors was not presented to the part-time staff. It is felt that they have not been enough involved in the formulation of the program to evaluate it. They have been more involved in enacting the program, and as such their roles are important; but their positions as part-time instructors does not, in most cases, allow them to see the complete picture in the immersed viewpoints provided a full-time instructor.

Chapter 2

REVIEW OF THE LITERATURE

Searches of the literature were conducted to locate information regarding several aspects of the subject. (1) Since a variety of techniques are advocated for teaching composition at the college level, sources were searched to pinpoint those techniques. (2) Another area of concern which was researched relates to the establishment, specification, and justification of behavioral objectives and criterion referencing. (3) A further concern which was investigated is the area of remedial education, particularly as it relates to adults. (4) A final researched area was the evaluation of compositional skills.

As one scans the literature relating to the freshman English course, he early encounters a question which pesters him before he can confront the question of "how to" conduct the course--"whether to." So much pessemistic talk exists that it confronts him everywhere. It is directly encountered in articles such as "Taps for Freshman English,"[1] "English Up Against the Wall"[2] and a reply,[3] "The People

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[1]Regina M. Hoover, "Taps for Freshman English?" College Composition and Communication, XXV (May, 1974), 149-154.

[2]Leon E. Lewis, "English Up Against the Wall: A Departmental Narrative," College English, XXXVI (December, 1974), 458-465.

[3]Elizabeth Wooten, "English Up Against the Wall: An Alternative Ending," College English, XXXVI (December, 1974), 466-469.

vs. English!"[4] "Delete English Courses from the Curriculum,"[5] and "Will There Always Be an English?"[6] Happily, most of these pieces finally conclude that through the negative talk which has become a kind of "wailing wall" for English, promise exists for the continuation of the course if new patterns of change are allowed to develop. The literature does sober instructors, as it should, by reflecting the disturbing decreases in students in English over the past ten years. The surveys performed by Ron Smith[7] provide the statistics to relate that deflating status of the course. Such gloomy articles as "The Drift of College English in the Last Three Years: Reflections from a Member of the Loyal Non-Phalanx,"[8] "Either Way Will Hurt,"[9] or "Abolish English!"[10] are counterbalanced by articles such as "Notes

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[4]Roger Rosenblatt, "The People vs. English," ADE Bulletin, XLII (September, 1974), 1-5.

[5]Mary H. Beaven, "Delete English Courses from the Curriculum," English Journal, LIX (September, 1970), 800-802.

[6]George H. Henry, "Will There Always Be an English?" College English, XXXIII (January, 1972), 407-417.

[7]Ron Smith, "The Composition Requirement Today: A Report on a Nation-Wide Survey of Four-Year Colleges and Universities," College Composition and Communication, XXV (May, 1974), 138-148.

[8]Richard Ohmann, ed., "Notes from Kalamazoo," College English, XXXV (April, 1974), 838-844.

[9]D. G. Kehl, "An Argument Against Abolishing Freshman Composition," College English, XXXII (October, 1970), 60-65.

[10]Milton Birnbaum, "The Drift of College English in the Last Three Years: Reflections from a Member of the Loyal Non-Phalanx," College English, XXXV (January, 1974), 457-467.

from Kalamazoo"[11] and "An Argument Against Abolishing Freshman English,"[12] supported by most of the previously cited statements.

Course Modes

Accepting the premise that English is still a primary aspect of the college curriculum in spite of its slight decrease in status, the next step is to determine the nature of it. One of the more consistently debated topics at English conferences is the most desirable mode for freshman English to take. Therefore, a tremendous volume of articles is available in the professional publications which argue the variety of options. However, relatively few volumes have been published which promote a single mode, probably indicating that publishing houses are interested in reaching the widest possible audience.

Each mode included has its particular champions, and the references cited here are representative.

Free Writing. With little doubt, the most aggressive movement in freshman English circles presently is the free-writing concept. The current emphasis was promoted primarily by the publication of Ken Macrorie's Uptaught in 1970. A timely appearance of this volume in the wake of the student protest activities following the Kent State and Berkeley conflicts inflamed highly vocal instructors across the country to protest authority and freedom limitations in all academic areas. Accompanying the student boycotts of classes was the rejection of traditional

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[11]Robert F. Hogan, "Either Way Will Hurt," ADE Bulletin, XLII (September, 1974), 11-16.

[12]August Franza, "Abolish English," English Journal, LIX (September, 1970), 798-799.

or "standard" levels of usage, the standard 500-word theme, the organizational frameworks, the concern for audience, and stylistic prerequisites. "Students can and will write if they are given the assurance that they can, if they are encouraged to share their thoughts and feelings instead of being forced to meet the demands of a particular assignment, and if they are convinced of the worth of their effort."[13]

This movement to free the student from all restrictions has been proposed by many voices since the creation of Engfish in Uptaught.

> Didn't believe I had disdyked my students all those years, but I had indeed tumbled them into a glass every day and fright preached Engfish at them. This girl (originator) had given me a name for the bloated, pretentious language I saw everywhere around me, in the students' themes, in the textbook on writing, in the professors' and administrators' communications to each other. A feel-nothing, say nothing language, dead like Latin, devoid of the rhythms of conventional speech.[14]

Others took up his bastion to do away with restrictions. In Baden's class, he says, "There was no text, no assigned writings, no regular deadlines, no demand for certain kinds of writings, etc. Students wrote what they wanted to, when they wanted to, in whatever way they chose."[15] Evidently, he agreed with Moyer that almost everything he said in his teaching was irrelevant, obvious, or false.[16] Others involved in the same openness include Berg, who uses it for

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[13]Robert C. Baden, "College Freshmen Can't (?) Write," College Composition and Communication, XXV (December, 1974), 431.

[14]Ken Macrorie, Uptaught (New York: Hayden Book Co., 1970), p. 18.

[15]Baden, p. 431.

[16]Charles R. Moyer, "Why I Gave Up Teaching Freshman English," College English, XXXI (November, 1969), 171.

revitalization;[17] Lehner in democratic, individualized activities;[18] Flood, who advocates improvisational creativity;[19] Friedrich and Kuester, striving to reach students' forceful language;[20] Pumphrey, reaching for free-wheeling generation of form out of content;[21] Putz, who tried to (but didn't) prove that non-directive teaching is more effective than traditional techniques;[22] Putz, again, who applied a transactional analysis approach to it;[23] Baker, who uses it to discover the thinking processes;[24] and Lou Kelly, who moves from openness in self-expression to structure in dialogues.[25,26]

The most desirable aspect of the free-writing movement lies in the attempt to unlock the private life of the student to a communion

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[17]David W. Berg, "Independent Study: Transfusion for Anemic English Programs," English Journal, LIX (February, 1970), 258.

[18]Andreas P. Lehner, "The Laissez-faire Curriculum in the Democratic School," English Journal, LIX (September, 1970), 803-810.

[19]Ralph Flood, "Reports of the Death of Student-Centered Teaching Have Been Grossly Exaggerated (further comment)," College English, XXXV (January, 1974), 476.

[20]Dick Friedrich and David Kuester, It's Mine and I'll Write It That Way (New York: Random House, 1972), p. 231.

[21]Jean Pumphrey, "Teaching English Composition as a Creative Art," College English, XXXIV (February, 1973), 670.

[22]Joan M. Putz, "When the Teacher Stops Teaching--An Experiment with Freshman English," College English, XXXII (October, 1970), 57.

[23]Joan M. Putz, "Permission + Protection = Potency: ATA Approach to English 101," College English, XXXVI (January, 1974), 571-576.

[24]Sheridan Baker, "Writing as Discovery," ADE Bulletin, XLIII (November, 1974), 34.

[25]Lou Kelly, From Dialogue to Discourse: An Open Approach (Glenview, Ill.: Scott, Foresman and Co., 1972), p. 353.

[26]Lou Kelly, "Toward Competence and Creativity in an Open Class," College English, XXXIV (February, 1973), 647.

of language--an activity of two or more. Sometimes this privateness begins with writing a journal, even just copying an article to get reluctant writers to become fluid in writing. As they put down their personal activities and reactions in a non restrictive environment, they gradually become freer in their language usage. With this new freedom comes power, and as their language becomes more powerful, it takes on naturally more structure and competency.[27] Delaney and Hurst present the most meaningful perspective on the entire free writing movement in their analysis of how learning to write is a movement from internality to externality.[28] Although it is this writer's opinion that some of the internalized or self-awareness writing should come before the freshman course or in remedial courses, it is assumed to be the entire activity for some, such as Peter Elbow[29] and Berg;[30] for others it is the prominent function, such as Macrorie,[31] Kelly,[32] and Friedrich;[33] for even others such as Martia[34] it is only an assignment or two. These latter types are proposed by Burling in his contrasts of the mechanics fallacy and freedom fallacy.[35]

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[27]Richard Friedrich and Elizabeth McPherson, "English at Forest Park Community College," College English, XXXV (May, 1974), 886-890.

[28]Brian Delaney and Darrell Hurst, "Moving Out: From Subjective to Objective Composition," Freshman English News, II (Spring, 1973), 1.

[29]Peter Elbow, Writing Without Teachers (New York: Oxford University Press, 1973).

[30]Berg, p. 258. [31]Macrorie. [32]Kelly.

[33]Friedrich and Kuester.

[34]Dominic F. Martia, "Modified 'Free Writing' in a Program of In-Class Writing," Illinois English Bulletin, LXII (May, 1975), 14.

[35]Robbins Burling, "An Anthropologist Among the English Teachers," College Composition and Communication, XXV (October, 1974), 237.

Creative Writing. Although many of the authors just cited could be classified as advocating creative writing, their dominant emphasis is on the freedom concept. Other authors advocate as their dominant theme creative writing, the freedom issue remaining a peripheral concern. Pumphrey utilizes a series of rewritings of fiction techniques to develop creative compositions.[36] Putz explains how she motivates creative writing experiences by sending the results to publishers and periodically seeing them published.[37] Alvin Alley demonstrates his belief that "All significant writing is creative writing."[38] More specifically, he traces rhetoric from expressive forms to productive and innovative to what he calls creative rhetoric, "the ultimate goal of all writing."[39]

Linguistics. Several authors have promoted composition through specific pattern drills with sentences. Weaver discusses the use of syntactical patterns by the Nebraska Curriculum.[40] Sentence patterns are the bases of texts by the Lefevres,[41] Jones and Faulkner,[42] and

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[36]Pumphrey, p. 668. [37]Putz, "Permission...," p. 575.

[38]Alvin D. Alley, "Guiding Principles for the Teaching of Rhetoric," College Composition and Communication, XXV (December, 1974), 374.

[39]Alley, p. 377.

[40]Frances Ellen Weaver, "The Composing Processes of English Teachers Candidates: Responding to Freedom and Constraint." (Unpublished PhD dissertation, University of Illinois, 1973).

[41]Helen E. Lefevre and Carl A. Lefevre, Writing by Patterns (New York: Alfred A. Knopf, 1966).

[42]Alexander E. Jones and Claude W. Faulkner, Writing Good Prose: A Structural Approach to Writing Paragraphs and Themes (New York: Charles Scribner's Sons, 1961).

Christensen.[43] Less confining and atomized is the practice at Staten Island Community College, where the native language as spoken is transferred into written form.[44] A much more abstract technique is employed in Montage: Investigations in Language.[45] The language awareness and sensitivity taught are recorded in journalistic entries which are expected to grow into more complex and abstract observations. However, although these advocates believe that knowledge of linguistics promotes better writing, Stade reminds one that "To this day, there are few good writers who can tell an allomorph from a murmur-vowel; and linguists who write well do not write well because they are linguists."[46]

Clear Thinking. Another fundamental mode utilized in freshman English is the development of the thought processes. This position has been retained throughout history with greater or lesser emphasis because few can disagree that "good writing can be separated from good thinking."[47] Few would extend the concept as far as Baker when he states

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[43]Francis Christensen, "A Generative Rhetoric of the Sentence," Teaching Basic English Courses: Readings and Comments, ed. Richard M. Bossone (New York: Van Nostrand Reinhold Co., 1971), pp. 375-384.

[44]Ira Shor, ed., "Reading and Writing at Staten Island Community College," College English, XXXV (May, 1974), 950-951.

[45]William Sparke and Clark McKowen, Montage: Investigations in Language (New York: Macmillan Co., 1970).

[46]George Stade, "Hydrants into Elephants: The Theory and Practice of College Composition," College English, XXXI (November, 1969), 148.

[47]Albert R. Kitzhaber, Themes, Theories, and Therapy: The Teaching of Writing in College (New York: McGraw-Hill Book Co., Inc., 1963), p. 111.

that "The process of writing, in fact, expands our capacity to think as nothing else can."[48] He goes even farther to stress its capacity to cause the physical size of the brain to increase.[49] However, many would agree with a more moderate significance of clear headedness in writing. Hans Guth has proposed such a concept through three editions of Words and Ideas.[50] Major sections of his books are devoted to logic and faulty reasoning. The Northwestern Curriculum is based on the concepts that good thinking is preparation for good writing and that logic is the foundation of good reasoning.[51] This format, that students ". . . have to learn to think before they can write," is investigated as the classical method of teaching writing by Warnock.[52] Stade also recognizes this format as one of the frequent modes for the composition course.[53] On the other hand, Kraft argues that argument is dead.[54] He modifies his glamorous title somewhat in the article[55] but still maintains that emotional pleas (primarily narration) are a much stronger form of inducement than traditional logical techniques.

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[48]Baker, p. 36. [49]Baker, pp. 36-37.

[50]Hans P. Guth, Words and Ideas (3rd ed.; Belmont, Cal.: Wadsworth Publishing Co., Inc., 1972).

[51]Weaver, p. 5.

[52]John Warnock, "The Relation of Critical Perspectives to Teaching Methods in Composition," College English, XXXIV (February, 1973), 692.

[53]Stade, pp. 148-149.

[54]Robert G. Kraft, "The Death of Argument," College English, XXXVI (January, 1975), 548-551.

[55]Kraft, p. 551.

Literature. In fact, what Kraft finally is saying is that "All this explains why the teaching of rhetoric properly belongs in departments of literature."[56] Since nearly all English teachers are products of graduate schools in which literature is practically the sum and substance of the program, it is only natural that composition teachers would use literature as the base for teaching composition. Meckel cites a National Council of Teachers of English study in 1961 which found that almost 60 per cent of graduate schools require no composition beyond the freshman course for students preparing for secondary English teaching.[57] A survey performed by Sangamon State University in 1974 indicated that a significant number of English courses in Illinois community colleges are listed as introduction to literature.[58] A representative model of a writing program based in literature is the Carnegie Senior High School Curriculum in English for the Able College-Bound Student (1965).[59] Modern complaints by Stade[60] and others,[61,62] have pointed out that literature in a composition class becomes teaching literature and writing about literature rather than teaching

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[56]Kraft, p. 550.

[57]Henry C. Meckel, "Research on Teaching Composition and Literature," Handbook of Research on Teaching, ed. Nathaniel L. Gage (Chicago: Rand McNally and Co., 1963), p. 989.

[58]John Lennon, "Survey of English Courses in Illinois Community Colleges," (Springfield, Ill.: Sangamon State University, 1974). (Mimeographed.)

[59]Weaver, p. 5. [60]Stade, p. 147.

[61]Fred Kroeger, "Book Review: Stages in Writing by Karl Taylor," Community College Frontiers, III (Winter, 1975), 46-48.

[62]Moyer, p. 169.

composition and writing composition. The composition class should not become, as the writer's former chairman contended, an advertisement for literature courses.

Rhetoric. One of the most common modes for freshman English is rhetoric, what Tibbetts defines as ". . . the art of finding the truth and convincing others of that truth."[63] Although it has taken considerable criticism from various modern authors, such as Stade,[64] it still has a wide following. Probably the most representative example of this frame of mind is Corbett's Classical Rhetoric for Modern Students. Modern rhetorics attempt to teach composition primarily by analyzing the problems involved with various writing purposes, such as classifying, comparing, contrasting, demonstrating causation, processing, etc. The English 110 Student Models Book[65] and the English 111 Book[66] are concise examples of the various rhetorical modes covered. Rhetoric textbooks are somewhat misleading in their titles, just as English courses labeled "rhetoric" are often misleading. Often they are merely substitute terms for writing texts (such as A Contemporary Rhetoric,[67] which is really a handbook, grammar, rhetoric combined)

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[63]A. M. Tibbetts, The Strategies of Rhetoric (Glenview, Ill.: Scott, Foresman and Co., 1969), p. xi.

[64]Stade, pp. 147-148.

[65]Communications Division, Illinois Central College, English 110 Student Models Book (Dubuque, Ia.: Kendall/Hunt Publishing Co., 1974).

[66]Communications Division, Illinois Central College, English 111 Book (Dubuque, Ia.: Kendall/Hunt Publishing Co., 1975).

[67]Robert W. Daniel, A Contemporary Rhetoric (Boston; Little, Brown and Co., 1967).

and any variety of teaching modes. More favorable examples of texts are those of Tibbetts[68] and Rorabacher[69] and a reader as the ICC Writer, 1975.[70] Full explanations of a specific program are to be found in Finch's and Slaughter's article,[71] "'A' Community College Composition Program,"[72] "A Handbook for Interns,"[73] or "Illinois Central College Composition Program."[74] Since this program will be discussed at considerable detail in the next chapter, it will not be described further here.

Such programs do have their weaknesses. Other than those already mentioned and the criticisms that they are demeaningly pragmatic and little concerned with what one has to say,[75] a justifiable complaint is lodged by Coe.[76] His concern is that the rhetorical

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[68]Tibbetts.

[69]Louise E. Rorabacher, Assignments in Exposition (5th ed.; New York: Harper and Row, 1974).

[70]Communications Division, The ICC Writer (East Peoria, Ill.: Illinois Central College, 1975).

[71]James D. Finch and Michael A. Slaughter, "An Experiment in Contractual Composition," Illinois English Bulletin, LX (January, 1973), 1-9.

[72]James Finch and others, "'A' Community College Composition Program," (East Peoria, Ill.: Illinois Central College, 1975). (Mimeographed.)

[73]Ivan Sparling, "Handbook for Interns," (East Peoria, Ill.: Illinois Central College, 1973). (Mimeographed.)

[74]William M. McNett, "Illinois Central College Composition Program," (East Peoria, Ill.: Illinois Central College, 1973). (Mimeographed.)

[75]Warnock, p. 695.

[76]Richard M. Coe, "Rhetoric 2001," Freshman English News, III (Spring, 1975), 1-13.

modes, for instance cause/effect, do not take into account the recent findings of computer technology:

> Computer specialists, in order to solve concrete problems, have worked out laws (such as overdetermination) for their information-oriented computers. These laws have demonstrably broader applications; the thought-pattern implicit in these laws are commensurable with the general direction of modern science. They have implications even for that very common information-oriented system, expository writing.[77]

Imitation. "Even the most original and exceptional styles are ultimately but variations on common locutions, structures, and designs."[78] In the words of D'Angelo, "Imitation exists for the sake of variation. The student writer will become more original as he engages in creative imitation."[79] Tourney records the historical base for imitation, pointing to Virgil as a prime example.[80] "If we conceive of imitation as the process whereby the writer participates not in stereotypes, but in archetypal forms and ideas, then the notion of imitation takes on a whole new meaning."[81]

Weathers and Winchester specify the process as beginning with copying "the model exactly--with every comma, every dash, and every period."[82] "Then, after practice copying the exact passage, students

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[77]Coe, p. 3.

[78]Winston Weathers and Otis Winchester, Copy and Compose: A Guide to Prose Style (Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1969), p. 2.

[79]Frank J. D'Angelo, "Imitation and Style," College Composition and Communication, XXIV (October, 1973), 283.

[80]Leonard D. Tourney, "Imitation: Creative Possibilities of an Unfashionable Doctrine," Imitation: Comprehension and Excellence in Writing (Springfield, Ill.: Illinois Office of Education, n.d.), p. 1.

[81]D'Angelo, p. 283. [82]Weathers and Winchester, p.3.

write their own passage, keeping in mind the original syntax, diction, phrasing, and any special characteristics of the model."[83] Pastiches such as these are also recommended by Yoder, who suggests close paraphrasing as desirable exercises.[84] Such techniques suppose that "The student who imitates, in fact, becomes free from the obligation to laboriously follow the wasteful processes of slow evolutionary development."[85]

Grammar and Mechanics. One of the most harried concepts in contemporary publications is the matter of language conventions and descriptions. Handbooks filled with these concerns, such as the Harbrace Handbook, and workbooks such as Scott Foresman's Functional English for Writers, still represent large profits although the grammar contained in them has been shown through research since Hoyt, 1906,[86] to indicate that "There is no research evidence that grammar as traditionally taught in the schools has any appreciable effect on the improvement of writing skills."[87] Mechanics, such as spelling and punctuation are social amenities, and to teach them as such is a very different concern than as deterrents to thinking. It is important to avoid being stereotyped as illiterate or lacking in social graces.[88] It does not indicate poor reasoning--just poor conveyance of reasoning. The basic contemporary struggle is the standard vs. minority dialects.

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[83]Weathers and Winchester, p. 3.

[84]Albert C. Yoder, "In Praise of Paraphrase," College Composition and Communication, XXIV (October, 1973), 300-301.

[85]D'Angelo, p. 283. [86]Meckel, p. 975.

[87]Meckel, p. 981. [88]Guth, p. 426.

One of the greatest champions of minority dialects is It's Mine and I'll Write It That Way.[89] Many other supportive particulars could be cited, especially the specific resolutions passed by professional organizations such as the National Council Teachers of English,[90] "The Students' Right to Their Own Language: Its Legal Basis,"[91] or "On the Crisis in Composition."[92] These, of course, are only representative of a constant stream of articles currently appearing. A few brave individuals have argued along with Morse, quoted in "The Question of Standard English," "a limited vocabulary and a limited command of syntax limit the possibilities of thought; and that an inaccurate vocabulary and an unreliable command of syntax often shipwreck thought."[93] Eskey pleads that all English teachers promote the standard language so that it retains its "standard" position--"to keep the language, despite its many dialects, universally intelligible."[94] No way would such a standard be utilized, however, for the

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[89]Friedrich and Kuester.

[90]"Resolutions Passed at NCTE Convention," College English, XXXVI (February, 1975), 733-734.

[91]Lawrence D. Freeman, "The Students' Right to Their Own Language: The Legal Basis," College Composition and Communication, XXVI (February, 1975), 25-29.

[92]Wallace Douglas, "On the Crisis in Composition," ADE Bulletin, XL (March, 1974), 3-11.

[93]William H. Pixton, "A Contemporary Dilemma: The Question of Standard English," College Composition and Communication, XXV (October, 1974), 248.

[94]David E. Eskey, "The Case for the Standard Language," College English, XXV (April, 1974), 773.

purpose of making a minority student ". . . feel so inadequate about his own language."[95]

Behavioral Objectives

A second major area researched was intended to justify the establishment of behavioral objectives, which maintain such a prominent position in the composition program at Illinois Central College. Several early sources convinced the writer of the advantages of learning objectives. Originally, Leon Lessinger in Every Kid a Winner: Accountability in Education[96] presented the concept that, given enough time, all but the physically impaired student can learn what the school intends to teach. He proposes that ability is not a limit of learning achievement; rather it is a measure of the amount of time required to learn a task. Since all tasks are learnable, it is the responsibility of the school to explain exactly which tasks are required and to determine when each is learned adequately. In quick succession, other influential sources encountered were Bloom's educational taxonomies,[97] Block's Mastery Learning: Theory and Practice,[98] Lanny E. Morreau's

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[95]Mary Vaiana Taylor, "The Folklore of Usage," College English, XXXV (April, 1974), 768.

[96]Leon M. Lessinger, Every Kid a Winner: Accountability in Education (New York: Simon and Schuster, 1970).

[97]Benjamin Bloom and others, Taxonomy of Educational Objectives: The Classification of Educational Goals, Cognitive and Affective Domains (New York: David McKay Co., Inc., 1971).

[98]James H. Block, ed., Mastery Learning: Theory and Practice (New York: Holt, Rinehart and Winston, Inc., 1971).

Accountability and the Teaching of English,[99] and instruction by Dr. Michael Lorber in a course at Illinois State University in 1973.

Bloom's taxonomies have since become by-words in the profession. His attempts at systematic grouping and scaling behaviors according to types and complexity have been basic to the sequencing of learning function. Block's book develops a design for implementing objectives in such a fashion that skills are sequential and cumulative, designing learning so that each child will be required to move through preliminary tasks with acceptable mastery before he moves on to more complex tasks which will endanger or militate against success. Of course, such a design is fundamental to the concepts of nongradedness and continuous progress. Mr. Morreau was the first nationally reputable figure to evaluate the composition objectives at Illinois Central College. He offered some valuable suggestions and even more valuable compliments and encouragement. Dr. Lorber proved to be an extremely valuable critic of those objectives and was instrumental in reworking the entire set of objectives to make them more practical.

These early encounters provided considerable support at a time when the controversy over objectives was raging nationwide. The fundamental purpose was to specify before the teaching and evaluating more reasonably the outcomes of the learning. Instruction, then, is merely a tool in the creation of the proper environment and leadership to facilitate the learning. Other authors supporting the concept of

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[99]Lanny E. Morreau, "Behavioral Objectives: Analysis and Application," Accountability and the Teaching of English, ed. Henry B. Maloney (Urbana, Ill.: National Council of Teachers of English, 1972), pp. 35-52.

of behavioral objectives in English include Arthur Cohen who boldly proclaims, "Each instructor owes accountability to his students, predicting and accepting responsibility for the direction and extent of learning. He agreed to teach them; let him deliver on his contract with them."[100] Alan C. Purvis in "Of Behaviors, Objectives, and English" has presented the many advantages derived from writing objectives,[101] although he does not classify himself as a behaviorist, an obvious conclusion from reading "The Robot in the Open Classroom."[102] There he describes a student as a trivial robot following the indoctrination by educational objectives, that short-range product being followed by an atrophied super-structure which will finally be subverted by the teaching staff. Another, more moderate, positive statement by Purvis, "Competencies in Teaching English,"[103] discusses the kinds of objectives which should be included in a competency-based program. Gebhardt encourages a line of constructive activity by making them appear to be self-protection. Not only should teachers write them, but should also use them as part of their self-defense mechanism.[104] The one best source for gaining an understanding of

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[100]Arthur M. Cohen, "Objectives, Accountability, and Other Unpleasantries," English Journal, LXI (April, 1972), 570.

[101]Alan C. Purves, "Of Behaviors, Objectives, and English," English Journal, LIX (September, 1970), 793-797.

[102]Alan C. Purves, "The Robot in the Open Classroom," Accountability and the Teaching of English, ed. Henry B. Maloney (Urbana, Ill.: National Council of Teachers of English, 1972), pp. 53-62.

[103]Alan C. Purves, "Competencies in Teaching English," Illinois English Bulletin, LXII (January, 1975), 1-11.

[104]Richard C. Gebhardt, "Behavioral Objectives: A Strategy for Constructive Self-Defense," ADE Bulletin, IXL (December, 1973), 23.

what objectives are, how mastery learning relates to them, how to utilize objectives, and how to particularize the concept to various areas of instruction is Handbook on Formative and Summative Evaluation of Student Learning.[105]

Various authors have attempted to discuss the whole controversy for instructors in an effort to inform them fairly about both sides. Representative samples of such works include "Behavioral Objectives and the Teaching of English,"[106] which probably is more positive than neutral, and two exceptionally fine explanations by Strong[107] and Kirkton.[108] The Kirkton article first discusses both camps' arguments and then annotates various bibliographic aids. A very different instructional device is employed by Strong in the fable between the systematic (behavioral) ant and the open education (humanistic) grasshopper.

On the other hand, a variety of sources were also encountered who argued against the use of objectives. Some called merely for caution in the creation and utilization of them; however, others were most vehement in their reactions aginst them. The National Council of Teachers of English called their use ". . . possibly educationally

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[105]Benjamin S. Bloom, J. Thomas Hastings, and George F. Madaus, Handbook on Formative and Summative Evaluation of Student Learning (New York: McGraw-Hill Book Co., 1971).

[106]Peter W. Aerasian, "Behavioral Objectives and the Teaching of English," English Journal, LX (April, 1971), 495-499.

[107]William Strong, "The Ant and the Grasshopper: A Didactic (and Somewhat Moral) Fable," Media and Methods, XI (March, 1975), 27-56.

[108]Carole M. Kirkton, "A Reference Shelf for Curriculum Planning, Part III: Behavioral Objectives," English Journal, LX (January, 1971), 142-150.

dangerous activity."[109] That language was somewhat modified in 1970 into a series of questions, which created a defensive stance with the concluding question, "In short, do we help students grow or shape them to a mold?"[110] Then in 1971, they cast responsibility back upon the national organization to determine teachers' responsibilities ". . . as well as teachers' expectations about the responsibilities that students, parents, administrators, and the general public have to the educational program of the community."[111] The general attitude of a wide segment of english teachers is adequately represented in articles by Leo Ruth,[112] James Moffett,[113] and Robert Zoellner.[114]

Remedial Education in Adults

Another area of concern which was searched is the remediation of skills for adult learners, shamefully one of the least researched areas in education. The material is extremely thin and has not been

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[109]"Resolutions Passed by the National Council of Teachers of English at the Fifty-Ninth Annual Meeting, 1969," College English, LIX (April, 1970), 529.

[110]"Resolutions Passed by the National Council of Teachers of English at the Sixtieth Annual Meeting, 1970," College English, LX (February, 1971), 623.

[111]"A Resolution Passed by the National Council of Teachers of English at the Sixty-First Annual Meeting, 1971," English Journal, LXI (April, 1972), 574.

[112]Leo Ruth, "Dangers of Systemthink in Education," Accountability and the Teaching of English, ed. Henry B. Maloney (Urbana, Ill.: National Council of Teachers of English, 1972), pp. 63-102.

[113]James Moffett, "Who Counts?" English Journal, LXI (April, 1972), 571-574.

[114]Robert Zoellner, "Behavioral Objectives for English," College English, XXXIII (January, 1972), 418-432.

made very available. One of the best books available, Edwin H. Smith's Literacy Education for Adolescents and Adults,[115] was placed on the market by a rather insignificant publisher because a more prominent one could not be found who felt that the work was valuable enough to invest in it. The fact is that a great new emphasis has been called for in adult education since the open-door policy has become accepted in community colleges. However, very little is known about the area.

The need for vigor in pursuing this remediation is confirmed by a variety of authors. One who has voiced a strong demand for remedial concentration in higher education is John E. Roueche, who points out the nature of the students in the contemporary community-college movement. He states that "Universal postsecondary-school education is a great experiment in public education,"[116] and is really the great avenue of social mobility for two-thirds of the public beyond high school in California.[117] He also points out that the non-traditional student is sacrificed by instructional practices and, therefore, does not persist long.[118] Smith indicates that one basic ingredient in that problem is that "Often the real designer of the adult literacy curriculum has been the book salesman, rather than well-trained literacy educators."[119] In Catching Up: Remedial

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[115]Edwin H. Smith, Literacy Education for Adolescents and Adults: A Teacher's Resource Book (San Francisco: Boyd & Frazer Publishing Co., 1970).

[116]John E. Roueche, A Modest Proposal: Students Can Learn (San Francisco: Jossey-Bass Publishers, 1972), p. 1.

[117]Roueche, Modest Proposal, p. 3.

[118]Roueche, Modest Proposal, p. 6. [119]Smith, p. 2.

Education, Roueche has pointed out that until 1970 remedial education has been merely "watered-down versions" of what was being offered in the traditional programs.[120] Karl K. Taylor has gathered evidence to conclude that instruction in English concentrates upon the superficial rather than critical elements.[121] This misappropriation of effort is a consequence of not knowing what else to teach.[122]

Various specific authors have contributed to the direction of this portion of the paper. The new demands for remediation accountability of Roueche's A Modest Proposal: Students Can Learn[123] have been supported by Every Kid a Winner: Accountability in Education[124] by Leon Lessinger. Two general works on curriculum have made major impacts on the direction of the paper. Smith's volume previously mentioned had provided a significant groundwork for adult basic education,[125] whereas Catching Up: Remedial Education has more specific recommendations to make regarding particular directions of instruction to fit the unique characteristics of the students.[126]

Specific program aspects which have made major contributions to the remedial courses at Illinois Central College should be recognized. Bruner's Toward a Theory of Instruction has been instrumental in focusing most of the activities into a cohesive unit.[127] Mechel's

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[120]John E. Roueche and R. Wade Kirk, Catching Up: Remedial Education (San Francisco: Jossey-Bass Publishers, 19,,), p. 11.

[121]Karl K. Taylor, "If Not Grammar, What?" (Unpublished paper commissioned by Little-Brown Co., 1975, p. 1). (Mimeographed.)

[122]Taylor, "Not Grammar," p. 4. [123]Roueche, Modest Proposal.

[124]Lessinger. [125]Smith. [126]Roueche and Kirk.

[127]Jerome S. Bruner, Toward a Theory of Instruction (New York: Norton & Company, 1968).

article on research in composition had considerable initial impact on the negation of grammar as a point of emphasis.[128] An important contribution to the thinking on research has been the two volumes by Helmer R. Myklebust on language acquisition.[129]

By far the most valuable contribution to the research for this paper has been made by Karl K. Taylor, an instructor in the Communications Division at Illinois Central College. He has researched the problems of adult literacy in meticulous detail. His major assistance has been to draw together all the previous research in order to develop new instructional emphases. He is performing a function which is attracting national acclaim for its uniqueness. However, most of his work is unpublished since he has been performing it in connection with a doctoral program and with only minimal grant money. Three published items which advocate various aspects of his work are: Stages in Writing, which is a composition text for students who need some minimal remediation and reinforcement;[130] "Percog: A Progress Report," which first reported his intentions to research perceptual and cognitional problems in highly remediable students;[131] and "Percog: A Second Report," which up-dated the research of the earlier report.[132]

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[128]Meckel.

[129]Helmer R. Myklebust, Development and Disorders of Written Language: Vol. I, Picture Story Language Test (New York: Grune and Stratton, 1965), and Vol. II, Studies of Normal and Exceptional Children (New York: Grune and Stratton, 1973).

[130]Karl K. Taylor, Stages in Writing (New York: McGraw-Hill Book Co., 1973).

[131]Karl K. Taylor, "Percog: A Progress Report," Community College Frontiers, I (Fall, 1972), 5-10.

[132]Karl K. Taylor, "Percog: A Second Report," Community College Frontiers, II (Fall, 1973), 8-12.

A variety of unpublished articles has been written by Mr. Taylor which are of significant interest. "If Not Grammar, What?"[133] was commissioned by Little Brown to discuss the desirable direction for remedial English instruction. A more detailed statement, delineating more carefully the specific courses of action and supporting research is "If Not Grammar and Vocabulary Drill, What?"[134] One aspect of this program is expanded in his article, "Sentence Comprehension: The Neglected Element?"[135] The extended record of his activities with highly remedial students, and especially the extensive testing program in vision, hearing, vocabulary, perception, motor control, dominance, abstract reasoning, verbal reasoning, clerical skills, and reading are provided in another unpublished work.[136] No other author has been encountered who has performed such unique evaluations of adult learning problems and then has created the prescriptive activities to remediate them. He is performing in a nonresearch-oriented community college (a teaching institution) the kinds of research functions which senior institutions and graduate schools should be undertaking, rather than concentrating their efforts so myopically

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[133]Taylor, "Not Grammar."

[134]Karl K. Taylor, "If Not Grammar and Vocabulary Drill, What?" (East Peoria, Ill.: Illinois Central College, 1975). (Mimeographed.)

[135]Karl K. Taylor, "Sentence Comprehension: The Neglected Element?" (East Peoria, Ill.: Illinois Central College, 1975). (Mimeographed.)

[136]Karl K. Taylor, "A Study of Two Disadvantages Groups at Illinois Central College: The Developmental Student and the CETA Student," (East Peoria, Ill.: Illinois Central College, 1975). (Mimeographed.)

in literary minutiae. A brief description of his course designs is recorded in an article to be published in 1975 in Community College Frontiers.[137]

Much additional contributory research is included in Mr. Taylor's materials, particularly in "If Not Grammar or Vocabulary Drill, What?"[138]

Evaluation

Evaluation is a constant process: it is a part of the normal thinking function of all rational beings. The normal activity is informal in nature, responding to stimuli in natural, gratificational reactions. On a more sophisticated, conscientious level, we develop formal evaluation techniques, the kinds utilized in this paper. Although both in- and out-of-class informal evaluations can affect formal evaluations in ways which can not be completely recounted, the more immediate problem is to focus upon formal evaluation in a systematic manner.[139] Formal evaluation concerns in this paper relate to techniques of analyzing the adequacy of the composition program and the techniques of evaluating compositions. Therefore, these two aspects will be studied individually.

Of Compositions. The highest level of language discourse and the last to be formalized is one's acquisitions in the written form. Therefore, that is the point of concentration in English courses in higher education; and because it follows listening, speaking, and reading, it

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[137]Finch and others. [138]Taylor, "Not Grammar or Vocabulary."

[139]Theodore W. Hipple, Teaching English in Secondary Schools (New York: The Macmillan Co., 1973), pp. 280-281.

is complicated by those other skill acquisitions as well as thinking abilities. In addition, many authorities (for instance, Friedrich and Kuester,[140] Graber,[141] and others) do not feel that compositions should be evaluated, although they still speak of clarity, coherence, power, personality, rhythm, and other such desirable elements. Many more, such as Macrorie[142] and Lou Kelly[143] feel that initial freedom will create the openness which will welcome later criticism. Much of the free-writing movement holds this frame of thinking.

Another method of evaluation, one which is more expected or demanded is the development of standards which all compositions are expected to exhibit. The writer experienced this system at Washington Community High School in Washington, Illinois, an approach which began with 100 per cent expectancy, then counted off so many points for each error, doubling the minus points during the second semesters. Other systems give separate grades for the process of writing and the content of the paper. Another option is to apply an holistic technique, allowing the overall impression, the Gestalt, to dictate the grade.[144] Still another approach is to utilize criterion referencing. In this process one sets up his criteria for a particular paper before he begins evaluating and then he sets about measuring the paper against those specific criteria.[145]

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[140]Friedrich and Kuester. [141]Graber and others.

[142]Macrorie, p. 179. [143]Kelly, Dialogue, pp. 116-117.

[144]Richard Braddock, Richard Lloyd-Jones, and Lowell Schoer, Research in Written Composition (Urbana, Ill.: National Council of Teachers of English, 1963), pp. 12-13.

[145]Benjamin Bloom, "Mastery Learning," Mastery Learning: Theory and Practice, ed. James H. Block (New York: Holt, Rinehart and Winston, Inc., 1971), p. 56.

The holistic approach is advocated by several authors. One of the most notable is Paul B. Diederich, who is probably the foremost researcher in the area of English composition. In Measuring Growth in English, he advocates a system whereby a student writes two themes, one in the morning and the other in the afternoon. Each paper is given a score of 1 to 5 by two separate graders. In the 10 per cent of the cases when they vary more than two points, a third party is called in to break the deadlock. This whole process averages only nine minutes per student.[146] He achieves over .80 reliability using this method when attaching it to an objective test. "The essay and objective parts of the examination on English language arts are virtually guaranteed to yield the desired reliability in just one day of testing."[147] His suggestion is to grade only one time--at the end of the semester--not during the semester.[148] Edward M. White, who has been so involved in the CLEP testing program in English controversy in California, also recommends a combination of essays and objective tests to evaluate one's compositional skills. "We would, in fact, argue strongly against any equivalency testing in freshman English that did not include both."[149] However, one must be careful that the test construction does not intercede with the results desired. "As

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[146]Paul B. Diederich, Measuring Growth in English (Urbana, Ill.: National Council of Teachers of English, 1974), p. 4.

[147]Diederich, p. 2. [148]Diederich, p. 3.

[149]Edward M. White, "Equivalency Testing in College Freshman English: A Report and a Proposal," Equivalency Testing: A Major Issue for College English, eds. Forrest D. Burt and Sylvia King (Urbana, Ill.: National Council of Teachers of English, 1974), p. 33.

one reads through test after test, he becomes convinced that the principal skill tested repeatedly, is the ability to take tests. . . ."[150]

Such a technique is fine for determining general writing ability, but if one is concerned about evaluating a particular composition, that process won't do. One then needs to utilize specific criteria (goals or objectives) which particularize what should be evidenced on that paper to display the expected learning. Several valuable sources of information support the criterion-referenced concept. The most prominent is Benjamin Bloom, who has advocated various levels of objectives in three domains--cognitive, affective, and psychomotor.[151] He has further pursued the concept of mastery learning as it employs those objectives as criteria in a variety of writings, the most prominent of which are Handbook on Formative and Summative Evaluation of Student Learning[152] and his article in Mastery Learning: Theory and Practice.[153] Another valuable source for criterion referencing in general is by Baker and Schutz, Instructional Product Development.[154] The best source dealing specifically with writing is the article by Joseph Foley, "Evaluation of Learning in Writing."[155] Other sources of information on the behavioral approach and its

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[150]White, p. 33. [151]Bloom, ed., Taxonomy.

[152]Bloom and others, Handbook.

[153]Bloom, "Mastery Learning," pp. 47-63.

[154]Robert L. Baker and Richard E. Schutz, Instructional Product Development (New York: Van Nostrand Reinhold Co., 1971).

[155]Joseph J. Foley, "Evaluation of Learning in Writing," Handbook on Formative and Summative Evaluation of Student Learning, eds. Benjamin S. Bloom, J. Thomas Hastings, and George F. Madaus (New York: McGraw-Hill Book Co., 1971), pp. 767-813.

relation to accountability include Lessinger's Every Kid a Winner: Accountability in Education,[156] Roueche's A Modest Proposal: Students Can Learn,[157] Hoetker's Systems, Systems Approaches, and the Teacher,[158] and Homme's How To Use Contingency Contracting in the Classroom.[159] A good general reference for testing in language arts is Measures for Research and Evaluation in the English Language Arts[160] since it provides various test descriptions and specifications.

Of Writing Programs. Very little has been written relative to complete writing programs. The cause for this seems to be very obvious. Colleges don't have writing programs, generally. Ordinarily, they have two English courses, the first in composition and the second in either introduction to literature with some writing or a composition course which is predominantly writing about literature. The "freshman English program" at Miami University (Ohio), for example, proved to be three quarters of (1) non-fiction, (2) fiction, and (3) poetry and drama.[161] Many community colleges have primarily the same courses with a remedial course tied to the front. Thus, freshman English simply means one or two courses, not a full program. A "program" in

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[156]Lessinger. [157]Roueche, Modest Proposal.

[158]James Hoetker, Systems, Systems Approaches, and the Teacher (Urbana, Ill.: National Council of Teachers of English, 1972).

[159]Lloyd Homme, How to Use Contingency Contracting in the Classroom (Champaign, Ill.: Research Press, 1970).

[160]William T. Fagan, Charles R. Cooper, and Julie M. Jensen, Measures for Research and Evaluation in the English Language Arts (Urbana, Ill.: National Council of Teachers of English, 1975).

[161]William J. Gracie, "Evaluating Freshman English Programs," College Composition and Communication, XXVI (February, 1973), 34.

other instances refers to several options (modules) for the freshman English course such as those at Belleville Community College and Dupage Community College. No schools having the kind of sequential program of six courses is known to the writer. Therefore, a writing program is unusual; evaluation of a writing program is almost non-existent.

The only specific article which related directly to the value of evaluating a program was the Gracie article cited above.[162] No information covering the adequacy of a composition program or the techniques for determining the suitability of a program with its weaknesses was found. Therefore, the model developed in this paper should serve the profession as a starting point in developing devices and techniques with which to perform such a desirable function.

Summary of Research

The review of the literature has revealed considerable divergence in many of the areas to be covered in this paper. In some aspects considerable information is available whereas in others a paucity exists. A great amount of writing exists to promote a wide variety of course modes with the major divergence of opinion existing between free-writing proponents on one hand and rhetorical advocates on the other, the problem of freedom versus structure. Considerable information is now available regarding behavioral objectives, most of it having been written in the past five years during the philosophical struggle between the behaviorists and humanists. A grievous lag exists in research in the area of adult remediation in light of the

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[162]Gracie, pp. 34-36.

demand for open-door admissions into community colleges and many four-year institutions. Karl K. Taylor of Illinois Central College has crystallized most of the available material in the area of skills for adult learners. Although information is almost non-existent regarding composition program evaluations, some valuable research has been developed by Paul Diederich in evaluating compositions using an holistic approach and information is becoming more and more available regarding criterion-referenced testing. Much more work needs to be performed in developing adequately specified and quantified objectives for both composition and affective behaviors, while the lack of research into adult skill learning remediation is creating dead end corridors beyond the open door.

Chapter 3

METHODOLOGY

One of the striking generalities that a chairman in English soon understands as he travels from one school to another and to the various conferences around the country and examines the multitude of English textbooks is that no concensus exists for freshman composition courses. In fact, there is no agreement upon even several directions which a course might take. The major figures in the field seem not even to be individually consistent in presenting sequences of activities or philosophies of instruction. Such constant fluctuating of effort and diversity of opinion has appeared to weaken the teacher preparation in English and has fostered the aimlessness which seems to typify the instruction in all areas of English, including the point of concentration of this study--college freshman composition.

In order to attempt to exert some influence upon this dissolution, this chapter will recognize two major subdivisions: a description of the composition sequence at Illinois Central College as compared and contrasted with other modes of presentation documented in Chapter 2, pages 14 to 29, and (2) then a model technique for evaluating a composition program.

DESCRIPTION OF ICC PROGRAM

Background

The introductory composition program was designed by the original Division Chairman in the pre-opening period of summer 1967. It consisted of five writing courses: COMM 100--Basic Communications, COMM 105--Basic Communications, COMM 110--Communications, COMM 111--Communications, and COMM 112--Communications. The prefixes COMM were changed to ENGL in 1968. Very little information is conveyed by these titles other than the fact that the first two are basic (remedial). The course descriptions reveal little more, except that the remediation builds through the sentence and paragraph, stopping short of the theme. The remaining three descriptions seem to have almost no logical, sequential framework, any one being substitutable for the others except for the word "continued" in COMM 112.

> COMM 100--This course is specifically designed for students who have serious deficiencies in vocabulary, spelling, grammar, and the mechanics of composition.
>
> COMM 105--Extensive practice in oral and written analyses will be required. Particular emphasis will be placed upon the construction of the sentence and the paragraph.
>
> COMM 110--Study and practice are undertaken in common forms of theme and report organization, in logical and persuasive development and presentation of content, and in logical and exact style. Extensive analytical reading will be done in contemporary and traditional exposition and argument.
>
> COMM 111--An accelerated review of spelling, grammar, mechanics, and syntax is designed for the perfection of acceptable usage. Extensive reading will be done in contemporary and traditional exposition and argument.
>
> COMM 112--Continued practice in the writing of themes and reports is provided in this course. Extensive practice in oral and written analysis will be expected. Particular

> emphasis is placed upon the significance of form and style to the communication of meaning.[1]

Courses in the area of writing were also listed in the Agriculture Division (AGRI 106--Agricultural Communications), the Business Division (BUS 110--Business Communications), and the Technical and Industrial Division (GEN TECH 201--Technical Writing). The faculty of the Communications Division had had no voice in this organization or disbursement, although concern was voiced during the first year over the arrangement. As a result of this difference of opinion, the various Division Chairmen were contacted during the spring of 1968 about their convictions regarding retaining those courses or transferring them to the Communications Division. Although most of them were basically interested in retaining them, they said they would not violently oppose the transfer. However, the members of the Division did not strongly support the transfers; therefore, the matter was settled by default: they stayed in their various locations.

During that same period, the composition staff discussed the relationship between literature and composition. Several instructors and the Chairman were interested in including literature as part of the composition program to (1) bring more students into contact with great minds, (2) provide examples of great styles, and (3) advertise the literature survey courses. The majority of the faculty voted, however, to keep the courses "pure." Thus, the teaching of literature was restricted to a single paper in one course, COMM 111, saving the Division from the same course design found in many other colleges and universities.

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[1] Illinois Central College, 1967-1968 Bulletin (East Peoria, Ill.: Illinois Central College, 1967), p. 73.

This decision was achieved by redesignating the final composition course as "Twentieth Century Topics," a course which could be utilized to reflect flexible, altering, relevant concerns. Through the years, such varied titles as "Three Illinois Poets," "Black Literature," and "Creative Writing" have been applied to the course. Since 1971, the course has been continually repeated with the emphasis upon writing for publication. One reason for this longevity is that the more unique literary emphases have not received very satisfactory enrollments. A second reason is that state restrictions upon new courses have precluded creative writing from the regular course offerings; thus, the use of the umbrella title allows the Division to meet a sustained need among students.

During the summer of 1969, the present Chairman cooperated with Mr. Richard Bales, Chairman of the Social Science Division, and Mr. Samuel Jones, psychology instructor, to design and initiate the Developmental Program. This program (which interlaces English, reading, and social science) will be discussed at greater length later in this chapter.

Over the years members of the Division have come into contact with the various options available for teaching composition which have been voiced through the professional journals and conferences. Chapter 2, pages 14 to 29, has specified and documented a wide variety of these emphases. Further specification of them would serve little purpose at this point except to add emphasis to the fact that the Division has discussed periodically the advantages and disadvantages of each and has chosen to retain its rhetorical design. Not only has that design been retained; it has been strengthened over the years by common consent.

Since 1969 the composition program organization has altered very little. The advent of the Developmental Program created a need for ENGL 101, another remedial course which filled a vacancy between ENGL 100 and ENGL 105. Otherwise, the major changes and additions have been course designs and delivery systems, significant as those have been.

Philosophy of Illinois Central College

Several aspects of the philosophy of the College are significant to the designing of a program in composition, since it must be an extension of that philosophy. Fundamental to the direction of the college are the basic tenets that

> . . . the purpose of education is to improve man, and that society is improved by the improvement of the individuals who compose it. The individual has worth and dignity in his own right and should be educated to the fullest extent of his abilities and motivation. Thus, every citizen must have the opportunity to acquire the education that is appropriate for free men.[2]

In keeping with this rather universal concept of the availability of education to all citizens, the community college has an obligation to provide (1) transfer programs, (2) occupational and career programs, (3) general education programs and courses, (4) community interest courses, and (5) developmental or remedial courses. All facets of the community should have courses and programs available to meet their various needs.

"The student is at the center of all that is done at Illinois Central College."[3] This basic guide should be the touchstone which

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[2]Illinois Central College, 1974-75, 1975-76 Catalog (East Peoria, Ill.: Illinois Central College, 1974), p. 4.

[3]ICC Catalog, p. 4.

forces the compositional program to fulfill the needs of the students or accept the justifiable criticism of being irresponsible.

The complete text of the Philosophy of Illinois Central College is provided in Appendix A, pages 213 to 215.

Division Philosophy

The Communications Division provides an assortment of diverse functions to serve the variety of purposes of the ICC student population. The open-door policy requires that the community colleges in Illinois maintain a flexible program to meet their obligations. Basically, however, one can categorize the Division functions into two groups: credit and non-credit. Whereas non-credit courses serve basically as a community service, the credit courses can be primarily divided into service and discipline courses. This subdivision is really synthetic, however; for the separation between composition and literature which is often a matter of seniority and prestige on four-year campuses is minimized here. No one is hired to teach literature; all are hired to teach composition, and except in very unusual circumstances, everyone teaches at least nine hours of composition.

In addition to the reading courses, which are also basically service designed, journalism, film, humanities, philosophy, and foreign languages are taught more as autonomous bodies of knowledge.

The Communications Division is primarily a service unit. Its bread and butter is composition, which serves the student by giving him the writing skills which will support his performance in other college courses and on the job. The practicality of the composition

courses seems so necessary that there appears little need for expansion. However, since the community colleges in Illinois pride themselves on student-centeredness, some additional comment seems in order.

Complaints by students who have attended senior colleges and universities and the staff's own experiences have made them aware of the lack of practicality and personableness which exists in many English departments. The Chairman's goal is to make both the subject matter and attitude in the Division as down-to-earth as possible. Because the staff believes in the teachability of composition, the goals of the syllabuses are behavioristic. Therefore, the staff assumes that the results of their work are measurable. It follows that they assume that practical help is possible and desirable and that this attitude will prevail not only in composition but in all courses. Papers should not have merely grades posted on them with streamlined, cryptic, general comments only; they need pointed, specific refere ces.

Profiles which have been periodically circulated show that despite a significant number of exceptionally capable students, the TCC student population norms are somewhat below the four-year institutions in both ACT results and high school rank. Its students need the kind of personal attention which the Division professes to offer. In many cases they require additional practice or additional advice or instruction. When such needs arise, it is the desire of each instructor to be available to proffer those essentials. The instructors try to negate the esoteric, cool, sophisticated image of many

university instructors, who are so frequently unavoidably absent or the teaching assistants who are basically preoccupied with their own studies. Indeed, the faculty attempt in all cases to reflect their deep respect for individuals by their personal understanding and attention.

Composition Philosophy

The composition program at Illinois Central College is based upon several key concepts and assumptions which have developed from experience with our students but which may not fit any other situation. These assumptions are presented here without additional defense because the purpose at this point is not to defend or convince, but to explain.

(1) Because students have done very little guided (as contrasted with graded) writing previously in high school, the emphasis in composition courses is on writing--not on literature.

(2) Composition is both a skill and an art; therefore, it is believed that the skill portion of the writing act can be taught.

(3) Because all available research indicates little correlation between a student's knowledge of grammar and his ability to write, the emphasis in these composition courses is on rhetoric rather than on grammar.

(4) Because the Division does not believe that the student has the knowledge or experience to know what his complete compositional needs are, it places students according to ACT scores, maturity, class rank, high school grades, and sample writings early in the course. However, it believes a student should and can be moved if his

performance in class warrants it and/or if the placement was faulty. In those situations in which a student demands to take a particular course or refuses to move, he is advised of his chances of success--but is allowed his choice under the assumption that the student also has the right to fail.

(5) The Division does not feel that the classroom is a democracy where the teacher is a "buddy" to students; the teacher is a leader--something more than a student--who has obligations to the course and to the College as well as to the student.

(6) Because the staff believes there is a definite sequence of skills in composition, strict adherence to the texts and syllabuses chosen or written by the teaching staff is required.

(7) Since the student body contains only a small number of minority groups (less than 5 per cent), the faculty teach standard English to their students, who are primarily white and Anglo-Saxon and come from the lower middle class.

(8) A composition sequence should move from subjective to objective, as suggested by Delaney and Hurst.[4] It should also tend from short to long, simple to complex, the concrete to abstract whenever possible.

(9) In short, the Communications Division views itself as a service unit. Its bread and butter is composition, which serves the student by giving him the writing skills which will support his performance in other college courses and on the job. Although it is

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[4]Brian Delaney and Darrell Hurst, "Moving Out: From Subjective to Objective Composition," Freshman English News, II (Spring, 1973), 1.

understood that composition can be self-actualizing and self-fulfilling, the assumption is that a concentration upon the conveyance and communion of thoughts between the reader and writer will produce a development of self.

The purpose of our composition courses is to allow students to make sense out of any chaotic writing situation. In immediate terms, that means being able to answer questions on an essay test like, "Discuss the effects of the Corn Laws on rural England," "Compare and contrast the desirability of a planted lawn to a sodded one," or "Discuss the major steps in the development of the Articles of Confederation." These same kinds of writing problems also exist in both short or long papers, along with the added complexities of both trying to convince the reader with either rational or emotional devices and also providing documented evidence. In the longer run, special employees in all fields have the same kinds of problems, no matter whether they are trying to mollify a disgruntled plow purchaser at the Lehman Implement Company or to report the present phase of an experiment on a fuel injection system to a new vice-president of Caterpillar Tractor Company.

Courses Sequence

Most community colleges in the experience of the staff offer maybe only one remedial course, and usually then probably not more than a few sections of it. Illinois Central College, on the other hand, offers three sequential remedial courses, involving nearly six hundred students each semester.

ENGL 100. This course is an extremely remedial course, suited especially for students in the lowest 5 per cent of full-time students.

DESCRIPTION

1. ENGL 100-3 Basic Communications

2. Prerequisite: None

3. This course is designed to improve the student's writing ability with special attention on improving his self-concept, his verbalization skills, his mechanical skills, and his spelling skills.

4. Three lecture hours per week

5. Credit: Three semester hours

Because of the nature of the students within this class, the objectives and the learning experiences must necessarily change from semester to semester, but in general terms, the general objectives of the course are:

1. To experience success.

2. To overcome the hesitancy to verbalize in speaking and writing.

3. To write specifically and completely.

4. To become familiar with the most common grammatical problems: fragments, subject/verb disagreements, dangling participles, and run-on sentences.

5. To reduce spelling problems with common words.

These objectives are particularized in the classroom through the use of the following kinds of objectives, depending upon the needs of the class:

(1) To perform adequately in the areas of sensory observations, memory, pre-comprehension skills, visual discrimination and problem solving without having to read or to write.

(2) To avoid the major grammatical problems mentioned in the general objectives in the writing of his themes.

(3) To write seven themes in which the basic intentions are to improve the students' self-concepts.

(4) To increase the volume of prose through expansion of theme and fluidity.

(5) To describe three positive experiences in his life in his themes.

(6) To include in the seven themes one goal-setting paper.

(7) To include in the seven papers his personal set of values in one paper.

(8) To increase his vocabulary through practice in confronting the most frequently used words.

(9) To increase reading comprehension through sentence and paragraph readings rather than long articles.

(10) To reduce the problems of egocentric language common in remedial adults through the descriptive use of diagrams.

(11) To improve his visual observation skills through the use of pictures, puzzles, mazes, and other pictorial images.

The students are placed initially in courses on the basis of the following criteria, personal interviews by a counselor and the director of the program, and a writing sample:

(1) English ACT standard score of 7 or below

(2) or, D+ or below for English grades in high school

(3) or, a converted high school rank of 7 or below

(4) or, 3 units or less of English in high school

(5) or, reading at 6th grade level or below

These individuals will have received very little success in the past and their self-concepts will be very low. These aren't weak writers: they are very bad or non-writers. They don't know the difference

between a comma and a semicolon, between a fragment and a complete thought, between a topic sentence and supporting evidence. Although many average students have these problems in writing, the developmental students have more of them, and their errors are more illiterate than illogical. Another characteristic is that they cannot extend a thought into a series of sentences; thus, their papers are extremely short. In addition, many of them have rather severe learning disabilities, including vision, hearing, speech articulation, psycho-motor, visual perception, auditory discrimination, and memory.

One of the very unique aspects of both the English 100 and English 101 courses is the testing program which is undertaken. Since it is obvious that unless a student is physically adequate he can't learn normally, all students are given a battery of tests as they enter the course, including:

A. Diagnostic tests:
    1. Vision tests
    2. Auditory tests
    3. Peabody Picture Vocabulary
    4. Purdue Perceptual Motor Survey
    5. Visual perception
    6. Auditory perception
    7. Dominance testing

B. Instructional testing:
    1. DAT Abstract Reasoning
    2. DAT Clerical Speed and Accuracy
    3. DAT Verbal Reasoning

4. Gates-MacGinitie Reading Tests

   a. Vocabulary tests

   b. Comprehension tests

   c. Speed and accuracy tests

Experience in having given these tests for several years has shown that a majority of the students have all of these problems except for hearing and speech articulation. Many of the activities in class are designed to remediate the weaknesses displayed on these tests, not including those activities which require referral or medical correction. Even motor problems are confronted by a program of physical exercise through the physical education instructors. Exercise in perceptual and visual motor skills and memory skills, verbal and abstract reasoning, and other thinking skills are presented. Since the course is taught in tandem with a reading course, Reading 100, an interrelationship of skills in the two areas is maintained. Thinking skills of generalization and specification, as well as those mentioned in objective 12, and following directions are overtly taught in simple patterns, moving from seeing and touching to hearing, speaking, reading, and writing situations.[5]

Most of the material is taught from handouts such as comics, puzzles, pictures, diagrams, charts, maps, and other separate items, but the textbook, Steps in Composition,[6] is also used. Another unique

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[5]Karl K. Taylor, "If Not Grammar and Vocabulary Drill, What?" (Unpublished paper commissioned by Little-Brown Co., 1975). (Mimeographed.)

[6]Lynn Quitman Troyka and Jerrold Needelman, Steps in Composition (Alt. ed.; Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1972).

aspect of the course is the inclusion of instruction in human potential situations, which are designed to promote more positive self-concepts.[7]

This course is usually taught jointly with English 101 classes because the problems are so similar. For the most part, the differences are the depth of remediation required and the time necessary to overcome them. Since ordinarily no more than ten to twelve students are enrolled in each, the difficulties in combining the courses have been minimal. Evaluation is ordinarily derived through quizzes, writings, and recommendations of the teacher toward the next English course. Individual assignments are designed and evaluated to promote success. The teacher can give a better grade and recommend the next level course, English 101, give extra exercises and recommend a leap in courses to English 105, give extra exercises and recommend English 101 credit for the course, or give a student a satisfactory grade if he has done poor work but will repeat it. Evaluation is expected to be very flexible to meet the best interests of the students' particular situations, but grades from A to F are required by school policy.

ENGL 101. This course is the second course in the remedial, non-transfer level sequence.

DESCRIPTION

1. ENGL 101-3 Basic Communications
2. Prerequisite: ENGL 100 or equivalent
3. This course is designed to improve the student's writing abiltiy with special attention on improving his specificity, and mechanical, organizational, and spelling skills.

James D. McHolland, Human Potential Seminars: Leader's Manual (Evanston, Ill.: Kendall College, 1972).

4. Three lecture hours per week

5. Credit: Three semester hours

As with the English 100 course, the nature of the students within this class requires the objectives and the learning experiences to change from semester to semester, but the general objectives of the course are:

1. To experience success.

2. To write specifically and completely.

3. To become familiar with elementary aspects of organization.

4. To become familiar with the most common grammatical problems: fragments, subject/verb disagreements, dangling participles, and run-on sentences.

5. To reduce spelling problems with common words.

The specific objectives for the course are equivalent to those already specified for English 100. The problems of English 101 are similar to English 100 students; therefore, the difference between the two courses is mainly in emphasis, both in quality and the amount of time spent in the various activities.

Students are placed in this course primarily on the basis of the following criteria, a personal interview by the coordinator of the program and a counselor, and a writing sample:

(1) ACT English standard score of 8 to 13

(2) or, converted high school rank

(3) or, reading at the 7th through 9th grade level

Testing has shown that these students still display many of the same physical and instructional impediments evidenced in the

English 100 students, although not so exaggerated. They still have had little success in school and have poor self-concepts. They still exhibit extreme brevity in their writing attempts, which is characterized as significant egocentricity, since they seem to be unable to grasp the needs of readers.[8] They seem not to be able to provide specifics to make their generalizations clear to readers, nor do they provide the details to eliminate vagueness. Their understanding of grammar and their ability to capitalize, punctuate, and spell is extremely limited.

As discussed on page 57, students in English 101 also undergo the testing of basic physical and instruction skills. Although basically the same concepts are taught, they are given in greater depth and with more of a writing emphasis. Greater clarity and exactness and coherence are expected. This course is taught in tandem with Reading 101 and Social Science 101, with the content of social science providing the substance for reading and writing. Again, a great deal of emphasis is placed on the thinking skills discussed on page 58, utilizing simple social science concepts as the basis for illustration. Steps in Composition is again utilized as the basic English text since it contains enough material that students taking both English 100 and English 101 do not have to purchase an additional book.

Ordinarily a section of English 101 is taught which is disassociated with Reading 101 and Social Science 101 for marginal students, part-time students, or those who cannot take the full complement of three courses. In such cases, it is impossible to utilize all the

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[8]Taylor, p. 60.

techniques and devices involved in the regular Developmental Program. Individualized mapping is utilized more extensively, involving more traditional vocabulary, usage, spelling, and simple compositional skills but in nontraditional delivery systems. Much of this is accomplished through the use of audio-visual materials, programmed instruction, and particularly individualized learning packages. Much of this instruction is accomplished through the Learning Laboratory, which will be described later.

Again, a highly individualized evaluation system is followed. It continues to be based upon the needs of the student and his plans for pursuing additional English courses with the grading flexibilities described on page 59. This flexibility is permitted partly by the small numbers, ten to twenty, in the Developmental Program and ten to twenty in the traditional classroom format.

ENGL 105. This course, the first of the Division's bread-and-butter courses, enrolls approximately 850 students per year. It is not advertised as transfer-level, although it has been accepted as transfer in a number of cases.

DESCRIPTION

1. ENGL 105-3 Basic Composition
2. Prerequisite: None
3. Through extensive reading and writing and the analysis of sentences, paragraphs, and their assemblage, the student is taught to construct written compositions basically descriptive and narrative in nature.
4. Three lecture hours per week
5. Credit: Three semester hours

The general objectives as they are contained in the syllabus for the course are listed below:

1. To draw reasonable inferences from the observation of sensory detail.

2. To write reports and develop essays that are coherently organized around a relatively simple main idea.

3. To be able to write a neat, readable essay that is coherently organized around a relatively simple main idea.

4. To gain skill in choosing a subject appropriate for the assignment.

5. To write a unified, restricted, and precise topic sentence for an expository paragraph.

6. To write a specifically and concretely developed paragraph.

7. To choose the satisfactory methods of paragraph development appropriate for each assignment.

8. To write a unified, coherent paragraph outline for an essay: a thesis and topic sentences for each paragraph in the body of the essay.

9. To develop skills in rewriting.

10. To develop skills in editing.

11. To develop the habit of precise spelling.

12. To eliminate serious deviations from standard mechanics and usage.

13. To write logical sentences, eliminating dangling and misplaced modifiers and faulty co-ordination and subordination.

14. To write varied and structurally interesting sentences, employing active verbs, verbals, and effective co-ordination and subordination.

Specific objectives have been constructed for each of the assignments designed for the course. Instructors are expected to follow the assignments in the order specified because they are constructed to promote the logical architecture of the course, from simple to complex, from short to long, and from concrete to abstract. Flexibility in applying certain objectives in altering order is allowed instructors so long as all are taught within the course.

Theme #1--Description of a Small Object (200 words)

Objectives: The student should be able to:

1. Select an appropriate object to describe.

2. Narrow and organize the subject so that he can cover the material in 250 words.

3. Use the five senses to observe closely and write specifically and concretely about his observations.

4. Write a one-sentence generalization about the object he has chosen; this sentence to serve as the thesis or topic sentence of his paper.

5. Use simple comparisons (metaphors and similes).

Theme #2--Description of a Place (200-300 words)

Objectives: The student should be able to:

1. Select a place that he can describe concretely in no more than 500 words.

2. Use the five senses to observe closely and write specifically and concretely about his observation.

3. Write a one-sentence thesis statement which clearly states the dominant impression or mood he wishes to convey about that spot

4. Select vivid verbs and verbals to convey his meaning.

5. Recognize and correct sentence fragments in his writing.

6. Be aware of ways to organize his paper: spatially, chronologically, inductively, deductively.

Theme #3--Physical Description of a Person (300-450 words)

Objectives: The student should be able to:

1. Select an interesting subject he can describe in no more than 500 words.

2. Draw a generalization about the subject from observation of physical characteristics.

3. Distinguish between fact and inference.

4. Use effective transitions.

Theme #4--Characterizing a Person (400-500 words)

Objectives: The student should be able to:

1. Select an appropriate subject he can observe and probably interview.

2. Effectively characterize the subject through physical description, dialogue, mannerisms, statements of others.

3. Recognize and correct comma splices (run-on or fused sentences) in his writing.

4. Punctuate dialogue correctly.

5. Write a thesis statement clearly stating the major character trait or traits of the subject.

Theme #5--Examining a Desire (400-500 words)

Objectives: The student should be able to:

1. Choose a real and practical desire that he hopes to realize in the future.

2. Analyze this desire into major topics and subtopics.

3. Construct an outline from his analysis.

4. Organize his paper to follow his outline.

5. Write a thesis statement that reflects the major points of his paper.

6. Vary the openings of his sentences through introductory participal phrases.

Theme #6--Analyzing an Institution (500 words)

Objectives: The student should be able to:

1. Select a suitable institution for analysis--one he is familiar with and limited in scope.

2. Analyze the institution, determining its purpose, goals, strengths, and weaknesses.

3. Construct an outline based on this analysis.

4. Learn to use subordination effectively.

Theme #7--Personal Experience in Narration (400-600 words)

Objectives: The student should be able to:

1. Select an appropriate experience.

2. Distinguish between "showing" and "telling."

3. Employ some of the devices of effective narrative: use of internal and external dialogue, point of view, climax and denouement.

4. Vary the length of his sentences, using long sentences for detail and short sentences for emphasis.

Theme #8--Summary (Length Appropriate to the Material Being Summarized)

Objectives: The student should be able to:

1. Read the original material carefully and accurately, keeping notes on the main ideas and essential details, before writing the summary.

2. State the essential or main ideas of the original material in his own words, using effective diction and syntax.

3. Avoid writing a paraphrase (a technique used mostly in literature courses), for the purpose of a summary is to condense--a briefer as well as simpler form of the original material--not to expand the meaning and understanding.

4. Write the summary from the author's point of view, not from that of an outsider looking on, thereby keeping the tone of the original material.

5. Avoid any personal opinions of the original material, for a summary is a condensation of the facts and opinions of the author.

6. Know when to use direct quotes from the original material--primarily when the author's words exemplify a point being made.

7. Avoid expressions such as "the author says."

8. Use an ellipsis when needed to eliminate unnecessary words in a quotation.

9. Use quotation marks correctly.

The objectives above are assumed to be basically sequential and cumulative. The student is expected to continue to exhibit previously learned skills in subsequent writings whenever applicable and

appropriate. The teacher is expected to reinforce and extend previously learned objectives whenever appropriate.

The initial placement criteria for ENGL 105 are listed below:

English 105 ACT English Standard score 14 - 18
or, converted high school rank of 14 - 18
or, reading at the 10th or 11th grade level

The writing samples which all English students take during either the first or second class session is graded by the instructor in whose class the student is enrolled. If the teacher believes that the student has little chance for success within that class, the student is advised of his weaknesses and encouraged to drop back to the previous course (ENGL 101). Specifically, the teacher looks for expected writing fluency (length), and logical rather than illiterate grammatical and mechanical problems such as an occasional comma fault, a logical fragment following a question, a few common misspellings, weak transitions, and the like. If a person appears to be placed below his ability, he is encouraged to transfer to the next higher course (ENGL 110). Some individuals prefer to stay in the class in spite of their superior abilities because they are insecure about their performance (especially persons who have been away from school for a number of years). However, if the person does not intend to proceed into English 110 following the completion of the course, he is given more direct counseling to take the higher course so that he will be challenged appropriately to his ability to perform. These placement criteria will be discussed further later on, when it will be seen that the students are not generally placed by criteria other than the writing sample because of the great number who do not receive counseling before they register because they register by telephone or they walk onto campus to register at the last minute.

As this course is presently constituted, it points in two widely divergent directions. On the one hand, it fulfills half the English requirement for those students who are pursuing an Associate in Applied Sciences. As such, it must be a respectable course without the following transfer-level course (ENGL 110) because a great many of these students will never enroll in it. Instead, they will take business communications, technical writing, or agricultural communications. Therefore, the course must be looked upon as achieving objectives which will not be advanced in a future English course. On the other hand, many of the students enrolled in the course plan to remediate deficiencies so that they may achieve success in the transfer-level program. It is safe to assume that the skills developed in this course can and will be reinforced at a later time; therefore, some of the skills now taught in this course could be postponed if this were the only direction in which the course pointed.

In teaching these assignments, the instructor spends approximately two weeks on each. Ordinarily, the first m or two) is spent in more or less formal discussions on the nature of the assignment, analyzing model papers, pinpointing problem areas, and suggesting organizational strategies. Then the class time gets more and more informal as the time draws closer to the writing of the students' own themes until the classroom ordinarily looks more like a clinic or laboratory than a traditional class, with a great deal of individualized help being provided by the teacher. The focus during this period is upon the specific paper under construction, with the information and delivery being as concrete and specific as possible. The attention

of the student is restricted to only a few concepts at a time so that as little confusion and disbursement of effort as possible will occur.

The evaluation of the papers in this course is built upon a modified level-of-mastery concept. The student is expected to finally secure a passing mark on every paper unless he is unwilling to pursue it. Teachers offer every available service to help him reach that objective. They allow a student to rewrite unsatisfactory papers. They refer him to the Learning Laboratory, where a professional teacher will help the student to overcome his deficiencies at no additional cost to him. The teacher can even require the student to have the director of the Lab examine his papers for particular deficiencies before the paper is handed in if that course of action appears appropriate. The student can set up mini-courses for himself in the Learning Lab with the help of the Director to overcome his problems. The instructor is required to keep specific office hours and to advertise them to the students. The syllabus requires that each instructor meet each student in conference twice during each semester so that the student will be assured of some private time with the instructor.

In addition, the objectives for the course are placed in the hands of the students before the assignments are given and the papers are evaluated so that they will know just what is expected of them. Papers are not to be evaluated for skills which the students were not expected to have when they entered the course or which have not yet been taught to them. It is expected that this type of focused grading will speed up the process of grading for the instructors as well as create reasonable expectancies. Thus, it has been the Division's

experience that most students who are motivated and have proper entry profiles will finally achieve a satisfactory grade for the course. Those who receive less than a C grade are permitted by College policy to retake the course to wipe out the undesirable grade by improving their scores. Again it should be mentioned that A to F grades are mandatory at the College. A teacher who feels that a student has been singularly exceptional in the course by midsemester time can by arrangement with the Chairman and agreement by the student be given permission to provide special English 110 assignments during the last half of the semester and award English 110 credit instead of English 105 by special petition to the Chairman and the Dean of Instruction.

It is interesting to note that the required textbooks for the course both originated at Illinois Central College. The ICC Writer[9] is a book of student models representing the best examples of student writing from our campus during the previous year. The faculty submit papers which appear to be of exceptional quality. Then one or two of each of the assignments in our major English courses are chosen, so that a representative sample will be provided and so that the book will be a significant teaching tool. The other required textbook is Karl K. Taylor's Stages in Writing.[10] Mr. Taylor has been with the College since its inception in 1967, and has tested his materials within the Division. He has helped to shape the course through his thinking, and I am sure that the staff has influenced his thought and

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[9]Communications Division, The ICC Writer, 1975 (East Peoria, Ill.: Illinois Central College, 1975).

[10]Karl K. Taylor, Stages in Writing (New York: McGraw-Hill Book Co., 1973).

his materials rather considerably. At any rate, the course syllabus, which is decided upon by the teaching faculty, and the objectives stated in the text are almost the same.

ENGL 110. This is the basic English course at the College. It holds this position for several reasons. First, it attracts the most students--well over 2000 per year. Second, it is the first transfer-level course in the compositional sequence, required by law to be commensurate with the first semester course at state universities in Illinois. It is the most structured of the English courses; thus, it provides a solid starting ground for any changes or innovations. Most faculty feel most secure teaching the course.

DESCRIPTION

1. ENGL 110-3 Composition
2. Prerequisite: ENGL 105-3 or equivalent
3. Writing assignments include basic types of composition which are evaluated and rewritten. Reading and discussing the various types clarify uses and purposes as exemplified by established authors. Writing problems are dealt with through discussion, exercises, special reading and/or writing assignment, and personal conferences.
4. Three lecture hours per week
5. Credit: Three semester hours

It will shortly become evident that this course is very highly structured and that the objectives are enumerated in considerable detail. However, the general objectives for the course are the following:

1. To write a precise, unified thesis statement.
2. To write an introduction which presents the central idea and plan of the essay.

3. To write an essay with well-developed paragraphs.

4. To use concrete and specific details to develop and support a central ida.

5. To write a conclusion which shows the implication of the essay and its importance to the reader.

6. To show precise relationships between the parts of the essay.

7. To write in a clear, concise, forceful style which is consistent with both the content and the purpose of the essay.

8. To be able to recognize, analyze, and appreciate the above in other literary works.

9. To use effectively the organizational pattern appropriate to the subject.

10. To build vocabulary.

The formulation of the specific objectives for the course was initiated in 1971. Permission had been granted to the Chairman by the Dean of Instruction to institute an experimental program in contingency contracting for the English 110 course. It was determined that the only reasonable method of achieving the goals of the course and the consistency among instructors which were desirable was to formulate specific objectives for each of the nine papers required in the course. Therefore, eleven concerned instructors began to meet during the spring of 1971 to develop them and were ready to recommend by fall to the full complement of composition instructors that they adopt the objectives. Although not everyone agreed upon every objective in specific detail, they voted unanimously to accept them during

the summer of 1971. Since that time, considerable revision has been periodically undertaken to achieve the present form.

They appear in the book which has been compiled by the Communications Division and published by Kendall/Hunt publishing Company.[11] They are presented completely because they describe the course content in very specific terms.

OBJECTIVES FOR PROCESS

GENERAL OBJECTIVE: The student will demonstrate his understanding of the rhetorical type process by writing an essay approximately 500 words long in which he (a) explains an informational or directional process, (b) includes at least three general steps, and (c) adheres to the objectives and checklist listed below.

ENABLING OBJECTIVES: In this essay you will:

1. Write:
   - A. the chosen topic in the title and/or opening paragraph
   - B. the intended audience, sufficiently narrowed, below the title
   - C. a thesis statement, placed below the audience, which is a single declarative sentence which lists the general steps, with each step leading to the topic sentence of each paragraph.

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[11]Communications Division, Illinois Central College, English 110 Student Models Book (Dubuque, Iowa. Kendall/Hunt Publishing Co., 1974).

2. Write an outline that lists clearly the steps of the process which:

A. uses one of the following methods of organization:

1. step-by-step order
2. chronological order
3. from least important to most important
4. spatial order.

3. Use one of the following points of view--narrative or objective--by establishing it in the opening paragraph and continuing to use it throughout the essay.

4. Write paragraphs of minimal length of 75-125 words in which:

A. the topic sentence, rather than the order of the process, controls the unity and organization of the paragraph

B. sentence structure is varied through the use of introductory adverb, adjective, and prepositional phrases and clauses, and above at least three of the participial phrases the word "participle" is written

C. a variety of effective transitions is used within and between paragraphs, and at least three are underlined

D. these introductory phrases, clauses, and transitions are punctuated correctly with the comma.

5. Write the purpose of the essay in the introduction, or in the conclusion, or have it clearly implied.

6. Retain and use those applicable specific objectives of earlier rhetorical types.

CHECKLIST FOR PROCESS: Before you hand in your paper, go over the checklist for Process. Have you:

	Yes	No
1. Chosen a subject with which you have familiarity and knowledge?	___	___
2. Selected a limited subject which can be developed into a 500-word paper?	___	___
3. [illegible] a thesis sentence in statement [illegible]	___	___
4. Written an outline that clearly lists the steps for the process?	___	___
5. Written paragraphs of 75-125 words?	___	___
6. Written paragraphs with topic sentences?	___	___
7. Underlined 3 transitions?	___	___
8. Underlined 3 participles and written "participle" over each?	___	___

OBJECTIVES FOR DESCRIPTION

GENERAL OBJECTIVE: Write an essay 400-600 words long in which you use description to convey your impression of the subject to the intended audience.

ENABLING OBJECTIVES: In this essay you will:

I. Indicate the purpose of the essay in the thesis.

II. Select sensory details relevant to the purpose of your essay by:

A. using the five senses in selecting details to avoid limiting the essay to the visual sense

B. using only those details which convey your purpose, eliminating those which detract from it, and those experiences which are irrelevant to the purpose of the essay.

III. Organize the essay by using one of the following methods of organization:

A. order of place

B. order of outstanding feature

C. order of relative importance.

IV. Write paragraphs of minimal length of 75-125 words in which you avoid writing non-observable inferences by:

A. using sensory details relevant to the purpose of the paragraph/essay

B. using concrete and specific nouns and modifiers, avoiding non-modified nouns which are abstract and general

C. using vivid verbs, especially by avoiding the weak "to be" verbs

D. using and labeling five fresh figures of speech from among the following: simile, metaphor, analogy, and personification.

V. Retain and use those applicable specific objectives of earlier rhetorical types.

CHECKLIST FOR DESCRIPTION: Before you hand in your paper, go over the checklist for Description. Have you:

	Yes	No
1. Indicated the purpose of the essay in the thesis?	___	___

	Yes	No
2. A. Used the five senses in selecting detail?	___	___
B. Used only those details which convey your purpose?	___	___
3. Used: A. Order of place? or	___	___
B. Order of outstanding feature? or	___	___
C. Order of relative importance?	___	___
4. Use concrete and specific nouns and modifiers?	___	___
5. Used vivid verbs?	___	___
6. Used and labeled five fresh figures of speech?	___	___

OBJECTIVES FOR DEFINITION

GENERAL OBJECTIVES: The student will demonstrate his understanding of the rhetorical type, definition, by writing an essay approximately 500 words long in which he (a) defines a subject that is either abstract or concrete, (b) develops the composition fully using any combination of methods appropriate to the subject, and (c) adheres to the objectives and checklist below.

ENABLING OBJECTIVES: In this essay you will:

1. Write:
   - A. the chosen topic in the title and/or opening paragraph
   - B. the intended audience, sufficiently narrowed, below the title
   - C. a thesis statement, placed below the audience which is a single declarative sentence which lists the specific areas that will be covered in the paper on which topic sentences will be based.

2. Write an outline that lists clearly the areas to be developed by using any combination of the following methods of paragraph organization:

A. descriptive details

B. examples or incidents (exemplification)

C. comparison and contrast

D. negation

E. analysis

F. origins or causes

G. results or effects

H. process

I. classification

and utilizing where suitable:

A. dictionary definition

B. etymology of the term.

3. Indicate with the diction an attitude which is consistent to your point of view and proper for your audience and an understanding of denotation and connotation by underlining a specified number of connotative words.

4. Write paragraphs of minimal length of 75-125 words in which:

A. the topic sentence controls the unity and organization of the paragraph

B. you demonstrate correct use of the colon to indicate restatement or clarification, the correct use of the semicolon in punctuating to give variety to sentence types, and the correct use of the comma when punctuating items in a series.

5. Write an introduction that attracts the reader by using one or more than one of the following attention getters:

   A. rhetorical question

   B. startling statement

   C. narrative opening

   D. quoted remarks

   E. quotation

   F. history or background of subject

   G. direct references to the subject.

6. Write a conclusion that:

   A. summarizes the content

   B. announces the main point if paper has been inductively developed

   C. comes to conclusions or suggests results and significances

   D. closes with an apt quotation.

7. Retain and use those applicable specific objectives of earlier rhetorical types.

CHECKLIST FOR DEFINITION: Before you hand in your paper, go over the checklist for Definition. Have you:

	Yes	No
1. Chosen a subject with which you have familiarity or about which you wish to gain knowledge?	—	—
2. Selected a limited subject which can be developed into a 500 word paper?	—	—

	Yes	No
3. Written a thesis sentence in statement form?	___	___
4. Considered the conventional pattern suggested on the Assignment Sheet as a possible method of organization?	___	___
5. Written an outline that clearly lists the development of ideas in the theme?	___	___
6. Written paragraphs with topic sentences?	___	___
7. Avoided defining with "is when" and "is where"?	___	

OBJECTIVES FOR CLASSIFICATION

GENERAL OBJECTIVE: The student will demonstrate his understanding of the rhetorical type-classification by writing an essay approximately 500-700 words long in which he (1) classifies a limited subject into at least three categories or classes, (2) uses a controlling principle to help analyze the subject and to make the classification consistent, and (3) adheres to the objectives and checklist below.

ENABLING OBJECTIVES: In this essay you will:

I. Organize the classification by:

A. selecting a single ruling principle (divisor)

B. selecting more than one ruling principle (divisor), if necessary

C. cover all reasonable subclasses of the subject

D. include the subclasses "other" for rare items, where and if necessary

E. separate all classes clearly with transitions.

II. In the thesis, introduction and/or conclusion indicate:

A. the subject to be classified, which

1) can be covered adequately in the assignment

2) has not already been classified naturally, artificially, or popularly

3) can be divided into at least three subgroups

B. the single principle (divisor) or ruling principles (divisors) used

C. the important significant results of the classification.

III. Write paragraphs of minimal length of 75-125 words in which you:

A. use specific supporting details, concrete words, and figures of speech to avoid constructing faulty generalizations

B. explain the significance of the details, where necessary, to avoid inadequately developed paragraphs

C. vary sentence structure and length by using appositives and participles.

IV. Write an introduction in which you:

A. attract the reader's attention

B. state the subject of your essay

C. outline generally the organization of your essay.

V. Retain and use those applicable specific objectives of earlier rhetorical types.

CHECKLIST FOR CLASSIFICATION: Before you hand in your paper, go over the checklist for Classification. Have you:

	Yes	No
1. Organized the classification by selecting a single ruling principle or, if necessary, more than one ruling principle?	—	—
2. Covered all reasonable subclasses of the subject?	—	—
3. Included the subclass "other" for rare items, where and if necessary?	—	—
4. Separated all classes clearly with transitions?	—	—
5. Selected a subject which can be covered adequately in 500-700 words?	—	—
6. Selected a subject which has not already been classified naturally, artificially, or popularly?	—	—
7. Indicated in the thesis, introduction, and/or conclusion the single ruling principle or ruling principles used?	—	—
8. Indicated in the thesis, introduction, and/or conclusion the important significant results of the classification?	—	—
9. Written paragraphs of minimal length of 75-125 words:	—	—
10. Used specific supporting details, concrete words, and figures of speech to avoid construction faulty generalizations?	—	—

	Yes	No
11. Explained the significance of the details, where necessary, to avoid inadequately developed paragraphs?	—	—
12. Varied sentence structure and length by using appositives and participles?	—	—
13. Written an introduction in which you attract the reader's attention?	—	—
14. Written an introduction in which you state the subject of your essay?	—	—
15. Written an introduction in which you outline generally the organization of your essay?	—	—

OBJECTIVES FOR COMPARISON AND CONTRAST

GENERAL OBJECTIVE: The student will demonstrate his understanding of the rhetorical type comparison-contrast by writing an essay at least 600 words long in which he

a) uses comparison and contrast to develop his explanation of his chosen subject

b) organizes his essay by using either the opposing or alternating pattern of development

c) adheres to the enabling objectives listed below.

ENABLING OBJECTIVES: In this essay you will:

I. Indicate the chosen limited subject in the title.

II. Write an outline that clearly indicates the plan of the essay by:

A. using either the opposing or the alternating pattern of development as the basic means of organization

B. indicating the specific sequence of illustrations/examples to be used in the body of the essay

C. including both an introduction and a closing.

III. Write paragraphs of minimal length of 75-125 words in which:

A. the topic sentences indicate the subjects being compared/contrasted in the paragraphs

B. effective parallel sentences are used to stress similarity of ideas in a balanced sentence, to stress contrasting ideas in an anti-thesis

C. at least two analogies are used throughout the essay

D. restatement is used for clarification

E. the colon is used correctly in restatement

F. reference to one aspect of one subject is followed by reference to the same aspect of the other subject

G. effective transitions are used within and between paragraphs.

IV. Write an introduction that

A. attracts the reader by using at least two of the following attention getters.

1) rhetorical question

2) startling statement

3) narrative opening

4) quoted remarks

5) quotation

6) brief history or background of the subject

7) direct reference to the subject

B. Indicates the purpose of the composition in one of or a combination of the following

1) to explain

2) to imply a preference

3) to convince

C. Indicates the subjects to be handled, which are enough alike to be actually comparable and enough dissimilar to make the discussion significant through contrast

D. Indicates the reader at whom the essay is directed.

V. Write a conclusion that

A. summarizes the content

B. indicates the main point, which the student has developed inductively through the essay

C. ends the essay by suggesting results or significance

D. ends the essay with an appropriate quotation.

VI. Retain and use the applicable enabling objectives of previously taught rhetorical types.

CHECKLIST FOR COMPARISON AND CONTRAST: Before you hand in your paper, go over the checklist for Comparison and Contrast. Have you:

	Yes	No
1. Indicated the chosen, limited subject in the title?	___	___
2. Written an outline that clearly indicates the plan of the essay?	___	___

		Yes	No
3.	Indicated within the outline the specific sequence of illustrations/examples to be used in the body of the essay?	___	___
4.	Included in the outline an introduction and a closing?	___	___
5.	Use either the opposing or the alternating pattern of development as the basic means of organization?	___	___
6.	Written paragraphs of minimal length of 75-125 words?	___	___
7.	Indicated in the topic sentences the subjects being compared/contrasted in the paragraphs?	___	___
8.	Used effective parallel sentences?	___	___
9.	Used at least two analogies throughout the essay?	___	___
10.	Used restatement for classification?	___	___
11.	Made reference to one aspect of one subject, followed by reference to the same aspect of the other subject?	___	___
12.	Used effective transitions within and between paragraphs?	___	___
13.	Written an introduction that attracts the reader by using at least two of the following:	___	___
	1) rhetorical question		
	2) startling statement		
	3) narrative opening		

Yes No

4) quoted remarks

5) quotation

6) brief history or background of the subject

7) direct reference to the subject

14. Indicated in the introduction the purpose of the composition? ___ ___

15. Indicated in the introduction the subjects to be handled, which are enough alike to be actually comparable and enough dissimilar to make the discussion significant through contrast? ___ ___

16. Indicated in the introduction the reader at whom the essay is directed? ___ ___

17. Written a conclusion that summarizes the content? ___ ___

18. Written a conclusion that indicates the main point of the essay? ___ ___

19. Written a conclusion that ends the essay by suggesting results or significance? ___ ___

20. Written a conclusion that ends the essay with an appropriate quotation? ___ ___

OBJECTIVES OF SUMMARY

GENERAL OBJECTIVES: The student will demonstrate his understanding of the rhetorical type Summary by writing a summary of a non-fiction article which

a) is no longer than 1/4 the length of the original

b) includes few quotations, no more than 1/10 the length of the summary

c) adheres to the specific objectives listed below

SPECIFIC OBJECTIVES: In this essay you will:

I. State the essential or main ideas of the original in your own words by:

A. first reading the original fully and carefully, taking notes only on the main ideas and essential details

B. using direct quotes from the original, primarily when the author's words exemplify a key point being made

C. avoiding the use of the paraphrase

D. organizing the essay using the author's emphasis as the model.

II. Write the summary from the author's point of view by:

A. avoiding such phrases as "the author says"

B. avoiding any personal comments about the original

C. avoiding the point of view of an outsider looking on.

III. Write paragraphs of a minimal length of 75-125 words in which:

A. the topic sentence indicates the subject(s) being treated in that paragraph

B. an ellipsis is used correctly to eliminate unnecessary words in a quotation

C. quotation marks are used correctly

D. effective transitions are used within and between paragraphs.

IV. Retain and use applicable specific objectives of previously taught rhetorical types.

CHECKLIST FOR SUMMARY: Before you hand in your paper, go over the checklist for Summary. Have you:

	Yes	No
1. Read the original material carefully and accurately, keeping notes on the main ideas and essential details?	___	___
2. Stated the essential or main ideas of the original material in your own words, using effective diction and syntax?	___	___
3. Avoided writing a paraphrase?	___	___
4. Organized the essay by using the same emphasis as the model?	___	___
5. Written the summary from the author's point of view?	___	___
6. Avoided any personal opinions of the original material?	___	___
7. Quoted accurately portions of the original material?	___	___
8. Used the ellipsis correctly?	___	___
9. Used quotation marks correctly?	___	___
10. Turned in the original article with the summary? (unless the article is in the ENGL 110 text)	___	___

OBJECTIVES FOR CAUSE AND EFFECT

GENERAL OBJECTIVE: The student will demonstrate an understanding of causal analysis by writing an essay at least 700 words long in which he

a) indicates specifically and logically the relationships between cause and effect

b) adheres to the specific objectives listed below.

ENABLING OBJECTIVES: In this essay you will:

I. Indicate in the title, opening and/or closing the limited subject and the major area of causal relationships which will be explained in the space allotted for the essay.

II. Write an outline that includes

A. an introduction

B. at least one section in which the situation involving causal relationships to be explained is presented

C. at least three sections in which the causal relationships are presented, illustrated, and explained

D. a conclusion.

III. Explain the causal relationships by developing the paragraphs emphasizing either causes or effects.

IV. Write paragraphs of a minimal length, 75-125 words, in which

A. valid generalizations are developed and supported by

1) avoiding logical contradictions and fallacies

2) including as many known and relevant facts about the subject as possible within the space allotted for the explanation

3) stressing some facts at expense of other facts only if tested and validated explanations for each weighing are given in the essay

B. effective transitions are used within and between paragraphs

C. facts used to illustrate or support topic sentences are interpreted.

V. Retain and use applicable specific objectives of previously taught rhetorical types.

CHECKLIST FOR CAUSE AND EFFECT: Before you hand in your paper, go over the checklist for Cause and Effect. Have you:

	Yes	No
1. Written a thesis statement stating the major areas of causal relationships to be explained in the essay?	—	—
2. Written an outline containing		
a) at least one section indicating that a situation involving causal relationships is presented?	—	—
b) at least three sections indicating presentation, illustration, and explanation of causal relationships?	—	—
3. Developed an explanation of causal relationships according to one of the following:	—	—
a) origin or causes?	—	—
b) results or effects?	—	—
4. Avoided logical contradictions and fallacies?	—	—

OBJECTIVES FOR NARRATION

GENERAL OBJECTIVE: The student will demonstrate his understanding of the rhetorical type-narration by writing an essay approximately 500 words long in which he

a) uses a single significant personal experience, or

b) uses several personal experiences to develop a single focal point, and

c) adheres to the objectives and checklist listed below.

ENABLING OBJECTIVES: In this essay you will:

I. State:

A. the chosen topic in the title and/or opening paragraph

B. a thesis statement, which is a single declarative sentence, which includes the effect the event(s) had upon you.

II. Write an effective introduction selecting from one of the following methods: indirect, direct, delayed

A. begin with the climax of the experience and then have a flashback (indirect)

B. move from a general discussion of your experience and then to your specific situation (indirect)

C. begin with background material, relating what happened prior to the incident, and end with your experience (direct)

D. begin with a similar incident from a movie, book, TV show, etc., and relate it to your own (delayed)

E. begin with a conversation or interior monologue (delayed).

III. Write paragraphs of 50-125 words in which you make your experience vivid by:

A. using the first person "I" point of view

B. using detailed description of people, places and events

C. using specific names of people and places

D. using direct dialogue instead of indirectly reported speech

E. using precise image-forming nouns and verbs

F. starting a new paragraph for:

1. a new phase of action

2. a change of speaker

3. a shift in scene

G. selecting only those details relevant to your purpose

H. avoiding apologies, unnecessary explanation, or tacked-on morals.

IV. Be consistent in tense and point of view.

V. Retain and use applicable specific objectives of earlier rhetorical types.

CHECKLIST FOR NARRATION: Before you hand in your paper, go over the checklist for Narration. Have you:

	Yes	No
1. Chosen an experience of significance, or series of experiences that have a single focal point?	___	___

	Yes	No
2. Written a thesis sentence in statement form which includes the effect the event(s) had on you?		
3. Written an introduction that is either indirect, direct, or delayed?		
4. Written correct paragraphs that indicate a shift of scene, speaker, and/or action?		
5. Made the experiences vivid by using one or more of the following?		
a) first person point of view?		
b) detailed description of person, places, events?		
c) used specific names of people and places?		
d) used precise image-forming nouns and verbs?		
e) used direct dialogue?		
f) selected only those details relevant to your purpose?		
6. Been consistent in tense?		
7. Been consistent in point of view?		

OBJECTIVES FOR PROBLEM-SOLUTION ASSIGNMENT

RHETORICAL TYPE--PROBLEM-SOLUTION: In reality this assignment is a final examination that tests your ability to use your knowledge of rhetorical types to write a complete essay. It also tests your improvement in style devices that were prescribed in the objectives for each of the papers. You will also be checked for correct mechanics, grammar, and usage.

BASIC OBJECTIVES: Specifically, you will be able to:

1. Realize that unlike the rhetorical modes you have so far considered, problem-solution has no one technique of organizing and analyzing material; rather it is the ultimate use to which all or some of the rhetorical modes can be put into practice.

2. Use one or more of the previously presented rhetorical types in solving a complete essay problem by following the five principal steps:

   a) become aware of the many problems suggested in a given slide

   b) gather information and take notes as you view the slide you have selected and use one or a variety of rhetorical types in solving the problem in the slide

   c) identify the solutions

   d) write the paper.

3. Retain and utilize an understanding of behavioral objectives of earlier rhetorical types by giving special attention to a review of the following objectives:

	Rhetorical Type
a) thesis statements	1-10
b) introductions and conclusions	2-16 and 17
c) transitions	1-7
d) fully developed paragraphs	3-12
e) careful attention to diction	2-11
f) syntax variety.	1-13

No one is kept out of English 110 if he insists on entering the course. This procedure is consistent with the concept that students have the right to fail so long as they are advised of the nature of the course, the objectives by which they will be evaluated, the normal entry-level profiles, and his particular chances of success. If the teacher sees that a student has only minimal opportunities for success, concerted efforts will be made to advise him out of the course. Ordinarily, few initial efforts are made to advise students into classes, because many students walk onto the campus at late dates and they are not refused entry. In addition, many students register by telephone, disallowing much opportunity for advisement. Consequently, most of the placement is in the form of shifting after the student has entered the classroom and the writing sample has been checked. However, the initial placement criteria utilized in those instances where initial advisement can be carried out are listed below:

English 110 ACT English standard score 19 - 24
or, converted high school rank of 19 - 24

Other than those students who are skimmed off to be placed either below or above English 110, the students are a cross section of humanity. A few are quite young, still in high school by special arrangement; a few are quite old, even in the eighties. Some have physical difficulties: they are blind, deaf, or paraplegic. Some are as bright as the brightest attending the universities. Some are apathetic, whereas others are extremely aggressive. Some are shy or quiet, while others are gregarious and talkative. Most are students just out of high school, holding part-time jobs, supporting cars, and interested in the practical results which they have heard comes from

attending college. They have neither the time nor the interest to get involved in extra-class activities. They are on campus only so long as their class schedules keep them there; so the teacher can expect only minimal library work from them. Although many of them are merely trying out college to find out whether they can succeed, many others know that they could succeed anywhere.

When the behavioral objectives were first introduced into the Division, many instructors were concerned that their creativity would be curtailed, as they had read in professional journals. It will become apparent later that that result has never been realized. Instead, their creative talents have been focused upon the instructional techniques and materials utilized in the course rather than attempts to redesign various individual course structures. The consequence of that action is the rich acquisition of a host of methods and devices for teaching the objectives which have been established. These will be discussed more particularly in following paragraphs. It is enough at this point to state that the content of the course is much the richer for those efforts. The initial lectures and discussions which introduce each paper are extremely varied. Then, as more informal discussions occur, the teacher has a wide assortment of individualized materials, instructional help, and particularized models to help students with their special problems. Finally, the teacher often meets privately with any students who need or want special help.

Three textbooks are required for the course. Louise E. Rorabacher's Assignments in Exposition, chosen by the staff, is

required in all sections.[12] Although it does not fit entirely the structure of the course, it fulfills the requirements better than a myriad other textbooks on the market. Since references to it exist in a variety of instructional materials, it will probably be retained for some time. To change tape/slide materials, TV productions, the English 110 Student Models Book, and a series of individualized instructional materials would be both costly and time consuming. After searching for years and trying a variety of rather unsatisfactory basic textbooks, the Division decided that the only way to get what it wanted was to publish its own test. Such a move was quite feasible since the development of the objectives for the course had already been agreed upon by the staff. Therefore, in 1973 a textbook was formalized, duplicated on campus, and sold to the students as a required text for the course. The following year, Kendall/Hunt Publishing Company published and printed the book under the title of The English 110 Student Models Book.[13] The third text is also locally prepared, The ICC Writer.[14] This is a yearly publication of the best writing products of Illinois Central College students, and just recently has offered co-sponsorship by the Creative Arts Division, which contributes various art productions to accompany the writing. Obviously, every effort has been exerted to assure that the instructional materials are consistent with the course design.

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[12]Louise E. Rorabacher, Assignments in Exposition (5th ed.; New York: Harper and Row, 1974).

[13]Communications Division, ICC, 110 Book.

[14]Communications Division, ICC, The ICC Writer.

Evaluation of the course is based upon the same kind of modified mastery learning format as outlined for English 105. It is expected that nearly all students who are motivated to do the work and who had the proper entry profile will do satisfactory work. The bell-shaped curve is inapplicable under this philosophy. All teachers allow students to rewrite unsatisfactory papers. In fact, most require them to do it. Most will also allow students with satisfactory papers to rewrite them for a better grade. The intent of the assignments is to provide the learning environment for students to gain the optimum from the course; therefore, rewriting is considered a desirable learning technique. Since the objectives are designed to be cumulative, the evaluation involves primarily those skills which have been taught in the course to that point. If a student continually fails to exhibit those skills which are included in the entry profile of the course (the exit skills of English 105), rather than continually failing him for those deficiencies, he is required to alleviate them by utilizing the Learning Laboratory. The teacher is expected not to teach those skills and not to grade them. The paper is refused unless the entry level expectancies are met. Thus, the student does not perpetually fail because of the same difficulties, which are not part of the learning objectives of the course. The grading demands upon the teacher are reduced, also, since she can concentrate upon the objectives which she has taught. Some flexibility in ordering the specific papers and objectives is allowed when a full-time teacher presents a rationale for doing so. Most instructors, however, follow the prescribed order.

This grading technique has allowed the Chairman to provide more adequate support for the faculty when students complain about the grade received for the course. A series of questions is asked of the student:

1. Did you have a written course syllabus?
2. Did you have the specific, written objectives for each writing?
3. Did you have written assignments for each paper?
4. Did the teacher teach the objectives for each paper?
5. Did the teacher grade those objectives?
6. If so, what complaint can you have about the fairness of the grade? You might not like the nature of the course, but that is a different matter entirely.

If the student answers "yes" to each of the questions, then the teacher has unquestioned, obvious support. If the student answers "no" to any of them, then the teacher needs to provide some input into the situation. Since the advent of objectives, every teacher has been defendable when a question has been raised.

ENGL 111. This is the second semester of transfer English which is taken primarily by students to meet the requirements for the Associate in Arts and Science degree. It continues to be labeled "Composition" because the emphasis is upon writing rather than an introduction to literature, as is so frequently the case in four-year colleges and universities. Every attempt has been taken to keep the two areas separate since 1968, when that decision was agreed upon after considerable debate.

DESCRIPTION

1. ENGL 111-3 Composition

2. Prerequisite: ENGL 110-3 or equivalent

3. This course concentrates upon advanced composition. It places particular emphasis upon writing which reflects definition, analytic procedures, argument, persuasion and research activities. Instruction will also include the analysis of student compositions and the use of examples from literary sources. Instruction will continue on the polishing of style and mechanics undertaken in ENGL 110-3.

4. Credit: Three semester hours

5. Three lecture hours per week

Following in the footsteps of English 110, this course has taken on more and more structure with passing semesters. Although several options are available, the general objectives for the course are the following:

1. To improve further the objectives as stated in the ENGL 110-3 syllabus.

2. To arrange material clearly and logically.

3. To analyze critically assigned problems.

4. To evaluate and develop logical-persuasive viewpoints.

5. To demonstrate the form and techniques necessary for research.

The development of this course has ordinarily followed a year behind English 110. Experimental designs have usually originated with the earlier course. Then, after the major problems have been overcome, the ideas have been adapted to English 111, usually with

much smoother transition. The final revision of the course requirements and the following specific objectives were accomplished in preparation for the publication of the English 111 Book in 1975.[15]

Original Research Paper--Required of all students

GENERAL OBJECTIVE: You shall write a 500-800 word paper in which you come to a conclusion about a local problem or situation from information you have gathered by doing original research.

ENABLING OBJECTIVES: To accomplish the general objective, you shall do each of the following:

1. Formulate a hypothesis (or tentative thesis) or pose a question concerning a local problem or situation.

   a. Choose a hypothesis or question that is limited enough to be fully investigated within the time and resources available to you.

   b. Choose a hypothesis that has not already been established or a question that has not already been answered.

2. Gather the information necessary to answering your question or to testing your hypothesis by using primary and, if applicable, secondary sources.

3. Evaluate the information you have gathered by applying the tests of evidence.

4. Generalize from the evidence you have gathered to formulate the final thesis of your paper.

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[15]Communications Division, Illinois Central College, English 111 Book (Dubuque, Iowa: Kendall/Hunt Publishing Co., 1975).

5. Support your thesis with the most valid evidence available.

6. Correctly and completely document (footnote and list in bibliography) all researched material used in your paper.

CHECKLIST FOR THE ORIGINAL RESEARCH PAPER

Before submitting your paper, check it aginst this list to ensure that it fulfills the objectives for the assignment. Then sign the completed checklist and submit it with your paper.

Write your hypothesis or original question here:

Write your final thesis here:

1. Is your hypothesis or question limited enough? Yes__No__

2. Is it an original one? Yes__No__

3. Have you used primary sources of information? Yes__No__

4. Have you footnoted and cited in the bibliography all research material, whether it is primary or secondary and whether it is directly quoted or paraphrased? Yes__No__

Not Applicable*___

*Questionnaires, polls, and experiments of your own do not have to be footnoted nor cited in the bibliography. Any research material that you read and interviews do need to be footnoted and cited in the bibliography.

5. If you have used such primary sources as questionnaires of tests, have you attached a copy to your paper? N/A__Yes__No__

6. Does your thesis fit the bulk of the evidence? Yes__No__

7. Is the evidence in support of your thesis stronger than that which contradicts your thesis? Yes__No__

8. Have you tried to minimize the evidence that contradicts your thesis? Yes__No__

Inductive Argument--Required of all students

GENERAL OBJECTIVE: You shall write a 600-800 word argument which is supported by a correct use of evidence and/or inductive reasoning.

ENABLING OBJECTIVES: To accomplish the general objective, you shall do each of the following:

1. Construct a thesis (major proposition) that is clearly arguable and limited enough to be fully developed within 600-800 words.

2. Use this thesis as the conclusion of your theme.

3. Analyze the issues involved in your argument and take stands on each of these issues (minor propositions) that will lead to your thesis.

4. Develop and arrange these issues (minor propositions) in a logical order so that your paper possesses completeness, unity and coherence.

5. Support at least three minor propositions with valid inductions and/or valid evidence. (See Original Research section.)

6. Document all borrowed material by correctly footnoting and citing sources in a bibliography. (See Research Paper section.)

7. Avoid the following fallacies in your paper (see Logic section):

a. Post hoc

b. False analogy

c. Faulty generalization

d. Arguing in a circle

e. Shifting the point.

CHECKLIST FOR THE INDUCTIVE ARGUMENT

Write your thesis here:

Indicate your audience here:

1. Does your thesis state a judgment which your readers would doubt or not believe before they read your paper? Yes__No__

2. Is your thesis limited and specific enough to be argued with 600-800 words? Yes__No__

3. Does your conclusion contain your thesis? Yes__No__

4. Between your introduction and conclusion does each of your paragraphs develop a minor proposition that leads to your thesis? Yes__No__

5. Are the paragraphs arranged in a logical order so that the minor proposition of one leads into the minor proposition of the next? Yes__No__

6. Have you supported at least three different minor propositions with valid evidence and/or inductions? Yes__No__

7. Have you correctly footnoted and indicated in a bibliography all borrowed material, whether that material was directly quoted or paraphrased? Yes__No__

8. Have you avoided the fallacies of inductive writing (objective 7)? Yes__No__

Logic--Study required of all students but not terminating in a paper

GENERAL OBJECTIVE: You should be able to analyze and evaluate the reasoning and evidence typically involved in arguments.

ENABLING OBJECTIVES: To achieve the general objective, you shall do each of the following:

1. Detect the conclusion of an argument, whether it is stated or implied.

2. Distinguish conclusions that are supported (by induction, deduction, or with evidence) from conclusions that are merely unsupported assertions.

3. Detect the assumptions of an argument, whether they are stated or implied.

4. Recognize which assumptions require further support.

5. Distinguish strong evidence from weak evidence by applying the rules of evidence.

6. Determine the validity of an induction by applying the appropriate tests of induction.

7. Determine the validity of a deduction by testing the reasoning from its assumptions to its conclusion.

8. Detect in arguments the following fallacies:

   a. Post hoc

   b. False analogy

   c. Ad hominem

   d. Faulty generalization

   e. Shifting the point

   f. Arguing in a circle

   g. Either/or thinking

   h. Non sequitur

   i. Equivocation.

Deductive Argument--Required of all students

GENERAL OBJECTIVE: You should develop and organize a 600-800 word argument by using a valid syllogism or any combination of valid syllogisms.

ENABLING OBJECTIVES: To accomplish the general objective, you should do each of the following:

1. Construct a valid syllogism (or combination of syllogisms), the conclusion of which is the thesis of your paper.

2. Above the title of your paper, write this syllogism (or syllogisms) in the traditional three-statement form: major premise, minor premise and conclusion.

3. Use the syllogism to organize your paper:

I. Major Premise

II. Minor Premise

III. Conclusion of Syllogism

(In some instances, I and II may be reversed in order.)

4. Develop the premises, which are the two main sections of the paper, by supporting each with sound inductions, valid evidence, and/or logical deduction.

5. Apply the appropriate tests to ensure that the deductions are valid.

6. Correctly and completely document any borrowed material used in this paper.

CHECKLIST FOR THE DEDUCTIVE ARGUMENT

Write your thesis here:

Indicate your audience here:

1. Above your title have you written the syllogism in the traditional three-statement form?* Yes__No__

*You may also use a series of valid syllogisms or any combination of valid syllogisms.

2. Is the conclusion of the syllogism also the thesis of your paper? Yes__No__

3. Is your syllogism valid? Yes__No__

4. With the addition of an introductory paragraph or two, is your paper a development of this syllogism: the first section of the paper developing one assumption, the second developing the other assumptions? Yes__No__

5. Do you support each assumption with inductions, evidence, and/or deductions that are both sufficient and valid? Yes__No__

6. Have you correctly footnoted and listed in your bibliography all borrowed material? Yes__No__

No borrowed material___

Persuasion--Required of all students

GENERAL OBJECTIVE: You will write a 600-800 word essay in which you influence the reader by using the persuasive methods listed in the following enabling objectives.

ENABLING OBJECTIVES: To accomplish the general objective, you shall do each of the following:

1. Choose a limited topic which can be developed persuasively for a particular audience.

2. State that specific audience just below the title.

3. Choose effective persuasive devices and techniques for that audience by

a. Using at least one appropriate emotional appeal from the following list: acquisition and saving, adventure, companionship, desire to create, desire to destroy, curiosity, fear, fighting, humor, imitation, independence, loyalty, patriotism, personal enjoyment and comfort, pity, prestige, power, reverence, revolution, sexual attraction;

b. Employing at least two persuasive techniques from the following list: narration, vivid description, startling statistics, quotation, strong contrast, clever comparison, dramatic causes-effects, exemplification;

c. Creating persuasive tone by at least two of the following stylistic devices: vivid word choice, connotative language, balanced phrasing, rhythm, repetition for emphasis, figures of speech, rhetorical question, slogan;

d. Using appropriate propaganda devices such as glittering generality, bandwagon, plainfolk, testimonial, transfer;

e. Employing, if appropriate, humorous devices such as irony, exaggeration, and parody to develop your persuasive thesis.

CHECKLIST FOR PERSUASION

Write your thesis here:

Indicate your audience here:

1. Have you chosen and limited a persuasive topic? Yes__No__

2. Have you stated your specific audience just below the title? Yes__No__

3. Have you employed at least one appropriate emotional appeal? Yes__No__

4. Have you employed at least two different persuasive techniques? Yes__No__

5. Have you used at least two persuasive stylistic devices? Yes__No__

6. Have you used propaganda devices if appropriate to your audience? N/A__ Yes__ No__

Refutation--Required of all students

GENERAL OBJECTIVE: In a 500-800 word essay, you shall refute a 500-1200 word argument.

ENABLING OBJECTIVES: To accomplish the general objective, you shall do each of the following:

1. Present the ideas of the original argument accurately and without distortion of their meaning.

2. Expose the weaknesses in the logic of the original argument by doing as many of the following as are appropriate to the original argument and to the purpose of your paper:

   a. Find and challenge any of its assumptions that are questionable or inadequately supported;

   b. Identify invalid inductive and deductive reasoning used in it;

   c. Expose any fallacies in it;

   d. Research evidence cited by the original argument, and determine its accuracy, validity, completeness and relevance;

   e. Identify its propaganda devices and abuses of language.

3. Correctly document any borrowings used in your paper.

4. If the original argument is a claim of fact, demonstrate the falsity of that claim by using one or more of the following methods:

a. Question the adequacy, validity, and/or relevance of the evidence provided by the original in support of its claim;

b. Expose the contradictions in the support used by the original;

c. Research and use evidence to support a counter-claim;

d. Use the effects which should invariably occur if the fact were true to disprove the existence of the fact.

5. If the original argument is proposing an action, refute that proposal by using one or more of the following methods:

a. Demonstrate how the suggested action is unnecessary and/or unworkable;

b. Demonstrate the impracticality of the proposal--that the advantages produced by the proposal are not worth the time, money, effort, etc., it requires;

c. Demonstrate how the proposal is undesirable in its effects, producing problems greater than the advantages it promises;

d. Show how another course of action would be better.

6. Support your own assumptions, use valid evidence and reasoning, and avoid fallacies in your paper.

CHECKLIST FOR REFUTATION

Write your thesis here:

Indicate your audience here:

1. Have you made sure that your instructor has a copy of the original article which you are refuting? (If your instructor does not already have a copy, include one with your paper.) Yes__No__

2. Is the original article between 500 and 1200 words? Yes__No__

3. Is it definitely an argument? Yes__No__

4. Does your thesis contradict in some manner the thesis of the original? Yes__No__

5. Does your refutation present the ideas of the original accurately and without distortion of their meanings? Yes__No__

6. Does at least half your paper expose the weaknesses in the logic of the original? Yes__No__

7. Are the methods you have used to expose the weaknesses of logic (#2 objective) appropriate to the original material and to your purpose? Yes__No__

8. Does your refutation use at least one of the methods indicated in objective #4 or #5 to counter the original argument? Yes__No__

9. Is your refutation logical and well-supported? Yes__No__

10. Have you indicated the source of the original argument by a footnote? Yes__No__

11. Have you correctly documented all borrowed material? N/A__Yes__No__

Longer Research Paper--An option which completes the requirements for ENGL 111

GENERAL OBJECTIVE: You will write a 1000-2000 word research paper which demonstrates your ability to select a topic or use an assigned topic, find and use sources of information, correctly document borrowed material, and arrange researched material to fulfill the thesis of your paper.

ENABLING OBJECTIVES: To accomplish the general objective, you should be able to do each of the following according to a schedule agreed upon by you and your instructor.

1. Use a topic of your choice acceptable to the instructor, which is limited enough to be fully developed in a 1000-2000 word research paper.

2. Select and locate in the library an approved number of printed sources; and, if applicable, find field sources pertinent to the topic.

3. Prepare a bibliography card for each potential source, following the MLA form found in the assigned reading.

4. Select appropriate sources for note-taking from the preliminary bibliography cards by evaluating the authority and evidence of the sources.

5. Take all notes on note cards.

   a. Use the form found in the assigned reading.

   b. Write an approved number of note cards per source.

6. Generalize on your findings to phrase a thesis.

7. From the thesis, organize your thoughts and notes into an outline of the paper.

8. Correctly document all borrowed material in the final paper.

9. Integrate your own ideas and all borrowed material into a coherent, unified essay, using not more than 10 per cent directly quoted material.

CHECKLIST FOR LONGER RESEARCH PAPER

Write your thesis here:

Indicate your audience here:

1. Have you used a topic of your choice, acceptable to the instructor, which is limited enough to be developed fully in a 1000-2000 word research paper? Yes__ No__

2. Have you selected a designated number of printed and, if applicable, field sources pertinent to the topic? Yes__No__

3. Have you given your instructor a correct bibliography card, following the MLA form, for each source you considered? Yes__No__

4. On the back of each bibliography card, have you evaluated the authority and evidence of your sources of information? Yes__No__

5. Have you correctly taken notes on note cards using the assigned form? Yes__No__

6. Have you written an approved number of note cards for each source? Yes__No__

7. Have you phrased a thesis and organized material from it? Yes__No__

8. Have you attached your outline? Yes__No__

9. Have you documented all borrowed material in the final paper, using the correct footnote and bibliographical form? Yes__No__

10. Have you correctly summarized, paraphrased, or quoted borrowed material? Yes__No__

11. Have you integrated your own ideas and all borrowed material into a coherent, unified essay? Yes__No__

12. Have you directly quoted no more than 10 per cent of your material? Yes__No__

Thesis of Action--An option which completes half the final requirement for ENGL 111

GENERAL OBJECTIVE: You will write a 600-800 word argument in which you justify your proposal of a specific action.

ENABLING OBJECTIVES: To accomplish the general objective, you will do each of the following:

1. Construct a debatable thesis that proposes a specific action.

2. Justify your proposal by showing that a need for it exists or that it is desirable.

3. Show how you will put your proposed action into operation.

4. Support the practicality of your proposed action.

5. Show why your proposal is better than other proposals, if others exist.

6. Support your argument with reliable evidence and valid reasoning.

7. Use research if appropriate and document correctly.

CHECKLIST FOR THESIS OF ACTION

Write your thesis here:

Indicate your audience here:

1. Does your thesis propose an action which your readers would question or totally disapprove before reading your paper? Yes__No__

2. Have you presented your proposal in clear enough detail that your reader can understand how you would put it into operation? Yes__No__

3. Have you shown that your proposal is practical? Yes__No__

4. Have you shown that your proposal is either necessary or beneficial? Yes__No__

5. If other proposals exist, have you shown that yours is superior? Yes__No__
   Not applicable___

6. Have you presented sufficient evidence, sound reasoning, and avoided logical fallacies? Yes__No__

7. Have you correctly documented researched material by using both correct footnotes and bibliography forms? Yes__ No__

Not applicable___

Editorial--An option which completes half the final requirement for ENGL 111

GENERAL OBJECTIVE: You will write a 600-700 word editorial in which you convince the readership of a specified publication of your opinion on a controversial topic.

ENABLING OBJECTIVES: To accomplish the general objective, you shall do each of the following:

1. In a preliminary analysis of 200-300 words:
   a. Name a specific publication for which the editorial is intended;
   b. Analyze and generalize on the social, political, ethnic, and religious makeup of your audience;
   c. Analyze and generalize on the socio-political-financial bias of the publication as revealed by visible indicators (e.g., lead editorials, masthead, advertising, cost of subscription, ownership);
   d. Evaluate the relative usefulness of emotional and intellectual appeals for your intended audience and publication.
2. State a thesis:
   a. Which is specific and arguable, and

b. Which is consistent with the editorial viewpoint usually expressed by the publication.

3. Use the results of research only when necessary to verify information which is not supported from your personal expertise.

4. Credit all borrowed material by internal documentation instead of by footnotes.

5. Effectively employ the most appropriate devices of argument and persuasion as dictated by your audience analysis, choosing from among the following devices:

a. Emotional appeals

b. Persuasive techniques

c. Inductive evidence

d. Deductive reasoning.

6. Maintain consistency of tone throughout the paper.

CHECKLIST FOR EDITORIAL

Write your thesis here:

Indicate your audience and publication here:

1. Have you written a preliminary audience and publication analysis (200-300 words long) which includes:

a. A specific publication for the editorial? Yes__No__

b. A generalization on the social, political, economic, ethnic and religious makeup of your audience? Yes__No__

c. A generalization on the socio-political-financial bias of the publication by analyzing information from lead editorials, masthead, advertising (amount, type), subscription cost, ownership. Yes__No__

d. An evaluation of the usefulness of emotional and intellectual appeals for your audience and publication? Yes__No__

2. Is your thesis on a limited controversial topic? Yes__No__

3. Is your thesis consistent with the editorial viewpoint usually expressed by the publication? Yes__No__

4. Have you used the results of research ONLY when necessary to bolster your personal expertise? Yes__No__
Not applicable___

5. Have you credited all borrowed material (see 4 above) by internal documentation (naming in the paper) rather than by footnotes? Yes__No__
Not applicable___

6. Based on your preliminary analysis, have you employed the most appropriate devices of argument and persuasion, choosing from among the following? Yes__No__

Circle the devices you used.

a. Emotional appeals

b. Persuasive techniques

c. Inductive evidence

d. Deductive reasoning.

7. Have you maintained a consistent tone appropriate to your audience? Yes__No__

Argument/Persuasion Essay Based on Audience Analysis--An option which completes half the final requirement

GENERAL OBJECTIVE: You will write a 600-700 word essay in which you convince a specified audience of a controversial thesis using the most effective devices of argument and/or persuasion for that audience.

ENABLING OBJECTIVES: To accomplish the general objective you will do each of the following:

For the preliminary audience analysis:

1. In a preliminary analysis of 200-300 words, analyze the chosen audience:

a. By sex, age, occupation or interest,

b. By the existing attitudes of the audience to your chosen subject,

c. And by other factors applicable to your chosen situation.

2. Also within this preliminary analysis, state your purpose for writing, the response you desire from the audience, and your rationale for using the particular devices of argument and persuasion.

For the argument/persuasion essay:

1. Organize your 600-700 word essay around a controversial thesis, either stated or implied.

2. Effectively employ the most appropriate devices of argument and persuasion as dictated by your audience analysis, choosing from among the following:

a. Emotional appeals

b. Persuasive techniques

c. Inductive evidence

d. Deductive reasoning.

3. Apply the tests of validity to inductive and deductive reasoning used and avoid logical fallacies.

4. Maintain consistency of tone throughout the paper.

5. Document all researched material.

CHECKLIST FOR ARGUMENT/PERSUASION BASED ON AUDIENCE ANALYSIS

Write your thesis here:

Indicate your audience here:

1. Have you written a separate preliminary audience analysis (200-300 words long) which includes:

   a. A statement of the makeup of your audience by age, sex, and occupation or interest? Yes__No__

   b. Your understanding of the existing attitudes of that audience toward your subject? Yes__No__

   c. Analysis of other factors relating to that audience which have a direct bearing on their relationship to your subject? Yes__No__

   d. A statement of your purpose for writing to this audience about the particular subject? Yes__No__

   e. The response you desire from your audience? Yes__No__

   f. Your purpose for choosing the particular devices of argument and persuasion as a result of analyzing your audience? Yes__No__

2. In addition to your audience analysis, have you written an essay of 600-700 words based on a debatable thesis used to control your essay, having either stated it or implied the thesis in the essay? Yes__No__

3. Have you used the devices of persuasion and/or argument that are most appropriate to your audience, choosing at least one approach or an appropriate combination of devices from the following list? Circle the appeals you have used. Yes__No__

   a. Emotional appeals

   b. Persuasive techniques

   c. Inductive evidence

   d. Deductive reasoning.

4. Have you avoided logical fallacies? Yes__No__

5. Have you maintained a consistent tone? Yes__No__

6. Have you correctly documented all researched material, both with footnotes and correct bibliography forms? Yes__No__

Students ordinarily enter the course after having completed English 110, but they may enter directly under certain circumstances. They may have had a course equivalent to English 110 on another campus. They may have taken the English 110 Proficiency Examination on this campus. Another alternative is that they may have met the following criteria for initial placement:

English 111 ACT English Standard score of 25 or higher
and ACT total composite score in the 90 percentile range
and in the upper 10% of the high school class
and excellent English grades in high school.

The basic element in this course is to utilize the organizational powers developed in English 110 to convince an audience to a particular viewpoint. The three basic techniques for convincing are through logic (argumentation), emotion (persuasion), and the authorithy of research. Therefore, these three classifications make up the trilogy of the course. Specifically, inductive and deductive logic, analytical techniques, and fallacious reasoning are important to argument. Analyzing the psychological impact of various compositional devices upon a specified audience are central to persuasion. Finally, utilizing the skills of library searching, integrating source materials, and following the MLA Stylesheet for acceptable documentation are taught in the research aspect of the course. In addition to improving his ability to arrange material clearly and logically and developing logical-persuasive viewpoints, the student writer continues to receive instruction on the polishing of style and mechanics undertaken in the previous composition courses.

Three specifically required textbooks are designated for the English 111 course. The first is a manual for writing term papers. James D. Lester's Writing Research Papers[16] was chosen for the research aspects of the course for several reasons, one of which was the fact that it is based upon the MLA Stylesheet, which is the officially adopted form for the College. The other two texts have both been mentioned previously. The English 111 Book[17] was written and published by the Division because no other text could be found

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[16]James D. Lester, Writing Research Papers, A Complete Guide (Glenview, Ill.: Scott Foresman and Co., 1971).

[17]Communications Division, ICC, 111 Book.

which followed the design of the English 111 course. The third text is The ICC Writer,[18] which contains exceptional student models of the writings required in the course.

The evaluation of the papers is based upon the same primary premises as the previous two courses. The student is expected to exhibit the skills involved in the entry profile (the exit profile skills of English 110); therefore, those skills are not taught in the course except for reinforcement. If a student continually demonstrates that he cannot perform them, he is sent to the Learning Laboratory for extra help, and the teacher has every right to demand that the student have his paper examined for those skills before he presents it to be evaluated in English 111. Since the primary purpose of the course is to see that students demonstrate the objectives, they are allowed to rewrite unsatisfactory papers, and usually they will be allowed to rewrite for grade improvement even for satisfactory papers. Since the required papers are arranged sequentially, they must be completed in the order found in the English 111 Book: Original Research, Inductive Argument, Deductive Argument, Persuasion, and Refutation. The optional papers may be performed in any order, either following the required papers or distributed among them. The options, by the way, are the teachers', not the students', options in the traditional classroom setting. In some non-traditional instructional delivery systems, the student has the freedom to choose the desired options with the consent and advice of the instructor.

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[18]Communications Division, ICC, The ICC Writer.

Delivery Systems for Composition

Once the instructional staff has asserted its professional expertise to specify carefully the outcomes of its courses in behavioral terms, it is able to focus its attention upon the techniques and materials for eliciting the most efficient and effective learning. The teachers' creative efforts can be devoted to instruction rather than philosophy. However, since very little effort is devoted to this aspect, the crucial one, of teaching in teacher-training institutions, the faculties must teach themselves how to design the various options. A very strong, aggressive, and knowledgeable faculty can gain the skills to accomplish these ends in spite of the general lack of leadership at the universities. The composition instructors began their creations and frustrations during the same time period when the professional leadership was standing off in the conference wings warning teachers to be wary of the use of objectives (see Chapter 2, pages 32 and 33). Without them, the Illinois Central College staff could not have had the direction for its courses to perform most of the following creative efforts.

Proficiency Examinations. One of the obligations of an institution of higher education is to function as a certifying agent. As such, it is attesting to some kind of end product for the variety of courses which it lists on its transcripts. In most cases, one must read the course descriptions contained in the college catalogs for any semblance of meaning to attach to the course titles. To make the problem even more enigmatic, the descriptions are generally so vague, jargonish, and non-descript as to be nearly meaningless to an analyst. What the English transcript means in general terms is that the student has

sat in a classroom with a teacher for a specific period of time, in which some dialogue was probably encountered, some readings discussed, and a certain amount of writing performed. The amount of actual dialogue or its meaningfulness to the actual writing process will vary considerable from one classroom to another. The kinds of readings will vary from annotated student models of the required forms of writing to simple and practical professional models of the forms to various forms of drama, poetry, and fiction, about which the students will write. The kind of writing required or requested or privately hoped for will vary from copied styles to personal diaries and reactions to various genre to stream-of-consciousness to structured rhetorical modes. They may be graded or not, criticized or not, read or not, collected or not. The point is that no national standards of writing can be assumed by the entry on the transcript.

Therefore, when the CLEP test was instituted in California in 1971, English teachers across the country became threatened, a situation recorded in Burt and King's volume.[19] Upon the basis of an analysis by the Division Chairman, the Dean of Instruction consented to the designing and instituting of an alternative test to be utilized in the measurement of English proficiency at Illinois Central College. Since the faculty had already specified the final profile of composition students at the termination of English 110, the decision was made to design the test around those objectives. The result would be a measure of a student's ability to handle the material in the one course,

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[19]Forrest D. Burt and Sylvia King, eds., Equivalency Testing: A Major Issue for College English (Urbana, Ill.: National Council of Teachers of English, 1974).

rather than general language proficiency, but it was argued that the transcript grade was designed to state only what the student did in a course on the ICC campus. Thus, since the faculty felt that it was acting prudently and consistently with the purpose of the transfer of credit, it did in fact create a proficiency examination in English 110 which was instituted in 1972. It was followed by an examination in English 111 in 1974.

Although a number of the faculty feared that the advent of the tests might result in the loss of students taking the courses and a subsequent curtailment of personnel, the numbers of requests for the option have been relatively insignificant. Approximately sixty students had taken the two tests through the summer of 1975, and about one-third of them passed. Since anyone who chooses has the right to request the tests without qualifying criteria, some students who had inadequate backgrounds took the tests and failed. Others did not seek adequate advice about the contents of the test before they encountered it, although every effort is always taken to explain exactly what is expected of them in the exam and instructors are available to confer with them about the tests.

Time Options. Another result of knowing what the terminal objectives for each of the composition courses should be is that a variety of time frames can be utilized for offering the courses. Generally, each semester a student can determine the amount of time he has available for completing his composition course, and then he can choose the most suitable time frame for his purposes.

English 110, for instance, generally is offered in a mini-mester between each semester. Using this time frame, the student attends class for six hours each day for eleven consecutive days. Since this will be discussed as a separate option, further details will be postponed. It is enough to add that nearly thirty students choose to take this option during each time period--at Christmas time, after the spring semester, and after the summer session.

The same course for the same amount of credit can be taken during a three-week block of time during the semester in conjunction with other subjects in the same time frames to receive a full semester of work while carrying only one subject at a time. This option is chosen by very few students because so few other courses on campus can be taken in the same manner that the student has little flexibility in his schedule. Five-week blocks are offered during the summer session to accommodate Caterpillar Tractor Company employees who must all take their vacations at the same time, when the company closes down for inventory in July. They can thus complete their course work before their vacations begin. The major composition courses are also offered during the last half of the semester for those students who feel the need to drop a course in which they are enrolled but still want to complete course work during the semester or who are unable to enroll at the beginning of the semester. In addition to the regular semester enrollments, students may choose to spend a calendar year completing the course by taking it through correspondence, an option to be discussed shortly. Thus, a student can complete the course in 11 days, 3 weeks, 5 weeks, 8 weeks, one semester, or one calendar year.

Mini-mester. The proficiency examination is a way of receiving a full semester of work for one day of testing which is designed to demonstrate the student's capacity to perform the skills in the course. Some limited preparation is available to him to prepare him for that test. Extending that same concept through eleven days, the student demonstrates that he is able to write the required themes within a limited time frame. He obviously has more demonstrations required of him, more preparation time for each assignment, and more instruction provided.

During the first hour of class each day, the teacher presents a somewhat formalized lecture-discussion describing the objectives for that day's paper. That is followed by time for the student to work individually in the Learning Laboratory, utilizing a variety of commercially and locally prepared materials to demonstrate the skills required by the assignment and for the determining of the subject of that day's theme. Meanwhile, the teacher is grading the papers turned in that morning. After lunch the teacher turns back the paper; the student profits from the mistakes made on it to begin to put together the rough draft of the theme for that day. The teacher has individual conferences and group meetings as necessary to illustrate common problems or faults. By the time the student leaves the classroom at the end of the day, he is expected to have the rough draft of his paper completed at least. In addition, he probably has the time to complete the final draft or to rewrite the paper from the previous day if that has been deemed desirable or necessary.

Obviously, not just any student could complete the course in this manner; but those who attempt it generally finish, and those who

finish are almost to a person extremely pleased with the course. Some feel that a great variety of courses should be offered utilizing the same technique because the focus of concentration is so penetrating that they learn more. Others are glad to be able to get English out of the way in such a short time. In any case, it has proved to be a viable delivery system for the courses and has attracted some students who would not otherwise have been reached by the College.

Contractual Composition. Because some potential students' work schedules did not permit them to come to classes on a regular basis, they either did not enroll at all or their attendance was so spotty as to prove detrimental to their grades and the teachers' peace of mind. Therefore, a proposal was made to the Dean of Instruction in 1971, Dr. Andreas A. Paloumpis, to offer the course on a contractual basis which would provide optional classroom attendance.

One of the necessary conditions of that proposal was that such a delivery system would require a very careful specification of the course objectives so that the contract could be met within a variable time frame. Obviously, the student had to know exactly what was expected of him in order to perform the necessary tasks adequately without close supervision. Therefore, as soon as the Dean gave his blessing to the proposal in early 1971, eleven faculty members began to meet to formulate the performance criteria. They met for about nine months before they presented their recommendations to the full Division composition instructors, who unanimously accepted their work.

Deciding that student learning is the focal point of education leads to some rather significant conclusion, one of which is that the

teacher is merely a tool of learning, although obviously a most prominent one. Contractual composition has recognized the instructional value of the teacher as an option available to the student like many other options available to him. Others include Learning Lab tutors, reading help in the Reading Lab, tape/slide presentations, programmed instruction, TV cassette tape presentations, the textbooks, the utility of materials placed in seven community outreach libraries, optional visits to a variety of classrooms, and conferences with one's appointed instructor. That individual is designated as one's grading instructor, since his primary function is to evaluate all of one's papers and to certify that the student has completed the required objectives in a satisfactory manner.

The student can move as rapidly through the material as he is able or inclined to move. Originally, he was given two semesters to complete the course, but that limit was curtailed to one semester when it was found that procrastination was causing many students to forego competing the course and others were using it as a shield to collect government subsidies without completing the work. On the other hand, many students move through the courses very rapidly. Two students completed both English 110 and 111 before Thanksgiving in the fall semester of 1974. Each student meets with his grading instructor during the first two days of the semester to map out the options which the student feels will be most advantageous to his learning patterns and also to develop some mutually agreeable due dates for the student to use as guidelines for his work.

The student then signs a contract which states that he will complete each of the assignments in sequential order, fulfilling the

requirements of each satisfactorily before completing the subsequent assignment. The student cannot, therefore, receive a D in the course. Any unsatisfactory papers must be rewritten until they complete the objectives minimally. The student may choose to rewrite satisfactory papers for an improved grade, as well. The only way a student can gain an F in the course is not to complete the required papers in the semester's time limit.

This delivery system is obviously meeting the needs of a wide group of students. Through the spring of 1975, 1278 students had chosen to take the English 110 course in this manner; and although English 111 was not instituted until a year after the 110 course, it has already attracted 957 students. Again, this option is not a desirable one for a great many students who need the daily contact, interaction, and motivation of the traditional classroom situation; but it has proved to be a viable alternative for many students.

Correspondence. A natural extension of the contractual composition delivery system is the offering of courses through correspondence. Since the objectives for courses had already been determined, and a wide variety of learning options had been created and even disbursed to seven community outreach libraries, it seemed only natural to allow students to complete the course without having to appear in person to confer with the instructor about his evaluated papers. The student and instructor could just as easily make specific arrangements to develop some acceptable alternative for discussing the papers. They could correspond in writing; they could achieve the same thing by telephone; they could utilize audio cassettes; they could combine any number of those or other alternatives.

Thus, beginning with the midterm of spring of 1974, students were allowed to enroll in English 110 by correspondence. Correspondence English 111 was allowed during the summer of 1974 (and two literature courses were offered in the fall). In the first year of offering this alternative, 358 English students elected to utilize this delivery system. Many of them were the kinds of students who might never have been enrolled in any other manner, because they are bedridden, bound to the home by children or other obligations, or they have no transportation to the campus. Surely, this technique is another method of fulfilling the "community" obligation of the community college philosophy.

TV English. A pilot project is nearing completion at the present time which will hopefully allow the Division to present English 110 on commercial television in the near future. Several other courses in English have been prepared and utilized on television in the past, but the unanimous feeling voiced by the instructors on this campus is that they are of extremely poor quality, lacking in every aspect, and not meeting the objectives of any courses within the Division's composition program. The instructor usually sits behind a desk or lectures at the blackboard, and the whole atmosphere is absolutely sterile and stifling. The project in mind at Illinois Central College is to utilize commercials, locally developed films, locally prepared tape/slide presentations, overheads, and cartoons to monopolize upon the unique qualities of television to teach the objectives of the courses. Obviously, such a project is extremely demanding for a college which is teaching oriented rather than research oriented. Such projects could much more appropriately have been undertaken by other

institutions, but the same thing could be said about many of the other creative efforts of the Division. To have waited for others to create them would have proved disastrous. At any rate, it is anticipated that English 110 will be ready for public viewing in the fall of 1976.

A Potpourri of Materials. Because the staff has developed objectives which have been mutually accepted, they can devote their major creative efforts to the development of techniques and materials. As a result, a very diverse and significant number of materials have been prepared. The TV pilot has been mentioned. In addition, Mr. Michael Slaughter videotaped during a mini-mester course an initial lecture for each paper required in English 110. These are available for any student on campus, any intern teaching in the Division, or other instructors looking for variety; but they are especially suitable for contractual students who need that kind of direction. Tape/slide presentations concerning the techniques for completing each of the assignments in English 110, as well as some of the objectives in English 105 and English 111, are available to all students on campus in the Learning Laboratory. In addition, they are distributed among seven community libraries within the college district. The Illinois Valley Library System has cooperated with the project by purchasing the audio-visual machinery to utilize this softwear within those libraries. Geographically dispersed among the three basic counties within the district, they allow students to continue their work without driving all the way to the campus.

Spearheaded by the work of two faculty members interested in visual communication techniques, Mr. James LeFebvre and Mr. Robert

Moulton, the audio-visual creativity has been extended to include various films, slides, and overhead transparencies. Most of them have been locally prepared, although interest in these techniques has brought to the attention of the Division materials from a wide variety of sources.

Another extremely viable service has been offered to composition students by the Division. Originally created as a writing clinic manned by full-time faculty and student volunteers, the Learning Laboratory has developed into one of the most attractive centers of learning in the state. Most of the audio-visual programmed materials and independent learning packages on campus are available in this location. In addition, professional tutorial help is available free of charge to anyone who goes there. Nearly 250 English students are given individual help weekly, either by instructor referrals or student walk-ins. Additional help is available in other areas as well: mathematics, reading, foreign language, literature, medical terminology, G.E.D., and developmental learning.

EVALUATION OF THE ICC COMPOSITION PROGRAM

In this program, such various purposes must be met as: (1) the professional standards and expectations of the courses, (2) the philosophical obligations of the College and Division, (3) the needs and expectations of the students, (4) the satisfaction of the concerns and needs of the faculty, (5) the administrative obligations of the Chairman, and (6) the demands of the administration and public. Obviously, in a situation where such diverse needs and purposes are attempting to be met, a variety of measuring procedures should be expected in the evaluation processes.

Criterion-Referenced Evaluation

A chief concern of this study and its original impetus has been to determine whether students really do learn in composition courses, and if so, how much. One has two basic choices in trying to delineate growth in composition: the first is to measure one's skills against the normal achievement of others, a seemingly sophisticated Gordian Knot. The other is to develop one's objectives before he begins, another kind of significant difficulty. As one completes those goals satisfactorily, he has displayed a growth factor in skills unrelated to comparative bases in other students. The second of these, criterion-referenced techniques, has been applied to the composition program in its evaluation of skills.

The full complement of objectives for each of the courses has been presented on pages 54 to 130. These are the criteria to which students' learning is referenced. One must measure the students' skills upon entering a course against the entry level of skills to determine if he has been placed properly. If he has, one can measure the amount of growth by the students in relation to the completion of the objectives of the course. In this manner, all students could possibly receive A's, but almost all students are expected to receive at least C's if they complete the course.

In Chapter 4, an examination of actual practices will be undertaken to see if practices consistent with this formula actually occur.

Logical Consistency

Another test of the adequacy of a composition program is whether it is consistent with the philosophies of the College and the

Division, and then whether it displays an internal logical organizational framework. To be fulfilling its obligations to the philosophies stated on pages 49 to 54, the program must exhibit the following characteristics:

1. It must be student centered. It must have as its core of concern the students' interests and needs.

2. It must be an extensive program which will allow success for students at all levels of performance through the lower division of college work.

3. It must regard the needs of all students to be regarded with dignity to build strong self-concepts.

4. It must provide courses in the basic areas of concern mentioned on page 49: transfer, occupational, general education, community interest, and remediation.

5. The emphasis is upon writing rather than literature.

6. Grammar study should be limited to isolated situations which require a grammatical explanation to illustrate faults in the compositional process.

7. Student-centeredness does not equate to catering to students' desires only, when it can be shown that success as an intelligent, mature, and competent citizen requires needs within the students which are at odds with the fulfillment of more immediate, short term desires. It also means letting the student specifically know what is expected of him and how his work will be evaluated.

8. The study of composition should be accomplished through a sequence of skills which move from a subjective to objective viewpoint, simple to complex, short to long, and concrete to abstract.

9. In keeping with that sequence of skills, a series of objectives should be developed which will ascertain that the student has progressed through those stages.

Student Satisfaction

If the community-college movement is student-centered, as its leaders have claimed, then it should pay considerable heed to assuring itself periodically that it is meeting the desires and needs of students. This study has attempted to assess student satisfaction using student questionnaires, comparative enrollment figures, and personal interviews.

Student Questionnaires. A composition questionnaire developed by the Chairman has been administered three times since 1972. The latest results, secured for this study in December 1974, will be utilized to assess the degree of student acceptance of the course work in English 105, 110 and 111 (see Appendix B, pages 216 to 220). The developmental courses and creative writing were not evaluated with this instrument because of the nature of the courses, the minimal students involved, and the continual change of the courses to meet student needs. This instrument utilizes numerical rating scales for a series of 28 questions. The students were requested to fill out the questionnaires sometime during the final week of class. Teachers administered the questionnaires in their own classes because they felt that students would not feel threatened or intimidated, especially since machine-scored, standard answer sheets were used.

Comparative Enrollments. Another measure of the success of the courses should lie in continued increases in enrollments in them.

Therefore, a comparison between both initial enrollments and withdrawals in 1973-74 and 1974-75 will be made. The enrollment increases should at least compare favorably to the enrollments for the College as a whole. In fact, since so many innovations through alternative delivery systems and time options are available to students, the figures for the composition classes should be somewhat higher than for the College in general.

Personal Interviews. Because the attitude assessment must be administered during the waning days of the semester, the students who drop out of the courses before that time are not included in the results. Therefore, personal interviews or telephone interviews were conducted to assess the attitudes of students who withdrew from the courses within the first month of school during the fall 1975, semester. Half of the 104 full-time students who dropped English but retained at least 12 semester hours were interviewed by telephone. Obviously, many more students had dropped English. However, in many cases the course was replaced with another English course, the students dropped all courses, or they were only part-time students to begin with. If the student dropped one English course only to add another, he evidently was not displaying an objection to the entire subject. On the other hand, if he dropped all his courses, he was not singling out English as the object of his objection. Neither were part-time students interviewed because it was felt that to understand the reasons for full-time students would provide more information than otherwise.

Teacher Attitude Survey

Since no document existed previously which would assess the degree of satisfaction of instructors involved in this instructional program, a new instrument was created and administered to all composition instructors during the annual week of orientation in August prior to the beginning of classes. (See Appendix C, page 221.) Like the student questionnaire, it utilizes numerical rating scales by which the teachers can rate their degrees of satisfaction with various aspects of the composition program at the College.

Chairman's Statement

Each year the Chairman is required to include in his annual report to the Dean of Instruction an assessment of each department under his supervision. Since that statement is an official evaluation of the adequacy of the program, it is a valid assessment instrument. As such, it is included in this paper.

Other Documentation

Such additional outside assessments of the program such as letters, recommendations, telephone conversations, or other statements should also be included as further citations of satisfaction or disenchantment in a model evaluation of a composition program. They are not included in this paper, however, because it is felt that they are of such a personal nature as to be confidential. They are of little consequence in this particular case, because only four specific items were presented this year, and they are so informal as to be rather inadequate as evidence.

Summary of Methodology

This chapter was divided into two main sections. The first was a description of the sequential composition program at Illinois Central College, East Peoria, Illinois. The second was a model for evaluating a composition program at any college by applying the model to that same particular school. The descriptive portion of the chapter was introduced by a brief history of the development of the present program at the College. That was followed by an interpretation of the philosophy of the College and a statement of the philosophy of the Division. That segment was concluded by the various delivery systems and the wide assortment of techniques and materials available to the students and staff.

The second portion of the chapter discussed the various criteria which should be utilized in evaluating a composition program. A wide variety of techniques employing those criteria included criterion-referenced evaluation, logical internal and external consistency, student satisfaction, a teacher attitude survey, and a statement by the Chairman. Those techniques were employed in an evaluation of the program at Illinois Central College, and the findings of those techniques will comprise Chapter 4.

Chapter 4

PRESENTATION AND ANALYSES OF RESULTS

Introduction

This chapter discusses seven different techniques which can be utilized in the evaluation of community college composition programs with certain local adaptations. These tools are related in this chapter to the sequential composition program at Illinois Central College to display the various particulars which are obtainable by such a model. Each of the techniques will be analyzed in turn to demonstrate the processes involved as well as the adequacy of the program at a particular institution.

Analysis of Objectives

At the heart of the sequential composition program at Illinois Central College are the performance objectives. They give the sense of direction which makes all the other work purposeful. As the original work on objectives was begun, a very real dilemma developed with the attempt to find mathematical measurements for compositional skills. The conclusion was finally reached that to attempt such precise evaluation was undesirable, if not impossible. Therefore, attention was devoted to determining with greater precision what was entailed in the objectives. Careful definition became a substitute for mathematical criteria.

As a history of the use of objectives began to grow, an objection to the manner of stating the objectives occurred. A number of objectives for each assignment had been enumerated, but students had no understanding of which had greater importance than others. Thus, another revision of them was undertaken, specifying a terminal objective, which was the basic purpose of the assignment, and enabling objectives, which contribute to the accomplishment of the terminal objective. In addition, checklists function as further specifications for the objectives. Thus, the precision for evaluating more carefully a student's work was made possible without the mathematically measurable criteria which are so threatening to faculty members.

The Composition Instructors Attitude Survey (see page 178) demonstrated somewhat varying opinions regarding the objectives for the three courses. Most instructors feel more generally satisfied with the English 111 objectives than the other two. This fact is probably prompted by the fact that those objectives had just been completely revised, making them most acceptable. On the other hand, over half the faculty are unhappy with the English 105 objectives. Three problems would seem to account for this basic unhappiness. One is that the full complement of composition faculty has not met to determine or approve that course's objectives. Another is that many have felt that the sequences in English 105 are inadequate because the course goes too rapidly from the simple and concrete to the complex and abstract without enough intermediate steps. A third concern is a result of the unfortunate nature of the course which was discussed in Chapter 3 on pages 68 to 73. The variety of needs of those students makes the development of agreeable objectives very difficult. In

English 110, on the other hand, teachers have been using the objectives for nearly two years now since the last revision, a long enough time period to find areas of difficulty.

It is important in light of these concerns to recognize that although instructors are not always satisfied with the present objectives, they are extremely supportive of the concept of objectives as exemplified in the I. C. C. program (90 per cent are satisfied at least, according to item #13, page 178). Again, 90 per cent (see item #10) felt that the courses are adequated organized, although some ambivalence seems evident when these figures are compared to the 45 per cent who stated in item #15, that they felt that they are overly organized. However, only 15 per cent felt the sequencing is not practically oriented (item #2) and 85 per cent are satisfied at least with the overall sequencing of the full composition program (item #5). The obvious conclusion is that although not everything related to the sequencing and statement of the composition objectives is deemed adequate by all the faculty, rather strong support exists for the program as it now exists.

English Composition Student Questionnaire

One of the major accountability criteria in a community college program should be the degree of student satisfaction in the program if the institution is intending to be student-centered. To accept the mission of the College's philosophy that the student is its center of focus requires the Division to pay more than lip service to student needs and desires.

English is one of the most difficult areas in which to encounter appreciation in college because so little enthusiasm for the

subject is fostered by the nation's schools. It appears obvious, too, that those students who would regard English most favorably would be enrolled in greater proportions at senior institutions than in community colleges. Most students in most institutions of higher education take English because they have to rather than they want to. Therefore, to survey their attitudes toward composition may appear to be a threatening activity. It was surely considered that way in 1972 when the first composition questionnaire was administered at Illinois Central College. However, the results of each administering of the survey have proved a source of satisfaction to the faculty and have raised the level of security of the Division in spite of the relatively low rating given themselves on the Composition Instructor Attitude Survey (Table 3, page 180) on which they ranked themselves seventh regarding their individual abilities and fourteenth regarding the reputation of the composition program. The results of this student questionnaire continue to present a positive attitude toward the program and the influence it has had upon student learning.

Some of the questions asked on this instrument were not designed so much to inventory students' feelings as to determine whether they were utilizing the services of the Division and whether instructors were carrying out the mandates of the syllabuses. Thus, questions 10, 13, 14, 15, 17, 21, 25, and 26 are more reportorial than attitudinal in design; they provide factual information rather than opinion.

It was felt that a five-option answer to each question on an attitude survey is a weakness in the instrument since the middle item tended to be a bland area which would attract all but strong emotions.

To achieve the desired results, a six-item option which would provide a balance of positive and negative choices was originally developed. However, the computational machinery on the Illinois Central College campus was unable to handle more than five options. Therefore, the choice was made to require a committed answer, either positive or negative, rather than to accept an uncommitted one. In those cases where a six-option answer was built into the document, the answers had to be tabulated by hand, a tedious process of questionable value.

The questionnaire was administered during the final two weeks of the fall semester in December of 1974 in anticipation of this dissertation project. No attempt was undertaken to make the document uniquely suitable for this special purpose, however, since its use was to survey the students to evaluate the program for the improvement of instruction. Not every instructor administered the questionnaire although the request was framed in such a way that they should do it if it were feasible. Nor was any attempt made to see who did or did not administer it or in which sections or courses they had been administered. An adequate sampling was attained from the 868 students who completed the document representing a proportional balance of English 105, 110, and 111 students. The results on a course-by-course basis would ordinarily be very useful in a specific situation, but for the purposes of this study and to retain a meaningful balance among the evaluative tools presented here, only the combined totals are presented.

An item-by-item analysis of those results follows:

Question #1. The results of question 1 follow:

1. This course was beneficial.

(1) Very strongly agree	151	17.4%	
(2) Strongly agree	204	23.5%	
(3) Agree	379	43.8%	84.8% positive responses
(4) Somewhat disagree	106	12.2%	
(5) Strongly disagree	26	3.0%	15.2% negative responses
Total	866	99.9%	

In light of the fact that many students enter the college composition program with negative attitudes, a nearly 85 per cent positive response is considered by the College staff as being very satisfying. This student response might be colored by the facts that the question was asked at the end of the course, after the work was over, and that students who had been performing unsatisfactorily had probably already withdrawn from the course. In spite of that, the positive reaction shows significant approval. This question was designed to elicit from the students a type of overall impression of their attitudes toward the courses.

Question #2. The results of question 2 follow:

2. Do you feel that you received adequate individual help from your instructor?

(1) Always	469	54.4%	
(2) Usually	253	29.4%	
(3) Sometimes	100	11.6%	95.4% positive responses
(4) Seldom	36	4.2%	
(5) Never	4	.5%	4.7% negative responses
Total	862	100.1%	

This question was obviously designed to evaluate the students' perceptions related to student-centeredness as demonstrated by the faculty. Since so many complaints have been voiced since Berkeley and Kent State about the impersonality and lack of humanity found in colleges and universities, it has been the concern of the Communications Division that they avoid such accusations. The results of this question would indicate that most students feel that they receive

adequate help on an individual basis. Only 4.5 per cent had negative comments regarding the question, whereas 54.4 per cent felt that they always received adequate individual help.

Question #3. The results of question 3 were as follows:

3. Were you able to see your instructor either during his office hours or by special arrangement when you needed help?

(1) Always	597	69.4%	
(2) Usually	200	23.3%	
(3) Sometimes	50	5.8%	98.5% positive responses
(4) Seldom	5	.6%	
(5) Never	8	.8%	1.5% negative responses
Total	859	100.0%	

This question is closely related to question 2 and was designed to replicate it. It would appear to do more than that, however, since nearly 70 per cent say that individual help was always readily available if they chose to accept it. One reason this question is of special significance is that the Chairman recommends more office hours (8-12 per week) than the Faculty Handbook does for the faculty in general (6 per week). It would appear that those additional recommendations contribute to a very positive reaction from students. Since most students attempt to schedule all their classes either on Monday, Wednesday, and Friday between 8:00 and noon or on Tuesday and Thursday mornings, it is rather surprising that the faculty appear to be so readily available.

Question #4. The results of question 4 follow:

4. Did you have ample time to discuss your writing during conferences without feeling pressured by the instructor to conclude the meeting?

(1) Always	581	67.2%	
(2) Usually	180	20.8%	
(3) Sometimes	56	6.5%	94.6% positive responses
(4) Seldom	25	2.9%	
(5) Never	22	2.5%	5.4% negative responses
Total	864	99.9%	

In addition to being able to gain access to an instructor for individual help, one must be able to spend the time with him unhurriedly to get his questions answered. Therefore, this question was added to the previous two to gain complete information about individual help. Since 67.2 per cent always had adequate time with the instructor and another 20.8 ordinarily did, little question as to the validity of the conference remains in doubt.

Question #5. The results of question 5 follow:

5. Do you feel that the course was well organized?

(1) Very well organized	241	27.8%	
(2) Well organized	234	38.6%	
(3) Adequately organized	238	27.5%	93.9% positive responses
(4) Not well organized	46	5.3%	
(5) No organization	7	.8%	6.1% negative responses
Total	866	100.0%	

This is the first of a number of questions throughout which are concerned about the design of the course. The Division had applied a great deal of time, energy, and devotion to the development of a sequence of activities and objectives when such concerns were out of fashion, if not considered with disdain by a vocal majority at professional conferences. Thus, it is quite satisfying to see that nearly 94 per cent of the students feel the course is adequately organized. In fact, over two-thirds find the courses better organized than merely adequate. The surprising aspect about this figure is that the faculty found considerable dissatisfaction with the objectives for English 105 (page 178). In spite of that inadequacy, the students voiced strong approval for the organization.

Question #6. The following are the results of question 6:

6. Do you feel that you were adequately informed concerning the course requirements:

(1) Very well informed	337	39.0%	
(2) Well informed	325	37.6%	
(3) Adequately informed	151	17.5%	94.1% positive responses
(4) Somewhat inadequately informed	42	4.9%	
(5) Inadequately informed	10	1.2%	6.1% negative responses
Total	865	100.2%	

The 94.1 per cent who felt that they were informed about the requirements of the course do not represent a surprising statistic because the objectives for the two transfer-level courses are included in the models books, which are required texts. In addition, the objectives for English 105 are somewhat included in the text for that course, and almost all the instructors for that course hand out written assignments and objectives.

Question #7. The results of question 7 follow:

7. Did you find discrepancies between the instruction and the grading?

(1) Quite often	47	5.5%	
(2) Usually	39	4.5%	
(3) Sometimes	147	17.1%	27.1% negative responses
(4) Seldom	277	32.3%	
(5) Never	348	40.6%	72.9% positive responses
Total	858	100.0%	

Since some question could arise as to whether reply (3) above should be positive or negative, it is not included in the positive responses. This series of responses is especially satisfying in light of the discrepancies which usually exist in the grading practices in so many classroom situations. The fact that the objectives are not mathematically measurable makes them somewhat suspicious. Constant vigilance is necessary to assure students and faculty alike that they

remain a positive influence. That students do not feel a capricious or prejudicial aspect to the grading is an important evaluation concern.

Question #8. The responses to question 8 follow:

8. Were the classroom presentations interesting?

(1) Very	136	14.7%	
(2) Mostly	293	33.9%	
(3) Partly	251	29.1%	78.7% positive responses
(4) Seldom	142	16.4%	
(5) Never	42	4.9%	21.3% negative responses
Total	864	100.0%	

Considerable efforts of the staff at Illinois Central College have been devoted to create as many interesting and satisfying options as possible to improve the program in composition. Discussions on pages 131 to 140 of Chapter 3 presented details of these innovations created by members of the Division. It would appear, however, that additional work needs to be applied to this problem to make the interest match the benefit derived from the courses.

Question #9. The following are the results of question 9:

9. Did they prove practical?

(1) Very practical	207	23.8%	
(2) Mostly practical	318	36.6%	
(3) Somewhat practical	237	27.3%	87.7% positive responses
(4) Not very practical	94	10.8%	
(5) Never practical	12	1.4%	12.2% negative responses
Total	868	99.9%	

Some consolation is to be derived from the fact that even though students were not extremely excited about the classroom presentations' being interesting, they proved to be nearly 88 per cent practical. One of the guidelines of the Division's philosophy was to pursue a practical program to meet the needs of students. Evidently, the courses do that.

Question #10. The next three questions all concern the students' use of the Learning Laboratory. The results of question 10 follow:

10. How often did you use the Learning Lab?

(1) Very frequently	13	1.5%	
(2) Frequently	36	4.2%	
(3) Sometimes	80	9.3%	15.0% positive responses
(4) Seldom	141	16.3%	
(5) Never	594	68.8%	85.1% negative responses
Total	864	100.1%	

Some discrepancy exists between the number of positive responses reported on question 10 and the reported figures from the Director of the Learning Lab. Week after week over 200 students sign into the Lab, requesting special help in writing. Yet, only 129 students reported that they have frequented the facility with any degree of regularity, and 69 per cent reported that they had never been there. Yet, question 17 (page 161) will indicate that nearly 46 per cent were referred to special options for individual help.

Question #11. Continuing the concerns for the Learning Lab, question 11 produced the following results:

11. Did the help you received in the Learning Lab prove to be beneficial?

(1) Not applicable	351	44.5%	44.5% not applicable
(2) Always	106	13.5%	
(3) Usually	75	9.5%	
(4) Sometimes	48	6.1%	29.1% positive responses
(5) Seldom	208	26.4%	
(6) Never	0	0.0%	26.4% negative responses
Total	788	100.0%	

This question proved to be inadequate for several reasons. Only the positive respondents to question 10 should have been asked to respond to this question. In addition, many who answered question 10 did not respond to this question at all. Of those who did, 437 stated that the help received was beneficial to some extent; yet, only 270 students stated in question 10 that they had ever been to the Lab.

The fact that 26.4 per cent replied that the help was seldom beneficial does not seem to follow the percentages who benefit from the service there.

Question #12. Related to question 11, the results of question 12 follow:

12. Did you experience difficulty in getting to see the instructor in the Learning Lab?

(1) Not applicable	467	58.7%	58.7% not applicable
(2) Never	197	24.8%	
(3) Seldom	36	4.5%	29.3% positive responses
(4) Sometimes	34	4.3%	
(5) Often	61	7.7%	
(6) Always	-	-	12.0% negative responses
Total	795	100.0%	

For some of the same reasons that question 11 was shown to be inadequate, question 12 is also accepted as being distorted.

Question #13. The results of question 13 follow:

13. How many themes did you write in this class?

(1) Six themes	44	5.2%
(2) Seven themes	84	9.9%
(3) Eight themes	157	18.4%
(4) Nine themes	514	60.4%
(5) More than nine themes	52	6.1%
Total	851	100.0%

This question has little significance when all courses are combined this way. It has considerable relevance when relating to specific courses because it assures that students are performing the required number of papers in each course. Since a heavy percentage of the students answering the questionnaire were English 110 students, it is not surprising that over 60 per cent reported having written nine themes, the required number of that course.

Question #14. The following results were secured from question 14:

14. Were you required to rewrite or revise your themes?

(1) Very often	193	22.4%
(2) Often	86	10.0%
(3) Sometimes	177	20.5%
(4) Seldom	147	17.0%
(5) Never	260	30.1%
Total	863	100.0%

The above question has little positive or negative connotation. It does provide information about the instructional load for composition teachers. One should not assume that a great many papers should or should not be rewritten. An exceptional teacher should probably be creating an optimum learning environment in which students should be receiving the kind of help which would require less rewriting, although those students who don't exhibit adequate skills the first time should be expected to rewrite. It would be undesirable for a teacher not to allow every student who has not learned the skills to rewrite if the purpose of education is learning rather than grading. Thus, a weak teacher might be required to evaluate more papers to accomplish satisfactory goals.

Question #15. The following are the results of question 15:

15. How many of your themes were you required to revise or rewrite?

(1) None	294	34.3%
(2) 1-2	244	28.5%
(3) 3-4	108	12.6%
(4) 5-6	84	9.8%
(5) 7 or more	127	14.8%
Total	857	100.0%

Again, the results from two questions asking the same thing don't match. In question 14, 30.1 per cent reported never rewriting a theme, whereas in this question 34.3 per cent reported the same thing. Otherwise, the proportions between the questions appear fairly

consistent. The connotations involved in this question are insignificant. The question does serve, however, to set up the one which follows.

Question #16. The results of question 16 follow:

16. Do you believe that students should be required to rewrite unsatisfactory papers?

(1) Very strongly agree	248	28.7%	
(2) Strongly agree	162	18.8%	
(3) Agree	305	35.3%	82.8% positive responses
(4) Disagree	104	12.1%	
(5) Strongly disagree	44	5.1%	5.1% negative responses
Total	863	100.0%	

Rather strong support appears to exist for the concept of requiring students to rewrite unsatisfactory themes. One would be more willing to predict this result if the question has suggested that rewriting be optional. It is rather surprising, however, that so many students felt this strongly about the issue. Such results seem to reaffirm the concept of mastery learning, which requires that one sequential step be understood before going on to the next.

Question #17. The results of question 17 follow:

17. Were you referred to specific options for special help (e.g., the Learning Lab, audio-visual materials, etc.)?

(1) Quite frequently	73	8.5%	
(2) Frequently	116	13.5%	
(3) Sometimes	204	23.7%	45.7% positive responses
(4) Seldom	115	13.4%	
(5) Never	353	41.0%	54.4% negative responses
Total	861	100.1%	

A great many optional learning helps have been developed within the Division over the years, and the little use of them is somewhat disappointing. Efforts have been extended to utilize various learning styles as models for the materials. Therefore, one would hope that students who have those styles would be pressured toward them. Although students say that they were not referred to these aids, they

were informed of their existence and locations because the Learning Lab Director visited all classes at the beginning of the semester to discuss the services of the Lab and to mention the learning options, most of which are housed in the Learning Lab. The word referred could very possibly be reserved in students' minds to indicate those situations which involved the teachers' creating actual referral slips.

Question #18. The design of the course is reintroduced beginning with this question. Its results follow:

18. Was a sequence of writing skills evident in the organization of the course?

(1)	Very frequently evident	264	30.9%	
(2)	Frequently evident	337	39.5%	
(3)	Sometimes evident	201	23.6%	94.0% positive responses
(4)	Sometimes absent	26	3.0%	
(5)	Absent	25	2.9%	5.9% negative responses
	Total	853	99.9%	

The composition program at Illinois Central College is grounded in the tenet that the skills taught are sequential, moving from the subjective to the objective, short to long, simple to complex, and concrete to abstract. It is satisfying to know that students are generally able to see that sequential plotting. Increasing the satisfaction is the understanding that the individual skills are not always sequential in nature, although students can detect the overall sequences of activities. That fact tends to replicate the strong positive results in questions relating to organization.

Question #19. The following responses were given to question 19:

19. Were your papers graded promptly?

(1)	Always very promptly	420	48.6%	
(2)	Usually promptly	275	31.8%	
(3)	Sufficiently promptly	102	11.8%	93.2% positive responses
(4)	Sometimes late	50	5.8%	
(5)	Frequently late	17	2.0%	7.8% negative responses
	Total	864	100.0%	

Frequent agitation is voiced elsewhere among college students because their papers are not graded promptly. Over 93 per cent, however, have recorded here their satisfaction with the prompt returning of their papers. These results are also an indication of the conscientious attitudes of the instructors since they attempt to provide immediate feedback to students regarding their learning progress. This aspect of the program seems very healthy, in spite of the concerns indicated by faculty relating to instructional loads on the Composition Instructor Attitude Survey on page 178. Correlations may be impeded by the fact that the student questionnaire was administered in December 1974, whereas the faculty survey was taken in August of 1975.

Question #20. The results of question 20, which relate to question 19 follow:

20. Did your instructor provide you with suggestions for improving your themes?

(1) Always	525	60.8%	
(2) Usually	213	24.7%	
(3) Sometimes	96	11.1%	96.6% positive responses
(4) Seldom	23	2.7%	
(5) Never	6	.7%	3.4% negative responses
Total	863	100.0%	

Another practice which the Division attempts to avoid is the placement of a grade on a paper without criticisms sometimes and at other times without any positive and constructive advice on how to improve the paper. Instructors attempt to remove the mystery of some grading practices and to introduce as much of the practical kind of advice into the compositional process as possible. The very gratifying results on this question exhibit a high degree of professional integrity and conscientiousness on the part of the instructors in these courses.

Question #21. The following are the results of question 21:

21. How were these suggestions presented to you?

(1) In writing	99	11.8%
(2) Verbally in conference	142	16.9%
(3) Both	597	71.2%
Total	838	99.9%

This question is somewhat difficult to interpret because to answer with either of the two earlier responses would seem to negate the third. The question should be rephrased to ask how they were mainly presented. The responses included here do, however, indicate a rather frequent use of conferences, a gratifying fact.

Question #22. The results of question 22 follow:

22. Were the instructions and requirements for each paper clear?

(1) Always clear	352	40.7%	
(2) Usually clear	387	44.7%	
(3) Sometimes clear	105	12.1%	97.5% positive responses
(4) Seldom clear	16	1.8%	
(5) Never clear	5	.6%	2.4% negative responses
Total	865	99.9%	

One can question whether sometimes clear is a positive or negative response, because clarity should be a prime requisite for the objectives and assignments for each paper. One of the difficulties in grading correlations is the ambiguities which result when writing requirements are specified. It would appear that students discern less inconsistency in the specifications than the professionals seem to find. Over 85 per cent very positive responses is a desirable figure, although additional improvement should be sought.

Question #23. The following results were registered for question 23:

23. Did the instructor explain the instructions and requirements when questioned about them?

(1) Always	660	76.5%	
(2) Usually	151	17.5%	
(3) Sometimes	42	4.9%	98.9% positive responses
(4) Seldom	7	.8%	
(5) Never	3	.3%	1.1% negative responses
Total	863	100.0%	

This question was designed to portray general satisfaction with the instruction as well as an indication of attempts to clarify instructions and objectives. One would assume that instructors would always attempt to answer questions when posed to them. Therefore, a negative response to the question would indicate unhappy relationships with the instructor. On that basis, students can be assumed to have been basically pleased with the instruction. An even stronger indication could have been derived if the wording were changed to read, "Did the instructor (attempt to) explain. . ."

Question #24. The results of question 24 are as follows:

24. Did you find that your grade was based upon stated instructions and requirements?

(1) Always	395	45.6%	
(2) Usually	329	37.9%	
(3) Sometimes	109	12.6%	96.1% positive responses
(4) Seldom	25	2.9%	
(5) Never	9	1.0%	3.9% negative responses
Total	867	100.0%	

The positive reactions to this question are extremely satisfying. They represent an overall acceptance of the grading practices which, when combined with questions 19-23, is wholesomely affirmative.

Question #25. Two more questions regarding student-teacher conferences are introduced with the results of the first as follows:

25. How many times did the instructor schedule private conferences for the entire class either in his (her) office or in the classroom?

(1) 0		128	14.9%
(2) 1		252	29.4%
(3) 2		262	30.6%
(4) 3		152	17.7%
(5) 4 or more		63	7.4%
	Total	857	100.0%

This question was introduced primarily to determine whether instructors were actually providing the two individual conferences per semester which are prescribed by the Division. The findings of this question indicate that 44.3 per cent of the students did not receive two individualized conferences. One of the basic purposes of such conferences is to help overcome negative feelings which are sometimes derived from estrangement, and some policing of this concept is indicated by the response registered here.

Question #26. The following answers were derived from question 26:

26. How many additional times did you confer with the instructor outside the formal class period?

(1) 0		272	31.7%
(2) 1		215	25.0%
(3) 2		168	19.6%
(4) 3		114	13.3%
(5) 4 or more		90	10.5%
	Total	859	100.1%

In spite of the care taken to see that this question was stated unambiguously, it is uncertain whether it was clear. Some students may have believed that it was asking for even scheduled conferences outside the classroom. Others may have accepted it to mean only the conferences in addition to the formally scheduled ones. Others may have interpreted it to mean other than when the teacher requested the meetings. As it is stated, the question offers little information other than that some students spent considerable time individually with the teacher.

Question #27. The last two questions have to do with overall reactions to the course again. Responses to the first follow:

27. Do you feel that your writing skills have improved during the course?

(1) Very much improved	225	26.3%	
(2) Much improved	212	24.8%	
(3) Improved	375	43.9%	95.0% positive responses
(4) Somewhat deteriorated	34	4.0%	
(5) Considerably deteriorated	9	1.1%	5.1% negative responses
Total	855	100.1%	

This question is probably the most gratifying of the entire questionnaire. The primary function of the complete program is to improve writing skills. Therefore, if 95 per cent feel that their skills have improved and over 50 per cent feel that they are at least much improved, the basic objective of the program has been very satisfactorily met. Obviously, critics can say that feeling that one's skills have been improved is something very different from their actually having been improved. However, when one uses mastery sequences, it would be extremely difficult to fool oneself.

Question #28. The results of question 28 follow:

28. To what extent have you been able to use the communication skills learned in this course in other courses in which you are enrolled?

(1) Quite frequently	95	11.2%	
(2) Frequently	239	28.2%	
(3) Sometimes	290	34.2%	73.6% positive responses
(4) Seldom	132	15.5%	
(5) Never	93	11.0%	26.5% negative responses
Total	849	100.1%	

Somewhat more disappointing than the previous question are the responses to the final question, relating to the utility of the courses. Obviously, not a great deal of opportunity for using the skills has been available since the courses were just being completed. However, the learnings should have been relatable to the other courses

the students were taking at the time, particularly the end of semester papers and essay tests. Maybe the students just didn't recognize how much they actually were able to apply them; on the other hand, the students felt that they could not utilize the skills and [illegible]s their perceptions which are being sought in the questionnaire, not rationalizations.

Summary of Questionnaire Results. The results of the questionnaire indicate that the composition program has accomplished its primary functions. First, the students feel that they have learned a great deal. Second, they believe that the teachers had provided the learning environment which allowed them to learn the material. They were provided conferences; they rewrote unsatisfactory themes; they could utilize the Learning Lab and other options; and the grading was controlled by the objectives. Third, the courses were well organized and the students knew what was expected of them. Fourth, the instructors were student-centered and conscientious. Finally, although not as utilitarian as desired, the students felt the courses are beneficial.

Enrollment Comparisons

Another evaluative tool for determining the adequacy of a program is an analysis of the enrollment patterns over the years. Generally speaking, enrollments in English courses should correspond with the College enrollment patterns, especially at Illinois Central College, where two semesters of English are required in most programs. Since, however, many other factors can enter into the considerations, more than mere enrollment figures must be examined.

Table 1 indicates the changes in enrollments in the major English classes during fall enrollments in 1973, 1974, and 1975 as well as the College as a whole during the same time. All the figures are from equivalent times during the semester, having been derived from computer printouts on the "Actual 10th Day" seat listings, which are taken on the tenth day into the semester. From 1973 to 1975, English enrollments increased 6.30 per cent compared to a 30.02 per cent increase in College enrollments. English 105 increased 22.14 per cent in the same period while English 110 increased by only 2.47 per cent and English 111 by 2.48 per cent.

Even more troublesome were the comparative increases between 1973 and 1974, when the College enrollments rose 5.56 per cent while the English total enrollments deteriorated by -5.31 per cent.

No final conclusions have been reached which would explain the lack of correlation among these figures. To compound the frustration of the situation, during this same time period many of the instructional options in composition described on pages 131 to 140 were developed or improved, which should have made the courses more attractive.

Several factors should be mentioned which might help to explain this disparagement. First, 74 per cent of the student body consists of part-time students, over 52 per cent of the student body coming to the campus in the evening. Obviously, they would not be expected to enroll in as many English classes as full-time students. Second, many full-time students do not graduate from the College; rather, they transfer to four-year schools after one or two semesters. For example, 11.2 per cent of the fall full-time students in 1973 transferred after that semester. Many transfer students will not

TABLE 1

Changes in Fall Enrollments in English Classes
at Illinois Central College
9/7/73, 9/10/74, 9/5/75

Year	ENGL 105	ENGL 110	ENGL 111	Total English	Total College
1973	411	1377	322	2110	9,855
1974	401 (-2.43%)	1267 (-7.99%)	330 (+2.48%)	1998 (-5.31%)	10,403 (+5.56%)
1975	502 (+25.19%)	1411 (+11.37%)	330 (0.00%)	2243 (+12.20%)	12,813 (+23.17%)
Total Change	+91 (+22.14%)	+34 (+2.47%)	+8 (+2.48%)	+133 (+6.30%)	+2,958 (+30.02%)

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complete the six-hour English requirement unless they plan to graduate from Illinois Central College because several of the favorite transfer institutions (Illinois State University, University of Illinois, and Bradley University) do not require six hours of English of lower-division students. Also, English is not a naturally attractive course. After twelve years of it, most students would much prefer to spend their time on fresher material. Therefore, they will postpone taking English if they can. A further possibility is the lack of strong academic advisement or the presence of the kind of advisement which will suggest 15 hours of data processing or 13 hours of business or 14 hours of police science as the student's class load.

On the other hand, since the composition courses have not kept pace with the enrollment increases of the College, they must be considered less than adequate somehow. In spite of the efforts to make them attractive and the evidence from the students who complete them is that they are beneficial, students are not eagerly seeking out those courses. Until adequate justification is available to explain otherwise, the program must be held accountable for the lack of enrollment.

Internal, Logical Consistency

One of the tests which any composition program should be able to withstand is whether it is logically consistent with its own principles. The philosophy of the institution is the foundation of every program, and although not every program is designed to teach all the goals of the institution, it should contribute as much as possible without deterring any. The Divisional philosophy should support the

College philosophy, and the program functions should contribute to the Divisional philosophy.

The fundamental concept in the composition program is that the program should produce on the part of the student a change in behavior which can be measured. This basic principle is a major justification of the student-centeredness of the program. The determination of objectives for each course and each paper within the course demonstrates the concern for the student as the center of the courses and verifies the contribution toward the College's commitment. Additional evidence toward the prominence of the student in the program is provided by the results of the English Composition Student Questionnaire and the Composition Instructor Attitude Survey. The overall positive responses of students on the first document (Appendix C, page 221) is convincing evidence to student satisfaction, especially question #1 regarding the benefit of the course (page 153) and question #27 recording their improved writing skills (page 167). The instructors' responses indicated that they perceived their rapport with students to be extremely positive (question 12, page 178) and that an adequate learning environment exists to allow students to achieve their expectancies and demands (question 17, page 178).

A second requirement for the program to show internal consistency is the availability of courses which will allow students with all levels of ability to succeed. Chapter 3, pages 54 to 130 has described courses designed for students with serious learning disabilities as well as those who are able to move through extremely sophisticated writing exercises. The Division even works with adults who are mentally handicapped at the Pekin, Illinois, Community Workshop,

trying to make them employable by teaching them to read simple instructions and write their names and other brief responses. At the other end of the spectrum, students are provided the opportunity to proficiency transfer-level courses and pursue creative writing for publication. This full range of courses surely enable all levels of abilities to succeed.

One of the techniques utilized to promote the respect and dignity of the students is the telecasting to them before they begin their work what is expected of them. Thus, the inadequacy of an assignment is specifically related to the material presented rather than the personal worth of the writer. In addition, the various delivery systems described on pages 131 to 140 were designed to meet the needs of students at considerable extra expense in time, effort and creativity on the instructors' parts. The Divisional office hour requirement of 8 to 12 hours per week is also an attempt to demonstrate the importance of the student. To make the objectives worthwhile and attainable has provided the kind of success which builds and reinforces strong self-concepts in students.

A broad spectrum of courses is maintained to serve a variety of program objectives which students are pursuing. The English 110 and 111 courses are designed for students planning to transfer with an Associate of Arts and Science Degree or Associate in General Education Degree. English 112 is primarily a community interest course because it is ordinarily classified as an upper divisional course and is, consequently, not transferrable to a senior institution. Thus, it is provided for the benefit of those persons who seek specialized course work as a community interest activity. English 105 serves as something of an occupationally oriented course and to some others it

functions as remediation. The other courses on campus which promote the occupational aspects of the program are Agricultural Communications, Business Communications, and Technical Writing. Thus, a full complement of occupationally oriented courses is available. English 100 and 101 are highly remedial courses. Such an array of courses seems most adequate to fulfill the obligation toward a diverse variety of community interests.

Another aspect of logical consistency is the intention of the program to emphasize writing and to minimize literature. To insure that the proper emphasis is realized, the textbooks have been carefully selected to avoid short stories, poetry, and other clearly literary types. Most of the inclusions in the texts are student essays, avoiding even the professional writers' sophistications. The syllabuses allow for only one literary analysis theme as an optional assignment in English 111; otherwise, literature is reserved for literature classes, not composition.

In the discussions in Chapter 2 relating to grammatical emphasis (pages 27 to 29), attention was called to studies which showed little correlation between conventional grammar courses and improved writing skills. Therefore, the syllabuses and objectives minimize instruction in traditional concepts, instead focusing upon the composition functions while referring to grammatical terminology and exercises only when advantageous to the writing process.

The objectives for the courses are determined by the faculty on the basis of writing demands of other college courses and citizen expectations. Students do not decide which objectives should be established for their classes. Neither do individual instructors decide

which objectives should apply in their classes. Rather, teachers decide together which objectives they will all be required to pursue. These objectives, then, are announced to the students before they enter the classroom as part of their composition textbooks. Thus, the teachers retain their responsibility as academic leaders and accountable professionals.

An aspect of internal consistency which needs considerable investigation is the matter of the practicality of the classroom work. The first problem which needs to be satisfied concerns the definition of what is meant by practical. If it relates to assignments, the subject matter of each assignment is left open to the students' discretion. The assignment relates to the process of writing rather than the content of it. If the concern relates to the applicability of the skills to other courses, then follow-up studies should be developed to determine the extent of the material's utility in those situations. Such studies have not been performed on this campus because they are extremely expensive in time and effort; however, they might be extremely beneficial. If the word practical applies to relevant application to the social, political, psychological, or religious activities which have been the content of the English courses on some campuses; then the course will not be made practical. Those activist concerns are the subject matter of other courses, whereas the subject matter of composition is the writing process. In any event, the Division needs to develop the analytical techniques to seek out the solution to this problem.

Another facet of the program's internal consistency is the sequence of skills designed. First, they move from subjective to

objective. In the remedial courses, the primary concern is to get information onto the paper. Personal reactions, descriptions, one's goals, one's own perceptions are utilized. In English 110 the concern is on exposition, the transmission of information utilizing rhetorical principles. Thus, the attention moves outside one's own concerns to the more objective principles of writing. In English 111 the emphasis is upon argument, persuasion, and research to evaluate and monopolize devices which will convince the reader. The writer must get far enough outside himself to use the reader as the benchmark for the writing. One's own preferences must be suppressed in favor of others' responses. Therefore, the program does move from subjective to objective.

In order to accomplish that movement in viewpoint, the courses have been designed to move from simple to complex, short to long, and concrete to abstract. The compositions are sentences and paragraphs in the remedial courses, leading into themes during English 105. The papers average about 500 words in English 110 and average between 600 and 800 words in English 111, culminating in a longer research paper. Subjects move from a description of a simple object in English 105 to logical and emotional reactions in English 111, obviously growing in complexity and abstractness.

These various principles are all delineated in the objectives specified on pages 54 to 130, and the Chairman is responsible to see that they are followed. The certification of a student's completion of a course can be accepted as a reliable measure of his skills at that point.

The specifics in these paragraphs should be convincing evidence that the sequence of courses has the internal, logical consistency required of an accountable program.

Composition Instructor Attitude Survey

Another instrument utilized to evaluate the composition program at Illinois Central College was designed by the Chairman and administered in August of 1975 (Appendix D). Instructors were asked orally to fill their own out without consulting with other instructors so that personal rather than group perceptions would be obtained. [illegible] they were allowed to take two days before returning them, the opportunity did exist for their interaction; but no indications of such joint agreement was evident.

The purposes of the questionnaire were to determine the attitudes of the faculty regarding their present perceptions of the Division and their status within it as well as to develop a formal profile which can be periodically evaluated to ascertain change. Such perceptions are vital to the evaluation of any composition program, and this survey document will standardize such responses.

Each answer on the survey was weighed from 1 to 5 (See Table 2) corresponding with the least to most positive responses. A mean was found for each question as was its standard deviation. The standard deviation was derived from raw scores using the grouped frequency distribution formula which follows:

$$SD = \sqrt{\frac{\Sigma fX^2}{N} - \overline{X}^2}$$

TABLE 2

Results of Composition Instructor Attitude Survey
Administered August 1975

ANSWERS	QUESTIONS																					
	1 ENGLISH REQUIREMENTS	2 ADEQUATE SEQUENCES	3 GRADING FLEXIBILITY	4 ENGLISH REPUTATION	5 PRACTICAL PROJECTS	6 ENCL 105 OBJECTIVES	7 ENCL 110 OBJECTIVES	8 ENGL 111 OBJECTIVES	9 STRONG TEACHER	10 ADEQUATE ORGANIZATION	11 BOOK DEVELOPMENT	12 PERSONAL RAPPORT	13 CONCEPT OF OBJECTIVES	14 CREATIVITY OPPORTUNITIES	15 OVERLY ORGANIZED*	16 INSTRUCTIONAL LOAD	17 INSTRUCTIONAL [illegible]	18 LEARNING LAB HELPFUL	19 PLACEMENT PROCEDURES	20 BUSINESS CONF.	21 SELF-FULFILLMENT	22 FACULTY INTERACTION
#1's (X5)	9	3	4	4	1	1	4	5	4	4	10	6	8	6	6	-	7	9	1	8	5	4
#2's (X4)	6	10	6	7	5	2	6	6	14	8	5	12	3	2	5	7	10	7	3	7	12	9
#3's (X3)	3	4	7	6	10	4	6	7	2	6	4	2	7	8	5	8	3	4	6	4	1	6
#4's (X2)	2	3	3	3	3	10	4	-	-	2	1	-	2	4	1	4	-	-	9	-	2	1
#5's (X1)	-	-	-	-	-	3	-	1	-	-	-	-	-	-	3	1	-	-	1	-	-	-
TOTALS	82	73	[illegible]	72	61	43	70	71	82	74	84	84	77	70	70	61	84	85	54	80	80	71
MEAN	4.1	3.7	3.[illegible]	3.6	3.2	2.4	3.5	3.7	4.1	3.7	4.2	4.2	3.9	3.5	3.5	3.1	4.2	4.3	2.7	4.2	4.	3.8
STANDARD DEV.	.995	.678	.768	.970	.809	1.02	1.025	1.145	.539	.900	.927	.000	.860	1.118	1.360	.663	.678	.400	.954	.822	.837	.612

*Reversed for consistency of answer sequences

In order to graphically illustrate the degree of positive reaction, the questions were placed in rank order by the means of the responses (Table 3, page 180). This listing indicates that the English 105 objectives deserve some priority attention. Although that concern was expected, the extent of its negativism is somewhat surprising. The responses regarding the placement procedures were predictable, too, because the placement criteria on the campus are seldom applied. Telephone registration and the heavy walk-in registrations tend to dictate against the enforcement of such restrictions.

The other two low items relate to the instructional load and the practicality of the program, although even they are above the point of 3.0. Several Divisional members have spoken with considerable concern about the number of students for whom each teacher is responsible when such heavy writing requirements are involved in each course. On the other hand, the administration has required hard data to prove that the load is too heavy. Since such data is unavailable in the literature, the matter is presently stalemated. Concerning the second item, students ranked the practicality of the courses rather low on the student questionnaire (page 161), evidently agreeing with the faculty that the courses need more practicality. Such a move needs the attention of the faculty, relating classroom activities to other course work and job-related activities and expecting more practical applications from students.

On the other end of the spectrum, the Learning Lab received the most positive response of the group. The faculty evidently feel very convinced about the worth of the services performed there. Tied for next position in rank order were the value of creating the models

TABLE 3

Results of Composition Instructor Attitude Survey
Ranked in Order by Mean

Question #	Question Content	Mean (X)
18	Learning Lab Helpful	4.3
11	Book Development	4.2
12	Personal Rapport	4.2
17	Instructional Environment	4.2
20	Business Communications	4.2
1	English Requirements	4.1
9	Strong Teacher	4.1
21	Self-fulfillment	4.0
13	Concept of Objectives	3.9
22	Faculty Interaction	3.8
10	Adequate Organization	3.7
2	Adequate Sequences	3.7
8	English 111 Objectives	3.7
4	English Reputation	3.6
3	Grading Flexibility	3.6
7	English 110 Objectives	3.5
14	Creativity Opportunities	3.5
15	Overly Organized	3.5
5	Practical Program	3.2
16	Instructional Load	3.1
19	Placement Procedures	2.7
6	English 105 Objectives	2.4

books, the rapport teachers have with students, the learning environment available to students in the Illinois Central College program, and the desirability of teaching concomitant courses through the Division. It is interesting to note that those questions represent the creative functions of the staff--the self-esteem of the instructors, the overall value of the program, and the flexibility of the staff--all very valuable traits in any faculty.

The open-ended questions on the last page of the instrument will not be presented because they exhibited no consensus, often were unrelated to composition, or were too lengthy and personal to be included in this study. They were, however, valuable to Divisional business.

The results of this survey are, for the most part, gratifying. Assuming that these questions relate to significant concerns, the attitudes display a very positive outlook by the instructors. Although these questions were developed for local use, the technique can serve as a model for any composition program to ascertain faculty attitudes.

Annual Report Statement to the Dean of Instruction

During the past year, a number of accomplishments have been experienced in the area of composition. One of the strongest areas of activity this year has been the preparation of materials, as contrasted with course designs in the past. The creative talents of the faculty is evidenced by a wide array of materials. One of the significant achievements was the completion of the publication of the English 110 Student Models Book in August 1974 and the English 111 Book in July 1975. The 111 text followed an extensive re-evaluation and revision of the objectives and assignments for that course as well

as a satisfactory solution to the copyright concerns of the individual faculty members. In the area of video tapes, Mr. Slaughter recorded the lecture sessions for each paper during the English 110 mini-mester of May-June so that they could be utilized later, and Mr. Sparling was released one-half time to develop a pilot tape for English 110. In another direction, ten independent learning packages were developed in basic skills, primarily to be utilized in the Learning Laboratory, the Developmental classes, and the G. E. D. classes. Seven outreach libraries in the Illinois Valley Library Society purchased the machinery so that they could utilize the tape-slide presentations we provided for them for English 110. English 111 presentations will follow next year. A tape-slide presentation of our programs was prepared for showing at the open house in the spring of 1975. Finally, revisions of the English 110 Proficiency Test were undertaken and implemented.

Although much energy was expended in materials preparation, the Division did not stand still in the development of special activities and delivery systems. A special English 110 option for police recruits was developed through Lt. Cooley of the Peoria Police Department which will allow several assignment options specifically for them. A special English 100 class was designed for mentally retarded adults through the Pekin Community Workshop, a population which I have never heard served through a community college. Another Adult Basic Education group which received special planning (although the class still is to be offered) was the clients at the Institute for Physical Medicine in Peoria. An even additional group of the same basic kind, the students in the Pre-Employment Program was taught its English and reading skills through

the Division, but it could not gain continued funding through government agencies. Further, a laboratory situation was devised for Caterpillar Tractor Company's NSSF program, but it never reached fruition because internal problems at the company interfered with the securing of students. Finally, an open laboratory situation which would allow students to enroll at any time during the semester to work on an individualized basis was developed at the Peoria Service Center.

Other significant activities were undertaken which very directly affected the quality of instruction. For instance, in-service sessions were conducted in the instruction of logical argument for composition instructors. Others were provided in grading techniques to achieve greater co-ordination among instructors' techniques and emphases. Working with composition interns from Illinois State University on an in-service basis is good for the entire staff by requiring continued analysis and evaluation of our activities. Classroom evaluations and the evaluation of graded papers, both performed by the Chairman, indicate conscientious attempts on the part of the staff to upgrade their instructional activities. In addition, the English Composition Student Questionnaire was administered in December to secure data both for a dissertation and additional evaluation of the program. The results confirmed the positive responses which have been noted in the past. Another action directly relating to instruction was the decision to restrict the time limit for contractual composition classes from two semesters to one after considerable discussion to attempt to forestall procrastination.

A number of additional activities were undertaken which had less direct relation to instruction. One was the funding of Mr. Taylor's

testing of developmental and C. E. T. A. students by the C. E. T. A. organization. An advisory council of well-known specialists was formed to promote the functions of the Developmental Program and began meeting in August 1974. The Chairman was involved in several discussions regarding a Doctor of Arts proposal at Illinois State University, designed basically under its new format to serve already employed community college instructors. Two replacements as Coordinator of Composition had to be named during the year to fill vacancies of staff named to administrative positions. A survey of instructional loads in composition was conducted by the Chairman among community Colleges in Illinois for discussion at the University of Illinois Community College Articulation Conference at Allerton in April. At least weekly research reports from Mr. Taylor were received regarding learning disabilities in language skills as well as discussions to devise instructional prescriptions to overcome those various deficiencies. A variety of articulation activities with area high school instructors on the one hand and university professors on the other was carried out plus the attempts to host the Illinois English Teachers Association meeting in the fall.

Several concerns of the Division need attention in the near future. One is the development of techniques to place students in English who transfer to the campus with English hours earned elsewhere. Since many of those students have difficulties in the transition, some special supportive activities need to be developed for them. An articulation conference with high school teachers on our campus needs to be completed during the fall semester as a second item. In addition, the reasons for the reduction in composition

enrollments needs concentrated action. This concern was not completed last year and deserves attention soon.

Interviews with Student Withdrawals

An obvious criterion for measuring the value of any composition program is the number of students who withdraw from a course after they have registered for it. If they have dropped it because aspects of the course have driven them away rather than uncontrolled, external reasons, the program should be held accountable for them. Therefore, a computer printout was requested from the Office of Institutional Research which reflected drops from English unaccompanied by additions of other English courses.[1] These data would then not reflect those students who balanced the drop of English with an alternative English course and would, therefore, properly reflect the total number who started the semester in English but did not continue in it.

A total of 561 students comprised that group. However, 314 of them, about 56 per cent, dropped all their courses; therefore, they should not be reflected in the numbers of those who were dissatisfied with English. The remaining 247 students, 44 per cent, still were enrolled in some classes, although they sometimes dropped classes in addition to composition. Only full-time students (those taking 12 or more semester hours) were finally contacted because of the many additional reasons, such as work plans or a lack of educational plans, which might be more likely to intrude in the matter with the others.

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[1]Computer Printout, Illinois Central College, Job #SRSM 4900, "Service Center Student Information," October 14, 1975.

Of the 104 students who remained, 18.5 per cent of the original number, the second and third quarters of the alphabetical listing comprised the 50 per cent contacted. They were asked three basic questions: why they dropped the course, whether they planned to graduate, and why they chose to drop English rather than other courses in which they were enrolled.

Of the 52 students in the group to be contacted, 28 could not be reached even after three attempts at different times of the day. This fact was not surprising since it is generally accepted that most community-college students work either full or part time. Thus, 24 students were actually interviewed as to their reasons for dropping the course. Of that group, 20 said that they plan to graduate; one said that he did not plan to graduate; two did not know; and one said that he had already graduated.

The reasons for dropping the course were categorized into those which might be related to negative classroom experiences and those over which the Division would have had little or no control. Three felt that the course was too hard; one could not handle it contractually; one did not like the teacher's ways; and two said their loads were too heavy (probably also negative responses). Thus, a total of seven gave reasons which appear to have been controllable by the Division. A variety of other reasons was also presented; interfered with work, 6; changed several classes, 3; already had had it elsewhere, 3; class was cancelled, 1; found he didn't need it to graduate, 1; transferred by counselor, 1; enrolled mistakenly, 1; proficiencied by examination, 1; had it overseas (a foreign student), 1. Over 70 per cent, thus, gave uncontrolled reasons for dropping English.

As a replication question for the reasons for dropping the course, the students were also asked why they dropped English rather than other courses. This question elicited several more negative responses. Nine felt that the course was harder than the ones they now take; one had a poor grade in it; and one did not like the teacher. Even with the added numbers, less than 50 per cent of those contacted left the course for reasons preventable by the Division. The majority gave the following as reasons: couldn't find a convenient time after changing a variety of courses, 5; found it was not required, 3; the class was cancelled, 1; a counselor suggested it, 2; had already had it, 1; wanted math classes only, 1; had proficiencied it, 1; and was advised to take only business courses, 1.

It is evident that some responsibility for students' leaving English classes is traceable to the Division, but that number is extremely small. It is safe to assume that fewer than 10 per cent of all students who dropped English without replacing it were caused by Divisionally located reasons. Over 90 per cent of the reasons could not have been prevented by the staff, another positive reflection upon the program.

Summary of Results

In this chapter, the results of seven evaluation techniques were displayed. These analyses provided a basically positive acceptance of the composition program at Illinois Central College. An analysis of the objectives revealed that the concept of objectives is an extremely advantageous course of action. The English Composition Student Questionnaire revealed a very positive response shown toward

the benefits of the program and the increase in writing skills prompted by the courses with the least favorable response shown toward the practicality of the program.

A very positive response was displayed also on the Composition Instructor Attitude Survey with only two items falling below the mid-point of 3.0 between degrees of 1 to 5, placement procedures and the objectives for English 105. The report to the Dean of Instruction related a number of accomplishments and concerns which represent basically a strong, desirable position. The logical consistency demonstrated that the philosophies of the College and Division are promoted by the composition program except for its practicality problems. The greatest concern revealed by the evaluations rests in the enrollment deteriorations in composition. A final evaluation technique was to interview full-time students who dropped English, which revealed that the number of students was extremely small whose reasons for dropping could be traced to situations controllable by the Communications Division.

This utilization of various analytical tools at Illinois Central College has as its greatest asset the utility of serving as a model composition program evaluation technique. It can be applied to community colleges all across the country with minor alterations to fit local conditions.

Chapter 5

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

The fundamental purpose of this study was to describe and evaluate a sequential composition program as it exists in one open-door community college, Illinois Central College at East Peoria, Illinois. Since it was assumed that the audience of English professionals would not be necessarily sympathetic to a concept utilizing rhetorical modes and performance objectives, the attempt was made to analyze the degree of satisfaction with which the program meets the needs and expectations of open-door students, faculty, administration, and the program philosophy.

Summary

A review of the literature revealed that a great deal of information has been written about individual course designs in English, mostly covering the ageless dispute regarding the amount of freedom versus restraint which should be provided the student. Most of the voices are advocating that fewer and fewer restrictions should be placed upon the students, that they should find their own voices in their own ways in their own times without the critical interference of teachers. A kaleidoscope of course designs is presented in the literature without much agreement professionally on any one. The articles have been skeptical about, to contemptible toward, the use of behavioral objectives. Most of this professional writing has been opinion, unsupported by researched data, which would provide substantive

evidence to support those personal convictions. Other authors have advocated the less popular concepts of structure in the classroom and performance objectives as a more meaningful framework. The instructional make-up, especially the leadership, in the Communications Division at Illinois Central College has accepted the less popular instructional attitudes, that classes should be structured around rhetorical designs in a sequential program from extremely remedial to creative writing. It has also adopted the concept of behavioral objectives because of the logic of the concept rather than the advice of the professionals. Library searches have also shown that although some research is being conducted in the area of children's learning disabilities, very little is being done to relate those findings to adult education or to localize learning impediments unique to adult learners. Even less is being done to develop prescriptive activities to remediate those difficulties. Mr. Karl Taylor has probably done as much as anyone to attempt to synthesize that information. Finally, very few community colleges have sequential programs in composition, and no literature is available to provide models for evaluating them.

A description of the sequential composition program at Illinois Central College was developed in Chapter 3, pages 54 to 130, to present its system in relation to the various course designs found in the literature. Each of the six sequential courses was described in detail, including its official description and the objectives designated for its students. The philosophies of the College and the Division were included to make the courses more meaningful, and the wide assortment of locally prepared materials and delivery systems gave them greater specification. The latter part of the chapter explained the various

techniques utilized to evaluate the program. Criterion-referenced evaluation, logical consistency within the program and with the philosophies of the College and Division, various measures of student satisfaction, a survey of instructor attitudes, and a statement by the Chairman to the Dean of Instruction were all explained to justify their worth as evaluative techniques.

The application of those seven techniques and an interpretation of those results occupy Chapter 4. The utilization of performance objectives as the criteria by which composition growth is measured has proved extremely advantageous, by providing both a more logical approach to evaluation as well as a foundation for creative delivery systems and instructional materials. Among the three techniques utilized to measure student satisfaction with the program, the most prominent is the English Composition Student Questionnaire. Although faculty may feel somewhat threatened at first, they should generally find added security in the results if a responsible job is being performed. Very positive responses were recorded by administering the questionnaire at Illinois Central College in December 1974. The final computations illustrated that students' attitudes are supportive of the program with from 85 to 99 per cent positive responses. Comparative enrollments in the composition courses from fall 1973, to fall 1975, are not so affirmative. It seems predictive that a positive correlation should exist between college-wide enrollments and composition enrollments. However, at Illinois Central College the composition enrollments increased by only 6.3 per cent, whereas the total registration at the College increased by 30.02 per cent. Reasons for such an inconsistency were not finalized, although some suggestions

were presented for consideration. A further measure of student satisfaction is to locate the reasons for students' withdrawing from the courses during the semester. Of the 104 full-time students who withdrew from fall semester composition courses at the College before October 14, 1975, a sample group was contacted providing evidence to indicate that fewer than 10 per cent had withdrawn for reasons controllable by the Division.

Other techniques for evaluating were utilized, also. A good sequential program should prove consistent with its own principles after the initial assumptions have been accepted. An analysis of the Illinois Central College program demonstrated that the philosophical precepts of the College have been upheld, and the Division's axioms are also verified in practice although the courses are not as strongly practical as either the students or faculty would wish them to be. The Composition Instructor Attitude Survey is intended to evaluate another very significant aspect of any composition program--the perceptions of instructors. As applied to the sequential program at the College, the results proved to be quite positive, except in those areas which had reasonable explanations. Even the acceptance of the classroom load proved to be above the midpoint of 3.0 on a scale of 1 to 5. Finally, a statement was included which is to be included as part of the Annual Report, 1974-75 to the Dean of Instruction as a valid evaluation instrument. That document recounts many valuable activities undertaken by the staff during the year along with the concerns which need attention in the near future.

Conclusions

One of the most obvious and earliest conclusions reached was that very little substantive research has been performed in composition. A great deal of opinion is available, but evidently most research activities in college English are reserved for literature. Aggravating the problem is the fact that the community college, which is so engrossed in teaching composition, is a teaching institution rather than a research or publishing institution. No strong leadership in the profession has produced the rationale or respect to create any major following. Consequently, the profession follows the fads and whims of opinion rather than reason supported by evidence. Only action research can produce the sequence of learning skills which will promote a strong profession.

Another obvious conclusion is that evaluation is possible as well as important to the improvement of instruction and the sustaining of a viable program. Yet, almost no evaluation instruments exist for analyzing compositions, composition courses, or composition programs. No series of criteria other than those presented here have been made available to a wide audience. The availability of such information should help to create a more rational analysis of composition programs. In fact, it might help to create programs where only courses now exist.

Another conclusion reached was that a more systematic approach to enrollment analyses and controls is needed. The present techniques tell only what is happening--not why. The first is important to know, but the second is necessary to control situations and rectify problems. Related to that difficulty is the present lack of techniques

to follow—up on students who withdraw from composition classes without adding others. The information involved in that action can provide very meaningful clues concerning the weaknesses in the program.

Students and instructors were extremely positive about the overall worth of the courses. Question #1 on the student questionnaire (page 153), for instance, demonstrated strong satisfaction in the benefits of the courses. However, they felt that the courses were not so practical, nor were the classroom presentations very interesting. In addition, the faculty were rather dissatisfied with the performance objectives for English 105. Such concerns for the courses may have contributed somewhat to the weak enrollments and the withdrawals from classes. Another contributing factor to such problems may lie in the placement procedures which are now being practiced. Only after students enroll in the courses do most of them get the academic advice which forecasts their chances for success. Such manipulation after they have paid their fees and bought their books can be disappointing and exasperating and could contribute to a decision to withdraw. The entry profiles which presently exist are still somewhat vague and poorly advertised. Sound, hard data as to their predictability of success have not been sufficiently procured and utilized at this time.

Finally, follow-up studies to measure the degree of student satisfaction have never been administered following a lapse of one semester or one year after the completion of the course. Longitudinal studies are difficult and expensive to perform, and such research projects are frequently discouraged at the community-college level. Yet, the entire program is designed to have lasting value to students, and it is important to determine whether it actually does.

To conclude on such a negative note would be an injustice to a program which has withstood the test of such critical attention. A program which has done so many things right should not have only negative reflections cast upon it. In each evaluative technique, with the possible question of enrollments, the sequential program at Illinois Central College has presented itself as an extremely sophisticated, carefully constructed, creatively designed sequence of compositional activities, which is sensitive to student needs and the philosophies of the College and the Division. It is based upon a logical framework, pursued with innovative techniques, evaluated with concern for improvement, and designed by a highly professional, energetic, and justifiably proud faculty.

Recommendations

Hard data regarding composition is necessary to bring the level of discussion about the subject above that of opinion. Therefore, it is strongly recommended that senior institutions begin to divert some of their attention away from literary research and toward investigations into the composition process. Information is needed regarding the skills which can and should be sequenced, skills which should be correlated with maturation levels, learning styles, instructional styles, delivery systems, and the measurement of compositional skills. The whole field of composition is wide open to research. Since community colleges will probably continue to have only extremely limited research capabilities, the responsibility for most of what is done will fall upon the senior institutions and external grant funds.

Another recommendation is that a more systematic technique for securing information regarding enrollments be developed. If

enrollments in composition do not keep pace with total college enrollments, one needs to know why. Such information may prove extremely important to, if not absolutely essential for, developing and maintaining a strong program. It is further recommended that, for the same reasons, a more systematic tabulation be secured and maintained of the reasons for students' withdrawing from a composition course without adding another.

Since students and faculty criticized the practicality of their composition courses, it is recommended that an in-depth study be enacted to locate more accurately the bases of those criticisms so that corrective actions can be devised. Further attention is also recommended to the lack of luster in the classroom presentations. Surely, after locating the dull and uninteresting aspects of the courses, the creative efforts which have designed so many other instructional materials can be utilized to make classes more interesting. So long as the content of the courses is the process of writing, it will remain somewhat less than enthralling. Likewise, the revising of the performance objectives for English 105 is a readily attainable goal, one which is recommended (and presently under way). An additional deterrent which is recommended to avoid unnecessary dissatisfaction with courses is the development of more adequate placement criteria and procedures. So long as the community colleges in Illinois retain their open-door policies and the state bases its reimbursement funds to local districts upon earned credit hours, students will not be impeded in their attempts to enter college or to enter particular courses which have advisable rather than mandatory entry

requirements. Therefore, it is recommended that more predictable standards of initial placement through entry profiles be devised and advertised to enrolling students.

Follow-up studies are recommended which will measure the degree of satisfaction of courses for students who completed them one year earlier. This lapse of time will give the students more opportunity to test the adequacy of the courses which are presently evaluated before the students leave the class. A determination of the more lasting value of the course would be secured by such a tactic, and corrective action could be applied in areas of inadequacy.

Finally, it is recommended that community-college faculties utilize this dissertation as a model for developing their own composition programs and evaluation systems. It is recognized as a beginning, not an end. The program at Illinois Central College is based upon a set of assumptions which may not be acceptable to particular situations. In such cases, the model can still prove valuable in exemplifying how a full program is derived from one's assertions. The evaluative techniques presented here can also function as a model to illustrate the kinds of questions asked to investigate concerns related to local situations. Surely, the seven basic evaluative techniques should prove serviceable to community colleges everywhere to upgrade the quality of learning generated in composition courses.

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APPENDIXES

APPENDIX A

Philosophy of Illinois Central College

Recognizing that the advancement of man's knowledge, the need for new skills and the updating of old ones, and the existence of manifold human problems have created the need for expanded educational opportunities, the citizens of Illinois Junior College District 514 formed Illinois Central College in 1966. It was recognized that education in addition to that provided by area common schools and four-year colleges was needed in order to provide the people of District 514 with the chance to develop their potential fully. During the 1950's and 1960's, the community college had become an essential agency in the Illinois Master Plan for Higher Education. Illinois Central College was founded in order to bring to this area the promise of the community college movement.

One of the first acts of the Board of Trustees was to discuss and decide upon the basic philosophical tenets on which the College was to be based. From these discussions evolved the fundamental idea that the purpose of education is to improve man, and that society is improved by the improvement of the individuals who compose it. The individual has worth and dignity in his own right and should be educated to the fullest extent of his abilities and motivation. Thus, every citizen must have the opportunity to acquire the education that is appropriate for free men.

Next, the members of the Board applied these tenets specifically to the kinds of programs and courses which the College would provide. Accordingly, Illinois Central College was conceived as offering a variety of courses, programs, and activities.

In addition to the academic courses and curricula designed to meet the lower-division requirements of four-year colleges and universities (i.e., transfer programs), the College provides occupational or career programs of varying length, but complete in themselves, to prepare the individual to move directly into the life of the community in semi-professional occupations and positions in business and industry. In order to prepare students for intelligent, well-rounded living, Illinois Central College offers general education courses. It is also committed to meet the needs of all citizens of the District by offering programs of personal, occupational, and cultural development. Recognizing, furthermore, that a number of students seeking admission to the institution have deficiencies in some areas of preparation, the College provides opportunity programs to give such students a meaningful chance to succeed.

The student is at the center of all that is done at Illinois Central College. Its efforts are directed toward the development of his communicational skills and his understanding of the culture in which he lives. For all students, the College strives to provide a body of knowledge and information needed for intelligent participation in a free, democaratic society, and the skills and knowledge required for a successful and satisfying career. It is an objective of the College not only to augment the student's powers of understanding, original thought,

and independent judgment, but also to help him develop a higher sense of values and make him desirous of continuing to educate himself throughout life.

Since Illinois Central College exists to serve the community, its resources and services are available to the community at large as a contribution to its welfare and betterment.

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APPENDIX B

English Composition Student Questionnaire

THIS COURSE NUMBER IS ENGL ____

1. This course was beneficial.

_____ (1) Very strongly agree
_____ (2) Strongly agree
_____ (3) Agree
_____ (4) Somewhat disagree
_____ (5) Strongly disagree

2. Do you feel that you received adequate individual help from your instructor?

_____ (1) Always
_____ (2) Usually
_____ (3) Sometimes
_____ (4) Seldom
_____ (5) Never

3. Were you able to see your instructor either during his office hours or by special arrangement when you needed help?

_____ (1) Always
_____ (2) Usually
_____ (3) Sometimes
_____ (4) Seldom
_____ (5) Never

4. Did you have ample time to discuss your writing during conferences without feeling pressured by the instructor to conclude the meeting?

_____ (1) Always
_____ (2) Usually
_____ (3) Sometimes
_____ (4) Seldom
_____ (5) Never

5. Do you feel that the course was well organized?

_____ (1) Very well organized
_____ (2) Well organized
_____ (3) Adequately organized
_____ (4) Not well organized
_____ (5) No organization
_____ (6) Overly organized

6. Do you feel that you were adequately informed concerning the course requirements?

_____ (1) Very well informed
_____ (2) Well informed
_____ (3) Adequately informed
_____ (4) Somewhat inadequately informed
_____ (5) Inadequately informed

7. Did you find discrepancies between the instruction and the grading?

_____ (1) Quite often
_____ (2) Usually
_____ (3) Sometimes
_____ (4) Seldom
_____ (5) Never

8. Were the classroom presentations interesting?

_____ (1) Very
_____ (2) Mostly
_____ (3) Partly
_____ (4) Seldom
_____ (5) Never

9. Did they prove practical?

_____ (1) Very practical
_____ (2) Mostly practical
_____ (3) Somewhat practical
_____ (4) Not very practical
_____ (5) Never practical

10. How often did you use the Learning Lab?

_____ (1) Very frequently
_____ (2) Frequently
_____ (3) Sometimes
_____ (4) Seldom
_____ (5) Never

11. Did the help you received in the Learning Lab prove to be beneficial?

____ (1) Not applicable
____ (2) Always
____ (3) Usually
____ (4) Sometimes
____ (5) Seldom
____ (6) Never

12. Did you experience difficulty in getting to see the instructor in the Learning Lab?

____ (1) Not applicable
____ (2) Never
____ (3) Seldom
____ (4) Sometimes
____ (5) Often
____ (6) Always

13. How many themes did you write in this class?

____ (1) Six themes
____ (2) Seven themes
____ (3) Eight themes
____ (4) Nine themes
____ (5) More than nine themes

14. Were you required to rewrite or revise your themes?

____ (1) Very often
____ (2) Often
____ (3) Sometimes
____ (4) Seldom
____ (5) Never

15. How many of your themes were you required to revise or rewrite?

____ (1) None
____ (2) 1-2
____ (3) 3-4
____ (4) 5-6
____ (5) 7 or more

16. Do you believe that students should be required to rewrite unsatisfactory papers?

____ (1) Very strongly agree
____ (2) Strongly agree
____ (3) Agree
____ (4) Disagree
____ (5) Strongly disagree

17. Were you referred to specific options for special help (e.g., the Learning Lab, audio-visual materials, etc.)?

_____ (1) Quite frequently
_____ (2) Frequently
_____ (3) Sometimes
_____ (4) Seldom
_____ (5) Never

18. Was a sequence of writing skills evident in the organization of the course?

_____ (1) Very frequently evident
_____ (2) Frequently evident
_____ (3) Sometimes evident
_____ (4) Sometimes absent
_____ (5) Absent

19. Were your papers graded promptly?

_____ (1) Always very promptly
_____ (2) Usually promptly
_____ (3) Sufficiently promptly
_____ (4) Sometimes late
_____ (5) Frequently late

20. Did your instructor provide you with suggestions for improving your themes?

_____ (1) Always
_____ (2) Usually
_____ (3) Sometimes
_____ (4) Seldom
_____ (5) Never

21. How were these suggestions presented to you?

_____ (1) In writing
_____ (2) Verbally in conference
_____ (3) Both

22. Were the instructions and requirements for each paper clear?

_____ (1) Always clear
_____ (2) Usually clear
_____ (3) Sometimes clear
_____ (4) Seldom clear
_____ (5) Never clear

23. Did the instructor explain the instructions and requirements when questioned about them?

_____ (1) Always
_____ (2) Usually
_____ (3) Sometimes
_____ (4) Seldom
_____ (5) Never

24. Did you find that your grade was based upon stated instructions and requirements?

_____ (1) Always
_____ (2) Usually
_____ (3) Sometimes
_____ (4) Seldom
_____ (5) Never

25. How many times did the instructor schedule private conferences for the entire class either in his(her) office or in the classroom?

_____ (1) 0
_____ (2) 1
_____ (3) 2
_____ (4) 3
_____ (5) 4 or more

26. How many additional times did you confer with the instructor outside the formal class period?

_____ (1) 0
_____ (2) 1
_____ (3) 2
_____ (4) 3
_____ (5) 4 or more

27. Do you feel that your writing skills have improved during the course?

_____ (1) Very much improved
_____ (2) Much improved
_____ (3) Improved
_____ (4) Somewhat deteriorated
_____ (5) Considerably deteriorated

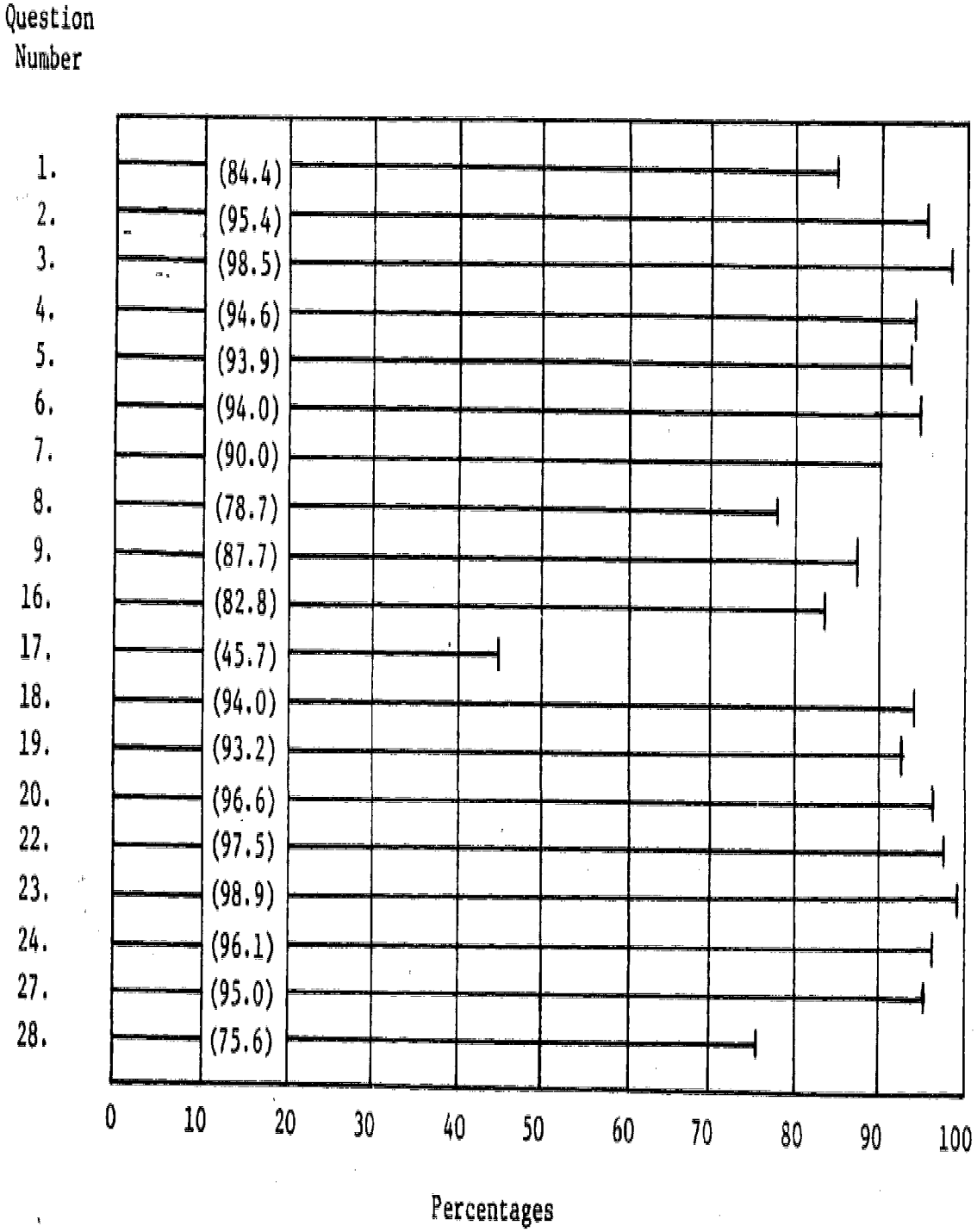
28. To what extent have you been able to use the communication skills learned in this course in other courses in which you are enrolled?

_____ (1) Quite frequently
_____ (2) Frequently
_____ (3) Sometimes
_____ (4) Seldom
_____ (5) Never

APPENDIX C

TABLE 4

% of Positive Responses to Attitudinal Questions
on English Composition Student Questionnaire
December, 1974



APPENDIX D

Composition Instructor Attitude Survey

Would you please fill out the following survey as conscientiously as you can. We have in a number of situations evaluated the students' perceptions and attitudes, but this is the first time that a systematic evaluation of your feelings have been requested. They have often been requested and often freely given without request, thankfully, but those experiences have never been formalized enough to develop a Divisional profile which could be periodically reviewed to ascertain our stability and growth.

I prefer that you do not sign your name or identify yourself in any way on the form. If you would like to make personal remarks or discuss any of the items later, I would be most happy to spend time with you.

Thank you.

1. Are you convinced of the adequacy of the present six-hour English requirement for graduation with an associate degree?

_____ A. Very firmly convinced
_____ B. Firmly convinced
_____ C. Convinced
_____ D. Somewhat question
_____ E. Strongly question

2. Are you satisfied with the sequence of the overall composition courses from Engl 100 to Engl 112 (realizing that nothing is perfect)?

_____ A. Very well satisfied
_____ B. Well satisfied
_____ C. Satisfied
_____ D. Somewhat dissatisfied
_____ E. Very dissatisfied

3. Do you feel that enough flexibility exists in grading compositions?

_____ A. Very firmly agree
_____ B. Firmly agree
_____ C. Agree
_____ D. Somewhat disagree
_____ E. Strongly disagree

10. Do you feel that the composition courses are adequately organized?

_____ A. Very strongly agree
_____ B. Strongly agree
_____ C. Agree
_____ D. Somewhat disagree
_____ E. Strongly disagree

11. Do you feel that constructing the two student models books has proved to be a good investment in time and energy?

_____ A. Very strongly agree
_____ B. Strongly agree
_____ C. Agree
_____ D. Somewhat disagree
_____ E. Strongly disagree

12. Do you feel that you have rapport with most composition students?

_____ A. Very pronounced rapport
_____ B. Pronounced rapport
_____ C. Satisfactory rapport
_____ D. Somewhat less than satisfying rapport
_____ E. Unhappy rapport

13. Do you feel that the concept of objectives as exemplified in our composition courses is advantageous?

_____ A. Very strongly agree
_____ B. Strongly agree
_____ C. Agree
_____ D. Somewhat disagree
_____ E. Strongly disagree

14. Do you feel that you have ample opportunity for creative activity within the Communications Division?

_____ A. Very strongly agree
_____ B. Strongly agree
_____ C. Agree
_____ D. Somewhat disagree
_____ E. Strongly disagree

15. Do you feel that the composition courses are over organized?

_____ A. Very strongly agree
_____ B. Strongly agree
_____ C. Agree
_____ D. Somewhat disagree
_____ E. Strongly disagree

4. Do you feel that the general reputation of the composition program and staff is a positive one among students, faculty, administrators, and community?

_____ A. Very strongly agree
_____ B. Strongly agree
_____ C. Agree
_____ D. Somewhat disagree
_____ E. Strongly disagree

5. Do you feel that the composition sequence is orientated toward practicality?

_____ A. Very strongly agree
_____ B. Strongly agree
_____ C. Agree
_____ D. Somewhat disagree
_____ E. Strongly disagree

6., 7., and 8. Are you satisfied with the objectives for the following courses?

6. Engl 105?

_____ A. Very strongly satisfied
_____ B. Strongly satisfied
_____ C. Satisfied
_____ D. Somewhat dissatisfied
_____ E. Very dissatisfied

7. Engl 110?

_____ A. Very strongly satisfied
_____ B. Strongly satisfied
_____ C. Satisfied
_____ D. Somewhat dissatisfied
_____ E. Very dissatisfied

8. Engl 111?

_____ A. Very strongly satisfied
_____ B. Strongly satisfied
_____ C. Satisfied
_____ D. Somewhat dissatisfied
_____ E. Very dissatisfied

9. Do you feel that you are a strong composition teacher?

_____ A. Very strongly agree
_____ B. Strongly agree
_____ C. Agree
_____ D. Somewhat disagree
_____ E. Strongly disagree

16. Do you feel that the instructional load in composition (# of students, # of sections, and # of papers per course) is realistic?

_____ A. Very strongly agree
_____ B. Strongly agree
_____ C. Agree
_____ D. Somewhat disagree
_____ E. Strongly disagree

17. Are you convinced that enough opportunities exist in the composition sequence for a student to learn how to write competently if he desires to learn? (This does not assume to negate necessarily any additional future learning options.)

_____ A. Very strongly agree
_____ B. Strongly agree
_____ C. Agree
_____ D. Somewhat disagree
_____ E. Strongly disagree

18. Do you feel that the concept of the Learning Laboratory attempted here is a viable force in a composition program?

_____ A. Very strongly agree
_____ B. Strongly agree
_____ C. Agree
_____ D. Somewhat disagree
_____ E. Strongly disagree

19. Are you satisfied with the present placement procedures in composition classes?

_____ A. Very strongly agree
_____ B. Strongly agree
_____ C. Agree
_____ D. Somewhat disagree
_____ E. Strongly disagree

20. Are you satisfied that such courses as Business Communications should be taught within the Communications Division?

_____ A. Very strongly agree
_____ B. Strongly agree
_____ C. Agree
_____ D. Somewhat disagree
_____ E. Strongly disagree

21. Do you feel that teaching composition in the Communications Division at ICC is self-fulfilling?

_____ A. Very strongly agree
_____ B. Strongly agree
_____ C. Agree
_____ D. Somewhat disagree
_____ E. Strongly disagree

22. Do you feel that the interactions of all the members of the Division provide a constructive force in which to work?

_____ A. Very strongly agree
_____ B. Strongly agree
_____ C. Agree
_____ D. Somewhat disagree
_____ E. Strongly disagree

23. Would you briefly state which, in your opinion, is the greatest weakness of the composition sequence. (Don't just name a course, please.)

24. Briefly state which, in your opinion, is the greatest asset of the composition sequence. (Again, please don't just cite a course.)

25. Briefly mention suggestions and recommendations which you would like to see considered for improving the composition program.

A.

B.

C.

D.

etc.

APPENDIX E

COMPOSITIONAL QUESTIONNAIRE

A Summary of Results

Prepared by
William M. McNett, Chairman
Communications Division

August, 1972

Over the past three years since I have been Division Chairman, several recurring statements have been directed toward me concerning the quality of instruction of composition at Illinois Central College--statements such as: "Are you sure you're teaching something to the students in composition?" "Are you sure you're teaching anything to them?" Those are rather barbed questions to which I think there are obvious answers. But a more important question which seems to underlie these questions and which has been stated several times by people in Administration is, "How much have you taught students in composition? If you have taught them something, how much have you taught them?" That problem is much more important as far as I am concerned. The kind of research required to give adequate evidence to it is rather difficult to accomplish for a number of reasons. The first and most obvious is that very few people have ever really tried to guage the amount of improvement in composition. I think that the National Council of Teachers of English, the Association of Departments of English and the National Council of English Educators have all been remiss in not attempting to answer this kind of question. However, there is a good deal of sophistry in the English departments which states that English composition is an art, is too subjective, and cannot be measured by arithmetic techniques. This attitude has been evident at the National Council of Teachers of English in the resolutions adopted by that body which say that formal testing procedures are absolutely invalid and behavioral objectives should be at best weighed very conscientiously before being adopted and that teachers should reject all attempts to objectify the attainments in English, both in literature and composition. Consequently, we deserve some of the criticism which has been

geared in our direction. Also, it is understood why some English departments would drop compositional programs, since they were unable to prove the actual improvement in writing ability by students. However, I feel that much of this attitude is a cop-out and that we have not done nearly as much as we could to substantiate the amount of good instruction which goes on in composition classes.

Consequently, the I.C.C. Communications Division is attempting to put together information which will provide substantial evidence to the fact that we are teaching students something, and not only that: we're going to try to establish how much we have taught. This portion of the report will center its attention primarily upon the student questionnaire which has been administered twice now to compositional classes, once to students in the composition Engl 111 course in February to students who had been in Engl 110 during the first semester. The second administering of the questionnaire was at the end of second semester for students who were then in Engl 105, 110, and 111. The reason for including all composition courses is that we were interested in finding a cross-section of all composition student responses to their compositional instruction rather than aiming our efforts at only Engl 110.

The questionnaire administered during February has a draw-back which could be interpreted as an attempt to control results, that the questionnaire was administered only to those people who had gone from Engl 110 to Engl 111. The fact that we were administering the questionnaire to that body was not at all that we wanted to control results but that we were being required to attempt to justify that composition course and instructional loads after the semester was already at an end. The most advantageous way, therefore, to question those students

who had been in Engl 110 was to locate a group in one spot, and that group was located in the Engl 111 class. The questionnaire which was delivered in May, I feel, is a much more honest questionnaire in that it was administered in all three of our bread-and-butter compositional courses--to students who were just finishing the course and to many students who were not planning obviously to continue in sequential composition courses. We felt, therefore, that we were getting a better cross-section of those who might have been unhappy with the course than we got during the first questionnaire administration. The percentages specified in this report are taken from the questionnaire administered in May, 1972.

The one criticism of the May questionnaire is that it was given at the option of the instructor. Therefore, certain instructors who may have chosen for one reason or another not to administer the questionnaire did not do so. However, I really feel that there is enough of a cross-section of the population in student composition enrollment to overcome those kinds of objections. The total number of students who took the questionnaire in February was about 520. The total number of students who took the second questionnaire, the one offered in the spring, was approximately 285. Of those taking the questionnaire in the spring, approximately 70 were in Engl 105; approximately 60 were in Engl 110, and 163 were in Engl 111. I feel that this is a pretty good cross-section of our second semester composition makeup.

What this questionnaire shows is that the composition program at J.C.C. is a good sequence, well received. The students who contracted with us to purchase one of our services were not only satisfied

with our product; they were pleased with it. I think that is significant. Many of our students were weak high-school English students. They were forced to take it, and they resented it. Considerable bad instruction which occurs frequently in the high schools helps to solidify the students' resentments and their lack of success. We have been able to overcome many of those negative attitudes which students often exhibit toward English in the high schools. When 88.8% of our students state on the questionnaire that they have benefitted from our courses, we know that we have more than earned our keep. That figure does not tell us how much they actually learned, but it does tell us the degree of satisfaction which they have derived from their courses and that is one important ingredient, I feel, in justifying the course and the amount of good, quality instruction which has gone on.

An even greater percentage, 98.5%, felt that the course was well organized; whereas only 9.8% felt that the course was not practical. The questionnaire indicated 73.6% said that they felt that "frequently" to "very frequently" they could see a sequential arrangement of writing skills being taught, while 70.1% felt that their skills had been "considerably improved" in the course which they had just finished. In addition, 95.7% felt their skills had been "adequately improved." This overwhelming percentage is a significant number.

But in addition to such general comments, we asked more particular evaluations by the students. Concerning the instruction, we found that 55.7% of the students had had two or more formal private conferences with their instructor whereas 33.5% had had four or more total opportunities to discuss compositions in conferences out of the classroom. They surely have received ample private criticism both positive and negative from their instructors, who have in turn demonstrated

interest in their students' progress. Interesting classroom presentations were indicated by 85.8%. That is, I think, a very exceptional percentage because English composition is very difficult to make interesting without lowering it to the point of empty faddism.

Eighty-two and nine-tenths per cent felt that their grading had been adequately performed, that it was based upon the objectives, that students had been told what they were expected to do in their compositions, and that the grading was actually based upon what they were told they were supposed to do. Ninety-three and one-tenth per cent said that objectives were clear and precise, and 92.5% said that their grading was actually based on those specified objectives. Continuing, 89.9% said that they had received positive comments about how their papers could be improved, and 95.5% said that their papers had been graded promptly. In spite of the fact that the teacher might have been a hard grader, at least the students knew what the teacher was demanding of them. They were satisfied with that.

Another aspect of the composition program which we were attempting to clarify in this questionnaire was the amount of writing which actually goes on in the course. It is an adequately known fact that in many institutions students are not required to write very many themes (sometimes none); and both the assignments and the grades are determined by the student himself. Since we here openly declare that we really do teach composition rather than give lip service to it, we were interested in establishing the amount of writing that goes on. In Engl 105, only 7.9% said that they wrote fewer than 9 themes; 81% said they wrote 9 themes; and 11.1% said they wrote more than 9 themes. Consequently, 92.1% said that they wrote 9 or more themes in Engl 105.

That is an average of more than 1 theme every 2 weeks, and it becomes obvious that those students write a good deal in Engl 105. The syllabus in Engl 110 says that students will write 9 themes. However, 5.2% said they wrote fewer than 8 while 6.9% said they wrote 8. That is 12.1% who said they wrote fewer themes than the syllabus has actually stated. That number is small enough, however, to assume that the same thing happened on the spring questionnaire as occurred on the February questionnaire--the student probably merely forgot in some cases how many writings he had actually performed. The actual number of students reporting would indicate this percentage is really quite small. At any rate, 82.8% said that they wrote the 9 themes required by the syllabus and 5.2% said that they wrote more than 9 themes. The 5.2% group probably were also in error. The overwhelming number who wrote the 9 themes indicates that the teachers are performing the requirements as stated in the syllabus. The Engl 111 students had greater variations in their responses than either of the other two. For instance, 60.1% said they wrote more than what the syllabus suggested. Nineteen per cent said that they wrote 8 or more themes, indicating that some teachers were requiring rather more writing in the Engl 111 course than was specified in the syllabus.

In addition to these basic themes which were turned in, however, a number of rewrites were demanded by instructors. Only 33% of the students did not do any rewriting in these courses, and 12.2% said that they rewrote from 5 to 8 of those themes. Obviously, a good deal of additional writing and grading had to be performed in the process of rewriting of those themes. And less this be assumed to be a negative aspect of the compositional program, 87.9% of the students

questioned "agreed" to "strongly agreed" that unsatisfactory papers should be rewritten by the students. Consequently, the teachers were performing in a manner that was not only acceptable to the students but recommended by them.

Another aspect of our writing program which we were concerned about in the design of the questionnaire was the Writing Clinic. The Writing Clinic is a supportive service to the compositional program, and therefore, it is constantly under surveillance because the program is retained actually as an expense item without income. since there are no student credit hours accumulated through the Writing Clinic and since professional help is used in the Writing Clinic, it is an expensive service which we perform. If it is not functioning adequately, then it is not only within our prerogative to close the Writing Clinic, but it is our duty to do so.

We knew that response during the spring semester had been better than in previous spring semesters. However, we found that 80.6% of the students seldom or never used it. We learned also that 65.5% of the students said that they were never referred to it. However, 68.6% found it usually or always helpful when they took advantage of it. The obvious conclusion is that it is a valuable service when the teachers require or request the students to attend it. Although we have posted notices about the Writing Clinic, although we have placed posters about it, although we have put notices in the hands of instructors which were to be read in all composition classes, students still say that they really have not been informed about the Writing Clinic. Neither were they required to go there, nor were they referred to it. Obviously, we must strengthen this advertising program in order to achieve the

best results from the Writing Clinic. Miss Bertha Berman and Mrs. Mary Jordan, who together worked in the Writing Clinic as part-time help during the spring semester, commented frequently that the number of students attending the Writing Clinic was much greater during the spring semester than had been the case in previous semesters. The full-time instructors who were also working in the Writing Clinic at the time discussed the fact that there was a much greater clientele in the spring than in previous times. A full report is still in the offing from Mrs. Jordon and Miss Berman.

In conclusion, I would like to emphasize that the responses which students made on the questionnaire exhibit a high degree of respect for the composition program at I.C.C. It also reflects the high degree of competency and conscientiousness with which the instructional staff has performed its professional obligations; they should be highly commended for the quality of their work. I would hope that student evaluations could indicate the same degree of competency throughout the campus.

If we assume the credibility of students' opinions, and the student-centeredness of the College would suggest that we do believe in it, then we have to say that the student body which has enrolled in the compositional program has been sufficiently satisfied, in fact, very well pleased, with the kind of instruction which they have received here. I feel that this is one significant measure of the worth of our program, and I think it answers at least in one way that students have learned something in our composition program. It is also some indication of how much they have learned. The very extent of their satisfaction as indicated by the questionnaire is an indicator of the extent of their learning. But that will, hopefully, be

reflected more adequately in mathematical terms in a report which will be developed in the fall semester of 1972-73. In the meantime, the Communications Division of Illinois Central College has given good satisfaction to the students who have come to us for service and each of those satisfied customers represents a vote in the future of Illinois Central College.