SYLLABUS FOR ENGLISH 306

James L. Kinneavy

with additions by

Mary Trachsel

and

John J. Ruszkiewicz

August, 1983

TABLE OF CONTENTS

Introduction: The Program, An Overview 1

Operating Procedures - Freshman English Office 4

Suggested Grading Criteria 6

Teaching Writing 8

Making Writing Assignments 9

Using Textbooks 10

Unit I: The Uses of Language and Rhetorical Stance 11

Unit II: Modes of Development 14

Unit III: Encouraging Self-Expression 17

Unit IV: Classifying and Defining 19

Unit V: Persuading 22

Unit VI: The Library Research Paper 25

Unit VII: The Inductive Theme 27

Unit VIII: The Deductive Theme 30

Unit IX: Exploring a Topic 32

The Final Examination 34

Bibliography 36

INTRODUCTION: THE PROGRAM, AN OVERVIEW

The basic purpose of English 306 is to enable students to achieve a minimum standard of effectiveness in writing expository themes. A fair number of skills are involved in such an achievement and this course is organized in such a way as to isolate the most important of these basic skills in both study and practice.

Isolating the basic skills for study and practice is consistent both with modern research findings in the teaching of composition and with the general procedure in intellectual activities. The physicist isolates gravity and his formulae ignore air resistance, shape of the dropping body, etc.; the musician isolates rhythm, melody, embouchure, etc., for special attention in his practices. In the real situation, gravity may be only one of several forces which must be considered in making a given decision, but the establishment of the formula in a vacuum, as it were, has prepared for the real situation.

Similarly, the effective writing of expository composition embodies certain basic skills. The skills are the subject of the nine units of the course. Generally the simpler skills come first and the more complex skills are taken up in the latter part of the course. The compositions in each unit thus focus on one of the basic skills.

Accompanying the composition exercises are three means to the dominant end; the three means are the rhetorical theory, the model readings, and the handbook exercises.

The rhetorical theory is partly traditional and partly modern and is drawn from several "schools" of rhetoric. It is not, for example, solely based on Aristotelian rhetoric (indeed only the analysis of propaganda and persuasion in Unit III draws heavily from Aristotle). The textbooks chosen represent different rhetorical orientations, though they have many important components in common.

The readings represent an attempt to see the rhetorical theory put into practice in a typical sample of writing emphasizing the skill in question. The syllabus frequently attempts to focus very carefully on the relation between the rhetorical theory and the readings. The specific relation between organizational patterns for the whole theme and the particular skill in question is also pointed out in the syllabus.

The <u>handbook exercises</u> represent an important emphasis in the syllabus. The Freshman English Policy Committee, because of several separate motivations, feels that more stress needs to be given mechanics. The subcommittee on evaluation's findings, based on corrections of 250 essays randomly chosen from 25 classes and from an objective test given to the same classes before and after the course, support this need. The findings of Mr. Sledd in a questionnaire distributed to 1400 students and faculty in the University also support this contention. Finally, the findings in the English Composition Test and in the Scholastic Aptitude-Test-Verbal and other tests indicate the same deficiency. For example, only 28% of our entering students now exempt English 306--contrast this to the 49% who exempted it some ten years ago, based on the same test, the English Composition Test, which is fundamentally a test in mechanics.

Consequently, in order to insure at least minimal coverage of the major problems, the Freshman Committee has adopted a handbook, making it obligatory for all freshman classes. Secondly, the major problems are systematically parceled out among the nine units.

<u>It is expected that all of these major areas will be covered at some time during the course, so that by the end of the course the student can write prose which is at least free of these major errors</u>. It is suggested that as one moves through the course and covers, for example, fragments and unnecessary punctuation in Unit I, the teacher will subsequently mark faults in these areas much more rigorously than others.

Class coverage of these items can vary, depending upon the preparation of the class. The handbook is also written to be used individually by the student on a referral basis. And, of course, some students cannot wait until the class coverage of items particularly relevant to their own compositions.

If the compositions, the rhetorical theory, the readings, and the handbook exercises are covered adequately, the student who passes the course ought to possess the following skills: 1) he should be able to compile information on a given topic and make an intelligent, comprehensive and accurate report on it; 2) with some degree of adequacy he should be able to recognize valid and invalid inductive generalizations in his own and others' writings; 3) he should be able to recognize the premises used by himself and others in deductive procedures; also be able to argue deductively from premises acceptable to his audience in his own writings; 4) he should be able to explore a new topic and recognize responsible hypotheses from those which are

untestable and which do not really explain; 5) he should have some knowledge of the different types of explanation. The preceding skills are sometimes called the aims in expository writing. Just as necessary are certain fundamental skills in classification and definition, description, narration, and evaluation. These are often called the modes. They are the different ways one looks at subject matter.

Versions of this Syllabus. This syllabus is the fifth version of a syllabus originally written in 1975. The syllabus that year was constructed by a comparison and collation of the topics common to the three rhetoric texts adopted for that year; these topics have continued to structure the four later versions of the syllabus.

The 1975 and 1977 versions were characterized by a careful rhetorical analysis of the reading selections recommended for each unit; and for that reason they are still useful. Copies of the 1977 version can be consulted in the Freshman English Office.

The 1978 version was written in language addressed to the entering freshman (instead of the teacher) and was tried on some classes experimentally. For that reason it is in simpler language than the other versions; it is also accompanied by student samples of the various units. Finally, it is considerably more expanded than the other four versions. There are copies of it available in the Freshman English Office for those interested.

The 1981-82 version represented an attempt to make the basic syllabus more compact and schematic. The 1983 version updates the 1981-82 version to account for several new textbooks, incorporates a short section on teaching writing, and adds assignments and a bibliography.

OPERATING PROCEDURES - FRESHMAN ENGLISH OFFICE

(Parlin 16, 471-6109)

The Freshman English Program, one of the largest in the country, involves approximately 11,000 students a year. This fall about 5,000 students, distributed in 14 varieties of freshman English courses, will be accommodated in approximately 200 sections. They will be taught by about 160 teachers.

Because of the large numbers involved, the Freshman English Office asks you to please cooperate with some operating procedures which have been determined by the Freshman English Policy Committee (FEPC).

1. NUMBER OF THEMES REQUIRED. In order to maintain an equivalence among the many sections of the course, the FEPC asks each teacher of E306 to require the equivalent of 8 or 9 themes. You may number the journal, the library research paper, and the final examination as themes if you so desire.

   The rationale behind this expectation is that there is no substitute for writing in a writing course.

   The committee further suggests that at least 3 of these be in-class themes--mainly as a protection against plagiarism.

2. NUMBER OF UNITS REQUIRED. To insure an equivalence of content, the FEPC recommends that at least 6 of the 9 units of the course by covered by each teacher.

   Other alternative units which have been profitably used by faculty and AI's in the past include the following: description, narration, cause and effect, explanation, sentence combining, paragraphing, style, etc.

3. TEXTBOOKS AND EXPERIMENTAL COURSES. Textbooks for freshman English courses are usually chosen in the spring by the FEPC. Departures from the various options offered by the committee are nearly always allowed, if requests are made at that time. The same policy holds for experimental variants from any of the present 14 varieties of freshman English. Such experimentation is encouraged.

4. WORK ORDERS. The Freshman English Office staff would like to ask you to follow these suggestions concerning work orders:
   a. NOTICE--for ordinary requests, the staff should be notified at least 1 working day in advance to assure

delivery on time. For large orders, more notice may be required.

b. COPYRIGHT--We will not reproduce materials that in our opinion violate copyright laws.

SUGGESTED GRADING CRITERIA

A paper: Perhaps the principal characteristic of the A paper is its rich content. Some people describe that content as "meaty," others as "dense," still others as "packed." Whatever, the information delivered is such that one feels significantly taught by the author, sentence after sentence, paragraph after paragraph. The A paper is also marked by stylistic finesse: the title and opening paragraph are engaging; the transitions are artful; the phrasing is tight, fresh, and highly specific; the sentence structure is varied; the tone enhances the purposes of the paper. Finally, the A paper, because of its careful organization and development, imparts a feeling of wholeness and unusual clarity. Not surprisingly, then, it leaves the reader feeling bright, thoroughly satisfied, and eager to reread the piece.

B paper: It is significantly more than competent. Besides being almost free of mechanical errors, the B paper delivers substantial information--that is, substantial in both quantity and interest-value. Its specific points are logically ordered, well developed, and unified around a clear organizing principle that is apparent early in the paper. The opening paragraph draws the reader in; the closing paragraph is both conclusive and thematically related to the opening. The transitions between paragraphs are for the most part smooth, the sentence structures pleasingly varied. The diction of the B paper is typically much more concise and precise than that found in the C paper. Occasionally, it even shows distinctiveness--i.e., finesse and memorability. On the whole, then, a B paper makes the reading experience a pleasurable one, for it offers substantial information with few distractions.

C paper: It is generally competent--it meets the assignment, has few mechanical errors, and is reasonably well organized and developed. The actual information it delivers, however, seems thin and commonplace. One reason for that impression is that the ideas are typically cast in the form of vague generalities--generalities that prompt the confused reader to ask marginally: "In every case?" "Exactly how large?" "Why?" "But how many?" Stylistically the C paper

has other shortcomings as well: the opening paragraph does little to draw the reader in; the final paragraph offers only a perfunctory wrap-up; the transitions between paragraphs are often bumpy; the sentences, besides being a bit choppy, tend to follow a predictable (hence monotonous) subject-verb-object pattern; and the diction is occasionally marred by unconscious repetitions, redundancy, and imprecision. The C paper, then, while it gets the job done, lacks both imagination and intellectual rigor, and hence does not invite a rereading.

D paper: Its treatment and development of the subject are as yet only rudimentary. While organization is present, it is neither clear nor effective. Sentences are frequently awkward, ambiguous, and marred by serious mechanical errors. Evidence of careful proofreading is scanty, if nonexistent. The whole piece, in fact, often gives the impression of having been conceived and written in haste.

F paper: Its treatment of the subject is superficial; its theme lacks discernible organization; its prose is garbled or stylistically primitive. Mechanical errors are frequent. In short, the ideas, organization, and style fall far below what is acceptable college writing.

TEACHING WRITING

The nine units recommended in this syllabus give shape and direction to E306, but they do not dictate how your class will actually be taught. Teaching writing involves considerably more than asking students to respond to a sequence of assignments. It requires instruction in audience, purpose, tone, voice, invention, arrangement, style, revision, and editing. It is intimately related to practice in reading, analyzing, speaking, and arguing.

Writing students respond well to a variety of methods of instruction, most especially those which explore interactions between writers and their audiences and which encourage a process of critical thinking and revising as essays move through draft stages to final versions. You should, then, adapt the following recommended units to the classroom procedures you believe will work best to encourage your students to write and think well.

An effective E306 course should include instruction in:

1. Invention--the art of finding and developing ideas. Techniques of invention range from the formalities of classical status theory and the Aristotelian topoi to more contemporary systems and devices such as Kenneth Burke's "Pentad" and the tagmemic matrix. Less elaborate systems--such as the familiar "journalist's questions"--and other procedures as simple as classroom discussion can achieve similar results. The goals of instruction in invention are to teach students how to explore ideas systematically, how to discover new subject matters, how to find arguments, how to formulate objections and rebuttals, and how to define issues. Most textbooks and handbooks include comprehensive treatments of invention.

2. Arrangement--the art of organizing material, of presenting ideas and arguments in the order best suited to a given situation. Advice about organization in E306 should reach considerably beyond the topic--sentence/five-paragraph essay models presented to students in elementary and secondary school. Discussions of organization should convey an awareness of the various kinds of formal structures writers typically use to convey their ideas. Patterns of development (comparison/contrast, cause and effect, illustration), if taught, should be presented pragmatically, along with instruction in the devices of coherence, cohesion, and transition used to give shape to an essay. Rhetorics and readers ordinarily include lengthy discussions of arrangement and organization.

3. Style--the art of shaping language to suit the purpose of a given piece. Students should be taught some appreciation of the power of language to control and define ideas. They should be made aware of how professional writers manipulate sentence structures, and how they use connotation, metaphor, allusion, and other devices of sound and sense (the rhetorical schemes and tropes). Students need to be taught how to avoid wordiness, jargon, and cliches. Most importantly, they should be given the skill and confidence to use language on their own in ways that satisfy both themselves and their readers. The handbooks and rhetorics offer advice on improving style.

4. Revision--the process of adding to, deleting from, substituting for, or rearranging the material of a draft essay to create a more effective piece. Revision should be a regular, fully-integrated component in every E306 course. Students need to be encouraged to revise and to be taught how to do it. Students usually benefit from practice in assessing their draft material, in soliciting legitimate advice and commentary on their work, and in revising on a large scale, rethinking the tone, organization, focus, and content of their essays rather than limiting revision to the repair of mechanical or grammatical errors.

5. Editing--the final step in preparing a draft, the systematic reworking of a text to remove mechanical and grammatical errors. While instruction in revision attends to large-scale matters, practice in editing should be concerned with the smaller scale items: misspellings, agreement errors, format requirements, etc. The New English Handbook provides the reference material and exercises helpful in teaching editing.

MAKING WRITING ASSIGNMENTS

Every major assignment you give should be accompanied by a handout explaining the precise nature of the work, the required length (if any), the date due, and any particular items that must accompany the essay (footnotes, notecards, drafts, bibliographies). Whenever possible, you should also state the criteria by which you intend to evaluate the final paper. In most cases, students will write better essays if you define both a purpose for the assignment and a specific audience. When you have no specific audience in mind, you might direct students to write for their colleagues in the course.

USING TEXTBOOKS

The textbooks for E306 are chosen by the Freshman English Policy Committee to help you teach the course effectively. Many experienced teachers do not use a rhetoric in their classes, relying on their own knowledge of composition and their ability to convey that information to their students. Less experienced teachers will find the rhetorics useful as supplements to class discussions.

If you use a rhetoric, you may want to follow the sequence of assignments in the textbook rather than that defined by this syllabus. Both rhetorics approved for E306 cover most of the material in the syllabus, so that you may rely on them for the necessary coverage. You can, of course, teach the syllabus in sequence, using the textbook references cited in the following units as a guide to the supporting textbook materials.

A variety of readers are available to E306 instructors, varying in organization and level of difficulty. The syllabus indicates which readings in each text are appropriate to a given syllabus unit. However, some teachers present the readings thematically, using them in a general way to stimulate discussion about particular ideas rather than about particular modes or aims of discourse. Courses arranged thematically should,nonetheless, cover the basic analytical skills recommended by this syllabus.

All sections of E306 should require a handbook. The handbook is an important reference tool for most students; they should be encouraged to keep them even after the E306 course. Some instructors refer to specific handbook units in class, but do not spend time teaching grammatical and mechanical skills. Others make more routine use of the exercises and examples this book provides. You should be confident that your students have command of the essential conventions of edited American English when they leave your course. Students who lack such skills should do intensive handbook work and be referred to the Writing Lab (Parlin 3).

UNIT I: THE USES OF LANGUAGE AND RHETORICAL STANCE

I. Objectives

1. Ascertain status of your class by an early in-class theme.
2. The student should be able to distinguish among four major uses of language (expressive, persuasive, literary, and expository) in order to isolate the major focus of this course: expository writing.
3. Establish the notion of differences in rhetorical stance and in dialect registers for various purposes of language and levels of formality.
4. Mechanics: Fragments, Comma Fault, Fused Sentence.

II. Rhetorics--relevant chapters.

Ruszkiewicz, John. Well-Bound Words. Glenview, Ill.: Scott-Foresman and Company, 1981. Ch. 1, "Introduction," pp. 1-16.

Cowan, Elizabeth. Writing. Brief Edition. Glenview, Ill.: Scott-Foresman and Company, 1983. "Stage One/ Creating," pp. 1-13.

III. Readers--suggested selections

Stubbs, Marcia and Sylvan Barnet. The Little, Brown Reader, 3rd ed. Boston: Little, Brown and Company, 1983.
- Judy Syfers, "Why I Want a Wife," p. 40--expressive
- William Carlos Williams, "The Poor," p. 149--literary
- Sommer, "Hard Architecture," p. 126--persuasive

Shrodes, Caroline, et al., The Conscious Reader, 2nd ed. New York: Macmillan, 1978.
- Jack London, "What Life Means to Me," p. 3--expressive
- Anthony Wiener and Herman Kahn, "The Year 2000," p. 619--expository.
- Michael Novak, "The Family Out of Favor," p. 187--argumentative.
- Walt Whitman, "When I Heard the Learn'd Astronomer," p. 777.

Kennedy, X. J. and Dorothy M. Kennedy. The Bedford Reader. New York: St. Martin's Press, 1982.
- Ellen Goodman, "Steering Clear of the One True Course," p. 433--persuasive.
- Sheila Tobias, "Who's Afraid of Math and Why," p. 343--expository.

Martin L. King, "I Have a Dream," p. 451--
persuasive (literary).
E. B. White, "Once More to the Lake," p. 63--
expressive.
Frank Dobie, "My Horse Buck," p. 54--expressive.
Judy Syfers, "I Want a Wife," p. 241--expressive.
Marjorie Waters, "On Coming Home," p. 320--
expressive
Henry David Thoreau, "Getting a Living," p. 480--
literary.

Shugrue, Michael. The Essay. New York: Macmillan, 1981.
Sheila Tobias, "Who's Afraid of Math and Why?"
p. 551--expository.
Anne Bradstreet, "To My Dear Children," p. 58--
expressive.
Henry David Thoreau, "Where I Lived, and What I
Lived For," p. 530--expressive.
Jack London, "What Life Means to Me," p. 316--expressive.
Martin L. King, "Letter from Birmingham Jail," p. 293--
persuasive.
Jessica Mitford, "Women in Cages," p. 399--expository
Thomas Paine, "Thoughts on the Present State of
American Affairs," p. 450--persuasive.
Samuel Clemens, "Fenimore Cooper's Literary Offenses,"
p. 88--literary.
William Faulkner, "Nobel Prize Award Speech," p. 177--
literary.
Charles Lamb, "Dissertation Upon Roast Pig," p. 308--
literary.

Cooley, Thomas. The Norton Sampler, 2nd ed. New York:
W. W. Norton & Co., 1982.
Joyce Maynard, "Four Generations," p. 36--heavily
expressive.
William F. Buckley, Jr., "Capital Punishment," p. 280--
persuasive.
Johnson C. Montgomery, "The Island of Plenty," p. 286--
persuasive.
Virginia Woolf, "Death of the Moth," p. 260--literary.
Chief Seattle, "Reply to the U. S. Government," p. 333--
literary.
Katie Kelley, "Garbage," p. 96--expository.
Paul Colinvaux, "Why Japan Bombed Pearl Harbor," p. 136--
expository.

IV. Handbook

Guth, Hans. New English Handbook. Belmont, Calif.: Wadsworth, 1982.
Sentence Punctuation, pp. 91-96;
Linking Punctuation, etc., pp. 97-116.

V. Suggested Theoretical and Critical Readings (for teachers)

Britton, James, et al. The Development of Writing Abilities (11-18). London: Macmillan Education Ltc., 1975.

Booth, Wayne C. "The Rhetorical Stance," in Stanley A. Clayes and David G. Spencer, Contexts for Composition, 3rd ed., pp. 198-206.

Jakobson, Roman. "Linguistics and Poetics," in Seymour Chatman and Samuel R. Levin, eds., Essays on the Language of Literature. Boston: Houghton Mifflin Company, 1967, pp. 296-322.

Kinneavy, James L. "The Aims of Discourse," A Theory of Discourse. New York: W. W. Norton and Company, 1980, pp. 48-72. Gives many other references.

VI. Suggested Writing Assignment

Many teachers require students to write a short, in-class diagnostic essay during the first week of class to give them a rough indication of their students' writing skills and problems. Such an assignment usually asks students to write about a topic they all have some experience with: how registration or orientation procedures might be improved; why a particular teacher was ineffective; the reasons for their decision to attend U.T. Diagnostic essays can be read holistically and graded, but should not have a bearing on the final course grade. A grammar/mechanics diagnostic test is available in the Freshman English Office.

UNIT II: MODES OF DEVELOPMENT

I. Objectives

1. In the light of the diagnostic theme, work on one or several of the modes of development of paragraph and theme: description, classification (and definition), narration (cause and effect), and evaluation. Classification will be handled in a complete unit later on, however.
2. In mechanics, cover problems of agreement (subject and verb, and noun and pronoun).

II. Rhetorics (for full bibliographical references, see Unit I)

Well-Bound Words. Part I, Chapter 2 (pp. 9-60), "Modes of Writing,"
Writing. "Expanded Creating Techniques," pp. 13-36.

III. Readers

Little, Brown Reader
- Bertrand Russell, "Work," p. 240--analysis.
- Black Elk, "War Games," p. 316--description.
- William Carlos Williams, "The Poor," p. 149--description.
- George Orwell, "Shooting An Elephant," p. 476--description.
- Paul Robinson, "TV Can't Educate," p. 216--evaluation.
- Richard Hawley, "Television and Adolescents...," p. 404--evaluation.
- Paul Goldberger, "Quick! Before It Crumbles," p. 111--classification.

The Conscious Reader
- Eric Ryback, "A Graduation Day," p. 23--narration.
- Annie Dillard, "Sight Into Insight," p. 787--description.
- Sir Francis Bacon, "Idols of the Mind," p. 689--classification.
- Lewis Thomas, "Autonomy," p. 80--evaluation.

The Bedford Reader
- Ilene Kantrov, "Women's Business" and "Postscript," pp. 115-124--evaluation.
- James Thurber, "University Days," p. 20--narration.
- Maya Angelou, "Champion of the World," p. 9--narration

The Bedford Reader (cont.)

E. B. White, "Once More to the Lake," p. 63--description.

Mark Twain, "S-t-e-a-m-boat a-comin'!" p. 59--description.

Ruth Purtilio and C. Cassel, "Hateful Patients," p. 245--classification.

Judy Syfers, "I Want a Wife," p. 241--division and evaluation.

Barbara Tuchman, "An Inquiry into the Persistence of Unwisdom," p. 545--evaluation.

James Herriot, "Just Like Bernard Shaw," p. 14--narration.

The Essay

Marya Mannes, "How Do You Know It's Good?" p. 347--evaluation.

Helen Keller, "Three Days to See," p. 283--description.

Tom Wolfe, "Mauve Gloves and Madmen, Clutter and Vine," p. 586--description.

Niccolo Machiavelli, "The Morals of the Prince," p. 327--evaluation.

Jack London, "What Life Means to Me," p. 317--evaluation

Plato, "The Death of Socrates," p. 467--narration.

James Thurber, "Exhibit X," p. 543--narration.

S. T. Coleridge, "Two Kinds of Mystics," p. 105--classification.

Richard Armour, "The Transcendentalists," p. 29--classification.

Bertrand Russell, "The Functions of a Teacher," p. 495--analysis.

The Norton Sampler

Alex Haley, "My Furthest-Back Person," p. 43--narration.

Ellen Goodman, "The Just-Right Wife," p. 165--evaluation.

Susan Allen Toth, "Cinematypes," p. 73--classification.

Virginia Woolf, "The Death of the Moth," p. 263--description.

Martha Mednick and Nancy Russo, "The Sexes Are Not Born With Different Brains," p. 302--evaluation.

IV. Handbook

New English Handbook

"Agreement," pp. 38-45.

V. Suggested Theoretical and Critical Readings (for teachers)

Morris, Charles. Signs, Language and Behavior. Englewood Cliffs, NJ: Prentice-Hall, Inc., 1946. A semiotic theory of modes.

Moffett, James. Teaching the Universe of Discourse. Boston: Houghton Mifflin Company, 1968. Section on "Orders of Discourse"; a Piaget based (more or less) theory of modes.

Kinneavy, James L., et al. Writing--Basic Modes of Organization. Dubuque, Iowa: Kendall/Hunt Publishing Company, 1976, pp. 1-19. An ontological theory of modes.

VI. Suggested Writing Assignment

The first mode paper can be an assignment that asks students to examine a given object from the point of view of all four modes (description, narration, classification, evaluation). More typically, the first paper concentrates on description/narration. Students can be asked to narrate events or processes, including in these papers the descriptive passages necessary for clarity or emphasis. Good narrative topics focus on particular events of interest both to the student and the reader. Topics to avoid: my summer vacation; becoming a cheerleader; my most embarrassing moment; my disastrous car wreck.

UNIT III: ENCOURAGING SELF-EXPRESSION

I. Objectives

1. For students unaccustomed to the act of writing, to encourage scribal fluency; to this end, much informal, rapid, and personal writing is encouraged. Often this is done in a journal, sometimes in class, often outside of class. The journal can last the entire course.
2. To encourage students to express their reactions to their personal lives--friends, enemies, homes, tragedies, comedies, games, etc.

II. Rhetorics

Well-Bound Words. Chapter 4, pp. 66-78.
Writing. "Stage Two: Shaping," pp. 41-70.

III. Readers

Little, Brown Reader
- Judy Syfers, "Why I want a Wife," p. 40.
- Ernesto Galarza, "Growing Into Manhood," p. 171.
- Malcolm X, "The Shoeshine Boy," p. 262.
- Stanley Milgram, "Confessions of a News Addict," p. 424.
- E. M. Forster, "My Wood," p. 582.
- May Sarton, "Rewards of Living a Solitary Life," p. 594.

The Conscious Reader
- Joan Didion, "On Keeping a Notebook," p. 15.
- Jorge Luis Borges, "Borges and Myself," p. 28.
- Franz Kafka, "Letter to His Father," p. 173.

The Bedford Reader
- J. Frank Dobie, "My Horse Buck," p. 54.
- Richard Rodriguez, "Aria: Memory of a Bilingual Childhood," p. 522.

The Essay
- Washington Irving, "The Author's Account of Himself," p. 258.
- Mario Puzo, "Meet Me Tonight in Dreamland," p. 482.
- Jean Stafford, "Con Ed and Me," p. 510.

The Norton Sampler
- Barry Lopez, "My Horse," p. 217.
- Fred Reed, "A Veteran Writes," p. 319.
- Mary Bebane, "The Back of the Bus," p. 389.

IV. Handbook

New English Handbook
"Chapter 6: Words," pp. 193-231.

V. Suggested Theoretical and Critical Readings (for teachers)

Elbow, Peter. Writing Without Teachers. New York: Oxford University Press, 1973.

Macrorie, Ken. Uptaught. Rochelle Park, NJ: Hayden, 1970.

Kinneavy, James L. A Theory of Discourse. New York: W. W. Norton and Co., 1980. See pp. 393-449; an attempt at a phenomenological theory of self-expression.

VI. Suggested Writing Assignments

Two reliable self-expressive assignments are the journal and the personal experience essay. The journal is a semester-long project in most courses (though some teachers have successfully employed it intensively for a two-week period). Students are asked to write regularly in a notebook, recording their thoughts, observations, feelings, resentments, etc. Teachers allow students a free rein in matters of content and style, usually grading the journal pass/fail or on the basis of fulfilling a certain length requirement. Few teachers evaluate the actual quality of writing in a journal, though you should feel free to comment on the prose and to object to journal-writing that devolves into diary-keeping ("This morning I ate raisin bran, and then headed for Math 101 . . .").

An alternative to the journal is the personal experience essay in which students are asked to explain how a particular event changed their life in some significant way. These essays place an emphasis on self-analysis, not on narrative structure. Students are expected to record and convey the feelings attached to an experience which they identify as having caused a growth or maturing of their attitudes and outlook. Such essays may be stimulated by a group of related readings or by class discussion. Because the audience for personal experience essays is likely to be colleagues in E306, the papers may be evaluated in a more traditional way than the journal.

UNIT IV: CLASSIFYING AND DEFINING

I. Objectives

1. In classifying, the student should be able to use the "principle of division," avoid overlapping classes, and use classifications that are relevant to the purpose of the theme. He should also be able to use the main organizational principle of classificatory discourse, the tree.
2. In defining, to be able to use at least the following types of definition: logical (genus and species), example, descriptive, operational.
3. Mechanics: study of parallelism and dangling modifiers.

II. Rhetorics

Well-Bound Words. Chapter 3, "Reasons for Writing," pp. 60-65; Chapter 2, Section on "Classification," pp. 31-50.

Writing. Treats classification/definition briefly, p. 103. "Form," pp. 70-79.

III. Readers

Little, Brown Reader

- Desmond Morris, "Altruistic Behavior," p. 458--definition.
- George Orwell, "Politics and the English Language," p. 346--classification.
- Lionel Tiger, "Omnigamy," p. 19--definition.
- W. H. Auden, "Work, Labor, Play," p. 246.

The Conscious Reader

- Carson McCullers, "Loneliness...An American Malady," p. 57.
- H. L. Mencken, "The Nature of Liberty," p. 507.
- Harold Rosenberg, "Masculinity: Style and Cult," p. 265.

The Bedford Reader

- Desmond Morris, "Salutation Displays," p. 266--classification.
- Brendan Boyd, "Packaged News," p. 275--classification.
- Alistair Cooke, "Justice Holmes and the Doffed Bikini," p. 394--definition.
- Gary Goshgarin, "Zeroing in on Science Fiction," p. 412--definition.

The Essay

Dorothy Sayers, "Are Women Human?" p. 504--classification and comparison/contrast.

George Orwell, "Politics and the English Language," p. 437--classification.

Phyllis McGinley, "Are Children People?" p. 383--definition.

Carson McCullers, "Loneliness...An American Malady," p. 380--definition.

The Norton Sampler

George Orwell, "Politics and the English Language," p. 375--classification.

Desmond Morris, "Barrier Signals," p. 154--definition.

William Gaylin, "What You See is the Real You," p. 160--definition.

Noel Perrin, "Grades of Maple Syrup," p. 62--classification.

Deairich Hunter, "Ducks vs. Hard Rocks," p. 68--classification.

IV. Handbook

New English Handbook

"Modifiers," "Confused Sentences," "Incomplete Constructions," "Consistency," pp. 64-86.

V. Suggested Theoretical and Critical Readings (for teachers)

Any general logic book gives the rules for definition and classification. For example, Harry S. Leonard, Principles of Right Reason: An Introduction to Logic, Methodology and the Theory of Science. New York: Dover Publications, Inc., 1968.

Kinneavy, James L., et al. Writing--Basic Modes of Organization, pp. 51-68; considers both classifying and defining.

VI. Suggested Writing Assignments

Good classification assignments ask students to apply the rules of classification in accurate and exploratory ways and compel them to provide definitions of the classes they have created. You can suggest that students classify some familiar objects in non-traditional ways, identifying features and characteristics that are ignored or unimportant under the usual categories. Or you may suggest topics that might lead to classifications based

on observations actually done by the students: people on the "Drag"; student behavior in the library, academic subjects or textbooks, teachers, political activists, Austin landscapes, traffic patterns. The best classification essays, however, tend to be those generated from class discussion or readings. Such essays are derived from a compelling need to organize information that, at first, seems shapeless, incomprehensible, and intimidating.

Some teachers require an extended definition paper in which students explain some object, idea, or phenomenon in great detail, beginning with the traditional logical definition, but continuing on to include other species: definition by example, operational definition, negative definition, descriptive definition, contextual definition, etc. These papers should address a general audience, but may be about some technical subject in which the student demonstrates unusual knowledge or competence: theater history, computer programming, gymnastics, medical technology.

UNIT V: PERSUADING

I. Objectives

1. The student should be able to analyze in propaganda and other persuasion the ethical, pathetic, logical, and stylistic arguments.
2. The student should be able to write a theme in which he analyzes one or several of the persuasive arguments used by a given writer in a persuasive essay or in advertisements.
   OR: The student should be able to write a persuasive theme, employing ethical, pathetic, logical, and stylistic appeals appropriate to his audience and his topic.
3. The student should be able to recognize and use the traditional rhetorical organizational structure: introduction (prologue, narration, division, thesis), body (confirmation and confutation), conclusion (summary, peroration).

II. Rhetorics

<u>Well-Bound Words</u>. Chapter 6, "Persuasion," pp. 153-179.
<u>Writing</u>. "Late Shaping," pp. 85-110.

III. Readers

<u>Little, Brown Reader</u>
- Paul Goodman, "Proposal to Abolish Grading," p. 156.
- Peter Singer, "Animal Liberation," p. 57.
- Jonathan Swift, "A Modest Proposal," p. 49.

<u>The Conscious Reader</u>
- Betty Roszak, "The Human Continuum," p. 301.
- John Steinbeck, "The Trial of Arthur Miller," p. 516.
- Henry David Thoreau, "Conclusion," p. 810.

<u>The Bedford Reader</u>
- William F. Buckley, Jr., "Why Don't We Complain?" p. 443.
- Martin Luther King, Jr., "I Have a Dream," p. 451.
- John Lempesis, "Murder in a Bottle," p. 458.

<u>The Essay</u>
- Martin Luther King, Jr., "Letter from Birmingham Jail," p. 293.
- James Baldwin, "If Black English Isn't a Language," p. 51.
- Mary Wollstonecraft, "Introduction from <u>Vindication</u>," p. 594.

The Norton Sampler

Jonathan Swift, "A Modest Proposal," p. 351.
William F. Buckley, Jr., "Capital Punishment," p. 280.
Johnson Montgomery, "The Island of Plenty," p. 286.

IV. Handbook

New English Handbook

"Chapter 4: Sentence Style," p. 131.

V. Suggested Theoretical and Critical Readings (for teachers)

Aristotle. Rhetoric. Bk. I, Ch. 1, 2 (justification and definition); Bk. II, Ch. 1 (ethical), 2 (anger, an example of pathetic), 20 (induction, becoming example), 22 and 24 (deduction becoming enthymeme); Bk. III, Ch. 1 (style).

Corbett, E. P. J. Classical Rhetoric for the Modern Student. New York: Oxford University Press, 1965.

VI. Suggested Writing Assignments

A variety of assignments are possible in this unit. Students can be asked to analyze an example of persuasive writing or they can be required to write an argument themselves.

Many teachers suggest that students examine either a printed advertisement or argumentative piece from the course reader in order to identify the dominant persuasive appeal (logical, ethical, and emotional). They can be expected to assess both the effectiveness and the legitimacy of the appeals used in the subject piece. Advertisements provide material for interesting essays provided that students are given examples in class of how such analyses work. Analyses of prose arguments are often more difficult to manage, but also more rewarding. Political documents and speeches are particularly fertile sources of material for this assignment.

Teachers who are confident that their students understand how the appeals are legitimately employed often require them to compose arguments on their own. The key to effective argumentative essays seems to be a properly narrowed subject about which the student has some

genuine concern. Campus issues or national politcal questions sometimes provide material for such papers, particularly when a given controversy is stimulated by class discussion. Topics to avoid: legalized marijuana, abortion, gun control, the death penalty.

UNIT VI: THE LIBRARY RESEARCH PAPER

I. Objectives

1. The student should become acquainted with the basic resources of the Undergraduate Library. He should take the library tour, evince an ability to use the card catalogue, and the dictionaries, encyclopedias, and indexes relevant to his paper.
2. She should write an informative paper that betrays the following characteristics: factuality, comprehensiveness, and surprise.
3. He should use the conventional techniques of the library research paper.

II. Rhetorics

Well-Bound Words. Chapter 5, pp. 79-152.
Writing. pp. 190-242.

III. Readings

Both Well-Bound Words (pp. 140-152) and Writing (pp. 207-222) contain sample research papers.

IV. Handbook

New English Handbook
"The Research Paper," pp. 331-408; sample paper, pp. 390-408.

V. Suggested Theoretical and Critical Readings (for teachers)

The Undergraduate Library puts out a series of papers for the Library Research Paper: self-guided tour, topic lists, worksheets, and study guides for using encyclopedias, the card catalogue, and periodical indexes. They are available through the Freshman English Office.

For the theory of the informative criteria given in I.2, above, see Kinneavy, A Theory of Discourse, pp. 96-99, 126-141, 179-186.

For the basis of Kinneavy's theory, see Yehoshua Bar-Hillel, Language and Information. Reading, MA: Addison-Wesley, Inc., 1964, pp. 221-313.

VI. Suggested Writing Assignment

The undergraduate library provides a comprehensive list of topics for the research assignment. If your students choose subjects from this list, you can be confident that they will find material in the UGL to support their projects. However, teachers are not restricted to the topics on the library list. You may be interested, for example, in having your students' research efforts grow out of some other paper they have written for E306, or you may undertake a group project focusing on some major topics with a common theme.

UNIT VII: THE INDUCTIVE THEME

I. Objectives

1. The student should come to a minimal understanding of the three criteria for a good generalization: variety, randomness, and numbers in the choice of the sample. The necessity of adequate definitions is also stressed.
2. The student should be able to use these three criteria in an inductive theme of his own.
3. The student should be able to use the traditional inductive organization structure: introduction, thesis, definition of terms, procedures for gathering data, presentation of data, analysis of data, conclusion.
4. Mechanics: Comma review.

II. Rhetorics

Well-Bound Words. pp. 98-103; 157-158.

Writing. Since Cowan provides no specific treatment of induction, teachers using her text may want to substitute another unit at this point. See, perhaps, "Stage 3: Completing," pp. 116-151 and "Evaluation Essay," pp. 152-155.

III. Readers

Little, Brown Reader

- Marya Mannes, "Television Advertising: The Splitting Image," p. 412.
- X. J. Kennedy, "Who Killed King Kong?" p. 419.
- Plato, "The Myth of the Cave," p. 162.
- Thomas Jefferson, "Declaration of Independence," p. 527.

The Conscious Reader

- B. F. Skinner, "The Control of Human Behavior," p. 751.
- Vine Deloria, Jr., "Indians Today, the Real and the Unreal," p. 545.
- Abraham Maslow, "Psychological Data and Human Values," p. 832.

The Bedford Reader

Alvin Toffler, "The De-Massified Media," p. 402.
Gary Goshgarin, "Zeroing in on Science Fiction," p. 412.
William F. Buckley, Jr., "Why Don't We Complain?" p. 443.

The Essay

Marya Mannes, "Television and Advertising," p. 353.
Jessica Mitford, "Women in Cages," p. 399.
Joyce Carol Oates, "New Heaven and New Earth," p. 429.

The Norton Sampler

Thomas Jefferson, "Declaration of Independence," p. 273.
Paul Colinvzus, "Why Japan Bombed Pearl Harbor," p. 136.

IV. Handbook

New English Handbook

"Parenthetic Elements" and "Quotation," pp. 117-129;
"Chapter Five: Spelling and Mechanics," pp. 159-191.

V. Suggested Theoretical and Critical Readings (for teachers)

Most general logic books give basic treatments of induction. The logician whose terminology is adopted here is: John Day. Inductive Probability. New York: Humanities Press, 1961.

A simpler version of induction, using the same criteria and the same terms is Wesley Salmon. Logic. Englewood Cliffs, NJ: Prentice-Hall, Inc., 1964.

VI. Suggested Writing Assignment

Inductive assignments ask students to draw conclusions from data presented to them or generated on their own. Students can be asked to do a survey of student opinion on some issue, or they can observe and record instances of particular behaviors of phenomenon. Two inductive assignments from a previous version of this syllabus:

1. Analyze the content of THE DAILY TEXAN editorial page to determine if the editorial staff has a particular political, social, or academic bias.

Analyze all the editorials in the paper for a given week, present them as your data, and quote them as evidence for your generalizations. Do not include "Letters to the Editor" as part of your sample since they do not represent the viewpoint of the editorial staff. (This assignment can be done with other newspapers or periodicals.)

2. If someone (say your great great grandson or granddaughter) were to read your journal 150 years from now, what generalizations about college students of the 1980's might he or she draw from the material you have written so far? Rely on the details in your journal as the specific evidence you need to quote to support the generalizations you draw.

(based on assignments by Sue Rodi)

UNIT VIII: THE DEDUCTIVE THEME

I. Objectives

1. The student should be able to recognize, assess, and use the basic elements of a deductive system: axioms, conclusions, rules of inference, and rules of definition.
2. The student should be aware of the basic deductive organizational structure: introduction, definitions, axioms, inferences, and conclusions.
3. Mechanics: Paragraph Continuity and Sequence.

II. Rhetorics

Well-Bound Words. pp. 98-103; 157-158.
Writing. Since Cowan provides no explicit treatment of deduction, teachers using her text may want to substitute another unit at this point. Cowan's "Revising for Energy/Punch," pp. 156-185, and "Assertion-With-Proof Essay," pp. 186-187.

III. Readers

Little, Brown Reader
- Pauline Kael, "High School and Other Forms of Madness," p. 181.
- Jane Howard, "All Happy Clans are Alike," p. 24.
- Richard Hawley, "Television and Adolescents," p. 404.
- Jeff Greenfield, "The Black and White Truth About Basketball," p. 310.

The Conscious Reader
- Marshall McLuhan, "Superman," p. 373.
- Buckminster Fuller, "Report on the 'Geosocial Revolution,'" p. 592.

The Bedford Reader
- Jeff Greenfield, "The Black and White Truth About Basketball," p. 133.
- Gore Vidal, "Drugs," p. 333.
- Jessica Mitford, "Behind the Formaldehyde Curtain," p. 205.
- Malcolm Cowley, "Vices and Pleasures: The View from 80," p. 106.

The Essay

Mary-Claire Van Leunen, "Scholarship: A Singular Notion," p. 565.

Barbara Tuchman, "The Missing Element, Moral Courage," p. 557.

Gore Vidal, "Drugs," p. 571.

E. B. White, "The Decline of Sport," p. 576.

The Norton Sampler

Jeff Greenfield, "Black and White Truth About Basketball," p. 192.

Willard Gaylin, "What You See is the Real You," p. 160.

Richard Restak, "The Other Difference Between Boys and Girls," p. 292.

IV. Handbook

New English Handbook

"Chapter 7: The Paragraph," pp. 233-270.

V. Suggested Theoretical and Critical Reddings (for teachers)

Symbolic logic texts and axiomatic theory are the basic courses for my own treatment of deductive logic in Kinneavy, A Theory of Discourse, pp. 116-126. The text recommended for inductive logic, Salmon, Logic, is also quite incisive and clear.

VI. Suggested Writing Assignments

An excellent deductive assignment is an essay of evaluation. Students may be asked to review a book, movie, television program, campus art exhibit, local piece of architecture, play, ballet, poem. The teachers should evaluate their subject according to a carefully explained and defended set of criteria they have generated.

An alternative assignment is to ask students to read a piece of argumentative prose and to analyze the major premises or values on which the author bases his or her beliefs.

UNIT IX: EXPLORING A TOPIC

I. Objectives

1. The student should learn to use an intelligent exploratory system in analyzing a problem. The system used in the larger version of the syllabus is the Kuhn model: dogma, dissatisfaction, crisis, search for a new model, hypothesis, testing the hypothesis, accepting or rejecting the hypothesis. These stages also can serve as an organizing structure.
2. The student should be able to write an exploratory paper, using one or several of the stages of the model.
3. Mechanics: Sentence style.

II. Rhetorics

Well-Bound Words. "Exploring," pp. 108-116.
Writing. "The Problem/Solution Essay," pp. 81-85.

III. Readers

Little, Brown Reader
- Bertrand Russell, "Work," p. 240.
- Edward Hall, "Proxemics in the Arab World," p. 365.
- H. D. Thoreau, "As For Clothing," p. 115.
- Joan Didion, "On Going Home," p. 586.
- Thomas Hardy, "The Man He Killed," p. 495.
- Virginia Woolf, "Professions for Women," p. 293.
- Neal Postman, "Order in the Classroom," p. 186.

The Conscious Reader
- Jack Richardson, "Six O'Clock Prayers," p. 387.
- Norman Mailer, "Who Finally Would Do the Dishes?" p. 291.
- Henryk Skolimowski, "Does Science Control People or People Control Science?" p. 765.

The Bedford Reader
- H. D. Thoreau, "Getting a Living," p. 480.
- Russell Baker, "Work in Corporate America," p. 384.
- Marjorie Waters, "Coming Home," p. 320.
- Sheila Tobias, "Who's Afraid of Math, and Why?" p. 343.

The Essay

Joan Didion, "On Keeping a Notebook," p. 129.
Germaine Greer, "The Stereotype," p. 215.
John Donne, "Meditation XVIII," p. 139.
Samuel Clemens, "On the Decay of the Art of Lying," p. 100.
Norman Mailer, "Who Finally Would Do the Dishes?" p. 342.
Katherine Anne Porter, "The Necessary Enemy," p. 472.

The Norton Sampler

William Allen, "Toward an Understanding of Accidental Knot," p. 143.
Woody Allen, "Slang Origins," p. 170.
Lewis Thomas, "On Societies as Organisms," p. 210.
Joan Didion, "Holy Water," p. 396.
Carl Sagan, "Quest for Extraterrestrial Intelligence," p. 402.

IV. Handbook

New English Handbook

"Chapter 8: The Whole Theme," pp. 271-330.

V. Suggested Theoretical and Critical Readings (for teachers)

Kuhn, Thomas S. The Structure of Scientific Revolutions. Chicago: University of Chicago Press, 1962.

Hairston, Maxine. "The Rogerian Approach to Argument," A Contemporary Rhetoric, 3rd ed. Boston: Houghton Mifflin Co., 1982, pp. 340-346.

VI. Suggested Writing Assignments

The exploratory essay should be the most ambitious essay undertaken by students in E306, the one in which you ask them to examine a major issue and to think critically about possible responses to the problem. Political issues can be appropriate subjects here. Students should be encouraged to explore all sides of an issue; their final papers do not have to come to firm conclusions or simple proposals. Instead, you should be interested in seeing the record of their confrontation with a major issue, their serious attempt to understand it and organize its complexities in an essay, their realization that alternatives to the current situation may be possible, their weighing of these alternatives, and their tentative conclusions. In this case, ambitious failures may be more interesting than timorous successes.

THE FINAL EXAMINATION

In the spring of 1976, as the result of an inquiry from the office of the Dean of the College of Humanities, the Freshman English Policy Committee reconsidered the stand it had taken the year before, allowing for optional final examinations. Although the Committee did not reverse this stand, it did feel that some statement ahould be made in the syllabus about the final examination.

The basic reason for the 1975 position making the examination optional was the desire of the Committee to bring the policy of Freshman English into agreement with the general University policy. The Committee recognizes the right of teachers to structure their courses differently, with varying techniques of grading. Since the course already requires a minimum of nine themes, a final examination for the purpose of a grading function as such does not carry much weight as an argument.

However, the intention of the Committee never was to abolish out of hand the final examination. As a matter of fact, in a questionnaire last year, it was revealed that by far the vast majority of teachers still preferred to retain the final examination.

The advantages of a final examination are not to be discounted. And a quick review of some of them, especially as they relate to English 306 particularly, might be of some use.

One of the reactions from several quarters of the University community (including a member of the administration) was that it seemed anomalous that freshman English, charged as it was with teaching people how to take essay final examinations, should itself have no final examination. If one accepts this as one of the objectives of the course, the argument seems plausible. However, since little feedback is usually given to the student after the final exam (except a grade), it would seem better to assign some exam-like quizzes during the course so that the student could learn from them rather than waiting for a no-feedback final.

The English 307 syllabus is specifically written with a planned orientation to the final exam. However, English 306, though progressively more difficult, is not so organized. The increasing complexity of Units I through IX does make it

possible for one of the later units (especially exploration), to incorporate many of the preceding skills and material. This is more true of the composition skills and of the rhetoric than of the handbook assignments.

This progression thus makes it possible to assign a theme as a final exam that would draw on most of the major resources of the course.

The same line of argument, however, also makes it possible for one of these final themes itself to count for a final exam. However, there are several advantages which a final in-class examination possesses over such a substitution. In the first place it can make the student achieve a unification of the separate elements of the course in a conscious way. This is true of the composition skills, the rhetorical components, and the handbook mechanics. Giving a separate set of questions on the rhetorical principles forces the student to read the text throughout the course and thereby at least poses the possibility that some theory can be translated into practice. The same, during the course, can be said of the readings in the anthology. <u>If the teacher makes no checks, by factual quizzes, on reading assignments, either in the rhetorics or in the anthologies, he should not be surprised that a fair number of his students don't read them.</u>

Thus a final examination, written in the classroom and made up of a composition assignment, questions on the rhetorical principles, and a check on the mechanics, does allow for a synthesis of the ingredients of the course into a whole.

Some teachers have given an additional, and recent, purpose for the final. It is required that the student write nine themes in English 306. Only three of these must be in-class themes, and even these may be revised out of class. Consequently, some teachers have become worried that the large majority of the work handed in by a few students is heavily edited by friends or paid consultants. It is perfectly permissible, under such circumstances, for the teacher to announce that he will base his grade for the course only on work done in class. Therefore a final in-class examination can serve as the acid grading exercise. A teacher who does this must announce this possibility in his policy statement, however, at the beginning of the term.

BIBLIOGRAPHY

Aristotle. The "Art" of Rhetoric. With an English translation by John Henry Freese. Leob Classical Library. Cambridge, MA: Harvard Univ. Press, 1962.

Bartholomae, David. "The Study of Error," CCC, 31 (1980), 253-268.

Bitzer, Lloyd. "The Rhetorical Situation," Philosophy and Rhetoric, 1 (January 1968), 1-14.

Booth, Wayne. "The Rhetorical Stance," CCC, 19 (October 1963).

Braddock, Richard. "The Frequency and Placement of Topic Sentences in Expository Prose," RTE, 8 (1974), 287-302.

Britton, James, Tony Burgess, Nancy Martin, Alex McLeod, and Harold Rosen. The Development of Writing Abilities (11-18). Schools Council Research Studies. London: Macmillan Education, 1975.

Christensen, Francis. Notes Toward a New Rhetoric: Six Essays for Teachers. New York: Harper and Row, 1967.

Corbett, Edward P. J. Classical Rhetoric for the Modern Student. New York: Oxford Univ. Press, 1971.

Diederich, Paul. Measuring Growth in English. Urbana, IL: NCTE, 1974.

Egendorf, Arthur, and Sondra Perl. "The Process of Creative Discovery." In Linguistics, Stylistics, and the Teaching of Writing, ed. Donald McQuade. Akron, OH: L & S Books, 1978.

Emig, Janet. The Composing Processes of Twelfth Graders. NCTE Research Report no. 13. Urbana, IL: NCTE, 1971.

Flower, Linda. "Writer-Based Prose: A Cognitive Basis for Problems in Writing," CE, 41 (1979), 19-37.

Flower, Linda, and John R. Hayes. "The Cognition of Discovery: Defining a Rhetorical Problem," CCC, 31 (1980), 21-32.

Flower, Linda, and John R. Hayes. "A Cognitive Process Theory of Writing," CCC, 32 (1981), 365-387.

Freedman, Sarah W. "Influences on the Evaluators of Expository Essays: Beyond the Text," RTE, 15 (1981), 245-255.

Gibson, Walker. Tough, Sweet, and Stuffy. Bloomington: Indiana Univ. Press, 1966.

Hairston, Maxine. "The Winds of Change: Thomas Kuhn and the Revolution in the Teaching of Writing," CCC (1982).

Hairston, Maxine. "Carl Rogers' Alternative to Traditional Rhetoric," CCC (1977).

Kennedy, George. Classical Rhetoric and Its Christian and Secular Tradition from Ancient to Modern Times. Chapel Hill: Univ. of North Carolina Press, 1980.

Kinneavy, James L. A Theory of Discourse. 1971; rpt. New York: Norton, 1980.

Kinneavy, James L., et al. Writing--Basic Modes of Organization. Dubuque, IA: Kendall/Hunt, 1976.

Lanham, Richard A. Style: An Anti-Textbook. New Haven, CT: Yale Univ. Press, 1974.

Lindemann, Erika. A Rhetoric for Writing Teachers. New York: Oxford Univ. Press, 1982.

Lunsford, Andrea. "Cognitive Development and the Basic Writer," CE, 41 (Sept. 1979), 39-46.

Moffett, James. Teaching the Universe of Discourse. Boston: Houghton Mifflin, 1968.

Nadeau, Ray. "The Progymnasmata of Aphthonius in Translation," Speech Monographs, 19, no. 4 (November 1952), 264-287.

Neel, Jasper P., ed. Options for the Teaching of English: Freshman Composition. New York: MLA, 1978.

Nystrand, Martin, ed. What Writers Know: The Language, Process, and Structure of Written Discourse. New York: Academic Press, 1982.

Perelman, Ch., and L. Olbrechts-Tyteca. The New Rhetoric: A Treatise on Argumentation. Notre Dame, IN: Univ. of Notre Dame Press, 1969.

Perl, Sondra. "The Composing Processes of Unskilled College Writers," RTE, 13 (1979), 317-336.

Plato. Phaedrus, trans. Helmbold and Rabinowitz.

Plato. Georgias, trans. Helmbold.

Rose, Mike. "Rigid Rules, Inflexible Plans, and the Stifling of Language: A Cognitivist Analysis of Writer's Block," CCC, 31 (1980), 389-401.

Shaughnessy, Mina P. Errors and Expectations: A Guide for the Teacher of Basic Writing. New York: Oxford Univ. Press, 1977.

Sledd, James H. "Bi-Dialectialism: The Linguistics of White Supremacy," English Journal, 58 (December 1969), 1307-1315.

Sommers, Nancy I. "Revision Strategies of Student Writers and Experienced Writers," CCC, 31 (1980), 378-388.

Stallard, Charles. "An Analysis of the Writing Behaviors of Good Students," RTE, 8 (1974), 208-218.

Tate, Gary, ed. Teaching Composition: 10 Bibliographical Essays. Fort Worth: Texas Christian Univ. Press, 1975.

Tate, Gary, and Edward P. J. Corbett, eds. The Writing Teacher's Sourcebook. New York: Oxford Univ. Press, 1981.

Witte, Stephen P. "Topical Structure and Revision: An Exploratory Study," CCC, 34 (1983), in press

Young, Richard, Alton Becker, and Kenneth Pike. Rhetoric: Discovery and Change. New York: Harcourt Brace & World, 1970.