A PRESENTATION OF AND RELATED MODELS FOR THE TEACHING
OF HIGH SCHOOL EXPOSITORY AND ARGUMENTATIVE WRITING

by 6498

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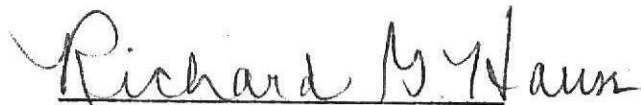
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# Chapter 1

## INTRODUCTION

Many teachers of high school composition find much value in materials such as composition models that enable them to teach writing beyond the sentence level. Often teachers resort to professional models by reputable writers, models which are becoming widely anthologized today. However, it is often useful to have models of student essays to facilitate the teaching of composition.

Within this report, in addition to an extensive summary of the research on the teaching of high school composition, are models written by high school students who now attend or who have attended Marion High School, Marion, Kansas, during the past four years. These models together with teacher commentary have been arranged herein so that they represent the various forms and applications of expository and argumentative writing. Hopefully, they will serve other English-Composition teachers in a variety of ways for instructional use. For example, (a) they can function as suggested essay forms and theme subjects; (b) they can serve as models for analysis for coherence, continuity, and unity; (c) they can function as source material for examining paragraph and theme development; and (d) they can relate student production in writing to other student writers. They are so limited to exposition and argumentation primarily because these forms of discourse are the kind that are most frequently demanded in high schools and in institutions of higher learning. Moreover, the inclusion of models and commentary concerning

all the forms of written discourse requires a paper far beyond the scope of a master's report.

Little doubt exists as to the need for extensive units that deal with the teaching of composition before the actual writing process and beyond the sentence level. A review of the literature pertaining to the teaching of composition clearly reveals that only a relatively small proportion of high school English-Composition textbooks devote themselves to the teaching of composition beyond the sentence level. As Squire and Applebee (33:204) state in regard to composition within conventional English-Composition textbooks:

> A content analysis of some fourteen series of composition textbooks by James Lynch and Bertrand Evans . . . reveals an interesting parallel between the emphasis given to instruction in composition as indicated in the National Study, to the proportion of instructional material as evidenced by the number of pages given to composition and rhetoric in texts. In contrast to the number of pages given to matters of grammar, usage and mechanics in the composite total pages of these books (39.4 percent). i.e., pages dealing in any way with writing beyond the sentence. In view of the surprisingly small attention to writing in the composition texts and the correspondingly small number of teachers who consistently use these books for instructional use in composition, one might wonder whether the frequency that observers saw composition being taught was somehow a function of the sheer quantity of treatment reflected in available textbooks.

Additionally, Squire and Applebee (33:192) in their extensive study of 158 high schools in forty-five states indicate that "Teachers of all levels in all schools combined spent only 15.7 percent of their class time emphasizing composition." Moreover, the bulk of the writing instruction during the 15.7 percent of total class time devoted to writing is often instruction after the fact—that is, instruction after the papers have been written.

The purpose of this paper is to present materials that will serve as instructional material before the actual writing process. The models

and teacher commentary may contribute functionally to future student productions in writing.

Inasmuch as this paper centers on expository and argumentative writing, the definition of these two key terms is in order. In its broadest concept, expository writing is that form of writing that concerns itself with explanation. This explanation includes whatever is to be transferred informatively from a writer by way of organized written discourse. Normally, the writer of expository prose uses the language of science and produces a literature of knowledge. Thus his productions must be objective--that is, he must accordingly discipline himself to adhere to denotative word usage which essentially means that he selects as his word choices those words that convey exact, literal meaning and not those that convey suggestive, figurative meaning. In accordance, Wicker and Albrect (38:3) state:

> When a scientist or a technical writer uses such terms as gene, transistor, oscilloscope, polymer, positron or a host of other terms, he means by each term one thing and one thing only. Furthermore, any reader will understand the term in that single, exact sense. The meaning is denotative. It is free, or as free as possible of connotations. It is also objective. That is, it is not affected by the user's beliefs, prejudices, emotions, unverified opinions, tastes, or value judgments.

In other words, expository writing is informative writing that adheres to basic principles such as denotative word usage and objectivity.

On the other hand, argumentative writing is that form of writing in which a writer presents a thesis and defends this position logically in an attempt to persuade the reader that the thesis is one that is sound. As formal writing, argumentation involves a basic understanding of formal logic, especially an understanding of disjunctive and conditional syllogisms and the common fallacies associated with the construction

of these on the paragraph level.

In no way is this paper intended to present any profound discussion of the basic principles of expository and argumentative writing. Nor will it offer any comment of usage, grammar, parallelism, or the host of other terms that one often associates with writing. Rather it is a presentation of student productions with related teacher comment concerning the basic structure and organization of these models. Again, the purpose of this report is to offer these models as vehicles for the aid of other student writers in their productions in writing.

Chapter 2

REVIEW OF LITERATURE

Like so many abstracts, written composition is rather difficult
to define. Moreover, because of its complex nature, it is even more
difficult to differentiate between good and bad writing. Accordingly,
there is much controversy about the kind of criteria or standards to be
used in evaluating written composition. For purposes of definition,
Klare (25:18) states:

> Writing is a complex bit of human behavior, and therefore
> a definition of good or satisfactory writing is hard to develop.
> There are rules for specific purposes, to be sure, but careful
> adherence to them does not guarantee good writing. In short,
> writing is an art and not a science.

Perhaps in its broadest division, writing can be partitioned
into two distinct categories: literary writing and scientific writing.
Where the literary writer, the writer who produces, in the much published
genre of fiction, productions such as the novel and short story, uses the
language of art and the analogies of the simile and metaphor, and relies
on the connotative or suggestion meanings of words, the scientific writer
uses the language of science and produces a literature of knowledge. In
short, scientific writing is writing that is informative, impersonal,
logical, factual, and denotative.

More precisely, written composition lends itself, for the most
part, to what is often called "analysis of classification." That is,
composition can be divided into five significant areas--namely, (a)
narration, (b) description, (c) exposition, (d) argumentation, and (e)
advertising. Each of these five major divisions of written discourse

has subdivisions, and many are the variations of written compositions that stem from these subdivisions. For example, exposition has special forms that include extended definition, process analysis, analysis of mechanisms, evaluation, comparison, the abstract, and the review. What is significant about these forms of exposition is that each form has application to the particular nature of the subject of the written assignment. That is, if one were assigned to write on the abstract topic of "Determinism," he would find that the essay development of extended definition to be the best structured for his purpose. On the other hand, if a writer were assigned to write on the topic "Establishing a Method for Evaluating Test Scores," he would probably use the expositiory form called process analysis to develop his essay since the nature of the assignment suggests a process which needs to be partitioned into its various steps or stages so that the writer can discuss each significant step of the process in sequence and in relation to the whole process itself. In short, the various forms of written composition are geared so that a writer has a choice of selection, a selection that is normally governed by the nature of the assignment itself. In other words, written composition can be structured, forms of development or guides can be followed, and various methods of paragraph development that are best structured to each form can be employed.

Of the five general divisions of written discourse, exposition, which is essentially that form of discourse that offers explanation of any topic or concept; and argumentation, which is the form of discourse that develops a thesis statement, are the two most frequently stressed forms of discourse taught in the upper grades of high schools primarily because they are the kinds of writing that students most often encounter

in college and university courses. It is interesting to note, however, that composition training in high schools across the nation is very limited indeed. For example, Squire and Applebee (32:192) is an extensive study based on the investigation of 158 high schools in forty-five states, a study that took three-and-one-half years for the collection and analyzation of the date, found that "Teachers of all levels in all schools combined spent only 15.7 percent of their class time emphasizing composition." Moreover, the bulk of the writing instruction during the 15.7 percent of total class time devoted to writing was instruction after the fact--after papers had been written. The significant reason for such a small proportion of time devoted to composition was that teacher load and class size did not permit a high frequency of student writing. For example, Meckel (27:987) reported on a study made by Dusel in which Dusel submitted a sample composition of 250 words to 430 teachers with the request that they mark the composition as they marked papers written by their own students. Dusel computed a time analysis and his findings revealed that:

> A teacher with 150 students, who assigned one 250-word composition a week, would have to spend at least 21.5 hours a week reading the papers if he were interested in giving pupils suggestions to improve writing. Dusel also ascertained the amount of time required to check a pupil's corrections or revisions. He found that an average of seven additional hours a week would be required for a class of 150 students. Thus, for a class of 150 students a total of 28.5 hours a week would be required on an average to read papers adequately and supervise corrections.

In consideration of Meckel's report on Dusel's research, Squire and Applebee (32:195) in their comprehensive study found that "The average number of pupils per teacher is slightly less than 130 compared to the national average of around 150." They also discovered that

teachers of English across the country were using poor criteria to evaluate written composition and that they were, in fact, not assigning essays with any great frequency because of the heavy pupil load. The question arises here as to the importance of frequency of writing in relation to the improvement of writing ability. Meckel (27:983) in his report on research revealed that experimental evidence on the relation of practice to skill is rather meager:

> Dressel, Schmid, and Kincaid asked 2,400 freshmen how much writing they did in all courses during an academic year and compared the improvement of students doing the most writing with that of the students doing the least. They concluded that more practice in writing will not improve composition skills unless attention is given to the quality of writing.

Moreover, studies of frequency of writing revealed that a significant percentage of students in grade twelve in schools across the nation do write compositions of a paragraph or longer at least once a week. Squire and Applebee (32:195) in their following graphical illustration presented the frequency of proportion:

Frequency of Writing Experiences Reported by Students*
(n= 2,317 twelfth-grade students)

| Frequency | Number | Percentages |
|---|---|---|
| Twice a Week | 718 | 30.8 |
| Once a Week | 1,010 | 43.5 |
| Once Every Two Weeks | 354 | 15.3 |
| Once Every Three Weeks | 75 | 3.2 |
| Once a Month | 29 | 1.2 |
| Less Than Once a Month | 3 | 0.1 |
| Did Not Answer | 138 | 5.9 |
| Total | 2,317 | 100.0 |

*Writing assignments of a paragraph or longer.

Additionally, the Encyclopedia of Educational Research (16:45) stated that "Written compositions were based almost exclusively on literary topics. Essays were generally discussions of literary history and biography . . . or imitations of the style of distinguished prose writers." However, other research was not in agreement; for example, Squire and Applebee (32:206) found that:

> In descending order students wrote on: (a) literary topics, (b) subjects close to their own experiences, (c) non-literary subjects requiring special information, and (d) various subjects classified as "creative writing." . . . able students place a high premium on some free writing assignments, where they are not held rigidly to a pattern, a length, or a subject pre-determined by their instructors.

## CRITERIA OF SIGNIFICANCE IN EVALUATING COMPOSITION

Much of the research in the area of evaluating written composition revealed that many students, even though they had no areas of achievement below the 80th percentile on nationally standardized tests, still received low grades on their writing assignments. Many were the factors contributing to this. For example, Schumann (31:1163) noted that:

> Besides the conscious efforts of some teachers to give virtually no "A" grades or to fail no one, there are many factors which cloud the evaluation of essay work. For example, Smiling Sarah may get an "A" on six compositions in a row. As soon as the teacher sees her name on the seventh paper, what chances does the girl have of getting a "B" or lower grade? Obviously they are slender. An obstreperous boy, at the other extreme, will have difficulty getting an "A" on any of his papers because of his disturbing classroom behavior. With middle-class-oriented teachers, any docile, well-dressed, mannerly girl will have little difficulty in getting a "C" or higher grade owing in part to these personal characteristics which have nothing to do with her writing. Research indicates that the youngster who has neat penmanship will get at least a "C" grade in composition work irrespective of what he actually says. This tends to be additionally true of the student who spells well and who makes no gross erros in punctuation and syntax. The implications here are devastating: We are grading composition on a host of unconscious and/or superficial factors

which often have little to do with what students actually write.

What Schumann went on to point out and what was the general consensus of other research in evaluation was that (a) numbers rather than personal names needed to be placed on the essays that teachers collected for evaluation and (b) essays should be typed since student writing is often a means of identification. Moreover, research revealed that, if possible, to increase objectivity, teachers of composition should check the grades they ascribe to essays with the grades that other teachers would give them. Yet, research revealed that there would be no positive correlation of grades given a paper by different evaluators unless the criteria for evaluation of the papers was carefully discussed by the group of evaluators. For example, Schumann (31:1165) in an experimental study worked with nine individuals who each had ten or more years of teaching experience and who had excellent administrative ratings as English teachers and asked them to grade 142 compositions written by high school seniors on the same topic. The results of Schumann's research were:

> . . . one teacher had given 12 "B" grades whereas, at the other extreme, one had given 66. The range in "A" grades was from a low of only one to a maximum of 24 out of the 142 papers. Several teachers gave no papers an "F" while others failed 25 to 35. It needs to be underscored that all of these teachers had been adjudged as particularly competent people. The most hopeful sign, however, was the relative degree of closeness in the grading done by four teachers who tried using identical evaluative criteria.

Moreover, Squire and Applebee (32:278) in their research on a national scope found that English teachers spent more than half as much time evaluating papers as they did teaching classes. Yet, Denby (10:1215) pointed out that despite the amount of time spent evaluation and despite the tremendous amount of research conducted in the area of evaluting composition during the last ten years" . . . it would seem that teachers

are unaware of these studies, that they chose to ignore them, or that, while knowing what has been found, they cannot imagine alternatives better than present practices."

Research in the area of the selection of criteria to be used in evaluating written composition pointed to two significant areas of difficulty-- namely, (a) the difficulty of establishing the validity of the criteria and (b) the greater difficulty of establishing the reliability of the criteria. For example, Fostvedt (19:108) in an extensive study selected criteria for the evaluation of student composition from three state associations of teachers of English, from one state department, from the National Council of Teachers of English, from two nation-wide testing services, and from one article written by a nationally known English expert. He selected these because they all contained actual composition scales. He constructed a frequency count from which he selected the five most frequently occurring items of evaluation and sent these five items to twenty-three college experts who were selected at random from various areas of the United States. Included with the five items was a letter of purpose and explanation. These people were to rank in order of importance the criteria listed. He found that there was no significant difference among college English experts throughout the country in their ranking of the criteria. The results showed that the most significant criteria was (a) development of ideas, followed by (b) coherence and logic, (c) organization through sentence structure and paragraphing, (d) diction, and finally (e) emphasis. Significantly, Fostvedt received the same results of rank order in statistics compiled from 187 high school teachers. He concluded that the criteria he had selected were indeed valid. In his attempt to establish the reliability

of the criteria, Fostvedt selected four high schools in Montana, where twelfth grade students wrote themes, assigned the students a common topic, and instructed the teachers to use the established criteria for evaluation. He then selected every thirteenth theme from the group of 256 themes received. These twenty themes were graded by 30 teacher experts according to the validated criteria, and statistical analyses were made of their numerical ratings. Teachers were to use a mark of "one" to denote poor, "two" for average, and "three" for better than average. The results showed that the mean grades of teachers did differ at the five percent level, and reliability was not found. Fostvedt conducted two additional tests for reliability including analysis of variance and chi square, yet he was unable to prove the criteria reliable.

Squire and Applebee (32:201) found that the most significant criteria for evaluation of written composition was (a) clarity of thought and organization, (b) appropriate development, and (c) sentence structure. They also noted that: Findings of extensive research reveal that there is more "proofreading" of student essays than evaluation for teaching. Teachers use criteria such as errors in spelling and mechanics rather than clarity of thought, development, et cetera." On the other hand, Elbow (14:115) listed as the three most significant criteria:

(a) Is the writing true? Does it embody good reasoning (valid inference and adequate documentation) and good ideas? (b) Is the writing good, effective, pleasing in the sense of being "good style?" This judgment emphasizes form more than content, but not trivally: "He can say whatever he wants, but only if it comes in clear, strong sentences; and total essays that hang together around a clear progression of ideas with a beginning, middle, and end." (c) Does it produce the desired effect on the reader?

On a more comprehensive level, Meckel (27:988), reporting on evaluation criteria as formulated by Diederich, presented Diederich's

suggestions for the increasing of reliability in evaluating student compositions:

> . . . All students should write on the same topic. The topic should not be so easy that levels of excellence cannot be determined. All papers should be based on a common set of materials. Readers must be highly competent teachers, especially trained in marking practices, and especially prepared for grading any specific set of papers by discussing standards and selected papers. Names should be removed from all papers. Two sets of readers should be used, if possible; their grades will make possible calculation of a reliability coefficient which can be checked against research results. Any paper that will make a difference in student's grades should be read twice under conditions that do not permit one reader to know the marks of the other; in case of disagreement, the mean of both readers' marks should be used. If possible, at least two samples of writing should be obtained from each student at different sessions and the grades averaged.

In another study by Diederich (12:435-43), Diederich collected 600 papers written as homework between one class meeting and the next by freshmen at Cornell, Middlebury, and the University of Pennsylvania. He told these students that their papers would be evaluated by 60 distinguished readers in six different fields: college English teachers, social science teachers, writers and editors, lawyers, and business executives. Diederich then reduced the papers to 300 without reading them but in accordance to student scores on the Scholastic Aptitude Test on Verbal Ability so that half of the papers were those of students with high SAT scores and half were those of students with low SAT scores. The readers were told to sort the papers into nine piles in order of general merit, and no instruction was given as to what to look for when they graded them. The results showed near chaos:

> . . . of the 300 papers, 101 received all nine grades, 111 received eight, 70 received seven, and no paper received less than five. The average agreement (correlation) among all readers was .31; among the college English teachers, .41. Readers in the other five fields agreed with the English teachers slightly better than they agreed with other readers in their own field.

Diederich then correlated the grades of each reader with the grades of every other reader and put this large table of agreements and disagreements through the mathematical procedure known as "factor analysis." The end result of his investigation centered on the areas of agreement in evaluation. He found that the largest cluster (16 readers) was influenced primarily by ideas expressed. This was followed by mechanics, organization, wording, and finally style. Diederich applied his findings to evaluation in three large high schools and found that because of the pressures of time and teaching load these five factors collasped into two--namely, mechanics and general merit, the former involving such things as punctuation, spelling, and sentence structure and the latter involving organization and wording of ideas. Diederich also stated that recent College Board experience indicates that the papers will probably be graded more reliably with fewer chance fluctuations in grades if the graders are encouraged to work rapidly, devoting not more than two minutes to each paper.

In short, much of the research in the area of evaluating written composition pointed to a lack of objectivity in the evaluating process. Moreover, perhaps the most significant factor in the criteria used for evaluation was that influenced by teacher-pupil load or what can be called the "time" factor--that is, teachers used poor criterion often because they did not have the time to employ significant criteria. As Denby (10:1216) stated:

> The subjectivity to which our composition-evaluation practices are susceptible leads one to suspect that too frequently the grades we assign, the "errors" we detect and mark, and the marginal annotations we compose and scribble may reveal more about the evaluator than about the composition. And attempts to discriminate among content, mechanics, style, and

penmanship--like the fractional content/mechanics grades--represent little more than compromises and rather broad approximations. Two studies have attempted to establish criteria for evaluating composition objectively, and the first of these deals also with the problem of rating multiple composition elements.

Of these the study by Diederich, previously cited on page 14 and the study conducted at the Northwestern University Curriculum Center at Evanston, Illinois, were the ones to which Denby referred. The latter of which involved a five-point process or system by which writing maturity in descriptive essays could be objectively evaluated.

## RESEARCH ON METHODS OF TEACHING COMPOSITION

For years the National Council of Teachers of English has viewed objectives for instruction in composition from the point of view of the situations requiring written language either in school or in adult life. In other words, the Council projects that writing should be taught from a functional point of view. Meckel (27:967) explained this functional point of view:

> In harmony with traditional Council theory, language activities such as the following would constitute a curriculum of functional language experiences . . . writing directions, announcements, and minutes of a meeting; writing reports on reading; summarizing data from reading, oral and written reports, and class discussions; communicating personal experiences; writing imaginative compositions; writing letters for both social and business purposes; writing for the school magazine or newspaper; writing that requires special competencies in the organization and development of ideas. These various written language activities require skill in mechanics, sentence structure, diction, paragraph construction, and planning and organization. The National Council publications has emphasized the desirability of teaching such skills in a functional way--by relating them to the composition activies which require their use.

One source of instruction, in view of the focus of instruction on functional teaching, would be the textbook approach. However, Squire

and Applebee (32:202) pointed out that one of the biggest problems with teaching composition from textbooks was that there was extreme difficulty in finding composition books that offered any clear differentiation between the approach to composition from year to year. In this national survey, they also discovered that only a small percentage of teachers made use of textbooks to teach composition. For example, they reported:

> In this regard, only 28.4 percent of the teachers interviewed indicated that they "usually" or "regularly" made use of such texts; approximately half of the teachers said that they used composition books "occasionally" or "infrequently"; and a substantial number (13 percent) stated that they "never" used texts to teach writing. . . . Ironically, in view of the limited use made of textbooks, most schools required that students possess them, either through their own purchase or through school supply.

Squire and Applebee (32:216) found that many schools made use of models as a means of teaching composition:

> A number of programs throughout the country are making use of models to help students achieve a better sense of direction and form in their writing. Particularly those schools with sequential programs have employed literary models and occasionally student efforts to suggest patterns that students can emulate. There are, of course, built in hazards to this procedure. Students will ape the originals too closely or will consider models too far removed from their own abilities. However, the judicious use of models is a positive and valuable device in teaching students to write better.

In view of Squire and Applebee's findings, this writer found that many teachers of composition were indeed using models as the principal means of teaching writing. For example, McCampbell (26:773) stated that models are important because they deal with how to express not with what to express:

> Problems of composition can be lessened and the products of composition instruction can be improved by providing the students with patterns of expression. . . . It has reduced the student's frustration by supplying him with some of the structural conventions of the written language.

This use of models should not be interpreted as a new idea in the teaching of writing. It actually evolved from the ancient Greek method of teaching writing, and was known then as Imitatio, or imitation. According to Rothwell and Dykstra (30:14)

Imitatio, or imitation, has for centuries been a key part or rhetorical training. What Ben Franklin did as a boy of ten or twelve, during his lunch hours, was being done a century before by John Milton at the St. Paul's school. The great 17th century poet and his classmates spent hours and hours imitating the Latin verses of Virgil, or the prose of Cicero. . . . These Renanissance Englishmen continued a rhetorical tradition which began in ancient Greece. . . . Imitation is of course not the same thing as mere copying or plagiarism, but a creative attempt either to improve or play a variation on the style of the original. Athletes, musicians, writers, and even accountants all began by imitating the technique of a master before developing individual styles of their own. There is nothing wrong with imitating the style of Ernest Hemingway; there is everything wrong with copying a story by Hemingway word-for-word.

Interestingly, the College Entrance Examination Board (15:1-192) made use of samples or models in their instructional materials for college-bound students. It was found that this board presented samples some of which were defective and then formulated questions pertaining to the reason or reasons why the sample compositions or writings were defective. Additionally, of the actual books devoted entirely to the teaching of composition, not books devoted to the teaching of grammar as well as composition, reviewed by this writer, the majority were geared so that the student had access to a model, either a model of reading from which the student could gleam ideas for a written assignment or models that illustrated the essential qualities of good writing, qualities such as the three significant internal qualities of paragraph development.

In view of the proportion of content, Fenner (17:735) stated:

The New York City Board of Examiners has in recent years been evaluating certain essays for "written English" only. In practice this means that the candidate must write on a given

topic for 500 words or so, but need not necessarily say any-
thing sensible, intelligent, or correct. All he need do is
avoid errors in English.

One might conclude here that there is evidence that supports the
idea that some of the evaluation of writing is geared to what is pro-
portionately stressed in English-composition textbooks rather than what
research has found as significant in written composition.

Additionally, Meckel (27:969) stated that there are two distinct
areas of research that deal with methods of teaching composition--namely,
(a) the indirect method and (b) the direct method. The indirect method
which included an application of" . . . studies directed toward discover-
ing interrelationships among specific language skills, including studies
of language in relation to such factors as the early environment,
intelligence, and personality characteristics of children . . ." Meckel
stated that such investigations have important implications for teaching
procedures in the classroom and that conclusions from such research could
affect the organizational structure of the English curriculum. On the
other hand, the direct method included studies which pertained directly
to classroom method and focused on the effectiveness of instruction in
formal grammar, the utility of functional grammar, the kind of composition
assignments, the treatment of the students' papers, the conditions re-
quired for effective teaching, and the preparation of teachers of compo-
sition.

Interestingly, research on teacher preparation revealed that teach-
ers are not receiving adequate training in composition. For example, the
National Council of Teachers of English (7:60) in a 1961 report stated:

Only a fourth of the nation's colleges require a course
in the English language. Only 17.4 percent of the colleges

require a course in Modern English Grammar. Fewer than 200 institutions are graduating teachers of English informed about modern language study. Only 41 percent of the colleges require prospective teachers of English to complete a course in advanced composition. Only 51.5 percent of the colleges require prospective teachers to complete a course in methods of teaching English.

In another study conducted three years later, the National Council of Teachers of English (8:5-6) found that:

Today, only half (51.9 percent) of the secondary teachers consider themselves well prepared to teach literature; slightly more than one-third (36.6 percent) to teach composition . . . as many as 32.3 percent reported not taking a college English course since certification or not taking one for ten years. In his more than nine years of experience, the average secondary teacher of English has completed only 0.4 semester hours in composition and 0.7 semester hours in language.

The research clearly revealed that teachers of high school composition are, for the most part, unprepared to teach composition.

Considerable attention was given to the frequency of student writing in relation to teaching methods in composition. West (37:161) presented current research in this area:

Burton and Arnold took a close look at the extent to which frequency of writing and intensity of teacher evaluation affect performance in written composition. In two Florida high schools, two teachers in each school taught one control and three experimental tenth-grade classes. The control group wrote one theme every six weeks, with moderate evaluation. The first experimental group wrote infrequently, with intensive evaluation; the second wrote frequently, with moderate evaluation; and the third wrote frequently, with intensive evaluation. From scores on the Sequential Tests of Educational Progress (STEP) writing and essay tests and the quality of final compositions as rated by three certified, experienced English teachers, the researchers concluded that there is no evidence that intensive evaluation is more effective than moderate evaluation, that frequent practice is in itself a means of improving writing, that one combination of writing frequency and evaluation intensity is more effective than any other, and that one combination of frequency and evaluation is more effective for one ability level than another.

West, in his review of the research, did find evidence that supported functional writing activities as a means to improve composition

skills. However, none of the studies concluded that frequency of writing would improve the quality of students' compositions. Additionally, there was evidence that the "theme-a-week" assumption was indeed a false assumption. Rather, careful reading of essays and analyzed discussions of ideas worked better than writing frequent essays.

## MEASUREMENT SCALES IN COMPOSITION

Since the early 1900's numerous attempts have been made to establish objective standards for English composition. It was not, however, until 1919 when E. L. Thorndike (34) presented his three theses:

I.   Whatever Exists At All, Exists In Some Amount.
II.  Anything That Exists In Any Amount Can Be Measured.
III. Measurement In Education Is In General The Same
     As Measurement In The Physical Sciences.

that the movement to evaluate English composition assumed the characteristics of being scientific. The first true scale to measure ability at English composition in view of general merit was produced by Milo B. Hillegas (23) in 1912. He collected 7,000 samples of the writing of students from the grades through college. These samples were sorted into ten classes ranging from poorest to best. Seventy-five samples representative of the original 7,000 were then chosen and to this number Hillegas added eight artificial samples written by experts to represent zero and superior merit. The eighty-seven samples were then evaluated by five hundred authors, master teachers, and psychologists. Further evaluation reduced the number and when the final ratings were examined, Hillegas and his staff selected ten specimens representing all types of writing except poetry to make up the finished scale. Hillegas realized that there would be differences in the evaluation of a composition by the

various judges; yet he contended that the value of any English composition could be obtained by placing it beside the sample constituting the scale and determining that which it most nearly corresponded. Perhaps the major weakness of the Hillegas scale was that it did not consider the four forms of discourse which restricted its employment.

Thus in 1914, Ballou (3) developed a scale that was applicable to the four significant forms of discourse--namely, description, exposition, narration, and argumentation. His scale differed from the Hillegas scale in that it graded themes by percnetiles of merit: 95%, 85%, 75%, 65%, 55%, and 45%. From the twenty-five themes sorted in this manner, one theme was selected to represent each of the four categories of discourse, thus yielding four separate scales comprised of six themes each. These merit themes were than judged and ranked to compositions above and below it on the scale. The unique feature of the Ballou scale was that the judges were drawn from those who instructed the students.

Other scales of significance were produced in the early part of the twentieth century. These included scales developed by such people as Marion Rex Trabue, Frederick W. Breed and F. W. Frostic, and Matthew H. Willing. Criticisms leveled on these early scales centered around (a) their scientific validity, (b) their difficulty of practical classroom application, and (c) their attempts to measure the nebulous entity called quality.

Perhaps the best "universal" scale now currently used is the one devised by the Subcommittee on Composition in California. To determine what writing should be used the subcommittee followed the usual standards. Teachers selected and sent to the subcommittee a "best", a most "clearly average," and a "worst" paper for every hundred or fraction of one hundred

seniors given the assignment. The subcommittee received 1,788 expository essays representing 207 schools, or about 39% of the public high schools of the state. Contributing schools were of all sizes and were widely distributed geographically. Later ten experienced readers at California University read 561 essays and placed them in groups representing eight levels of competence. The number of "best," "average," and "worst" papers was approximately proportionate to the number submitted in each category. After the papers had been graded from one to eight, examples were selected to illustrate variations in quality. During the evaluation only one paper which the subcommittee considered excellent in many respects was discarded because the readers disagreed about its quality. The worst paper, a blank page, on which the teacher had written, "The Kid can't Write," was also discarded. This paper was written by a senior student. The subcommittee recommended that the following features be considered in evaluating essays:

I. Content: Is the conception clear, accurate, and complete?
  A. Does the student discuss the subject intelligently?
    1. Does he seem to have an adequate knowledge of his subject?
    2. Does he avoid errors in logic?
  B. Does the essay offer evidence in support of generalization?
II. Organization: Is the method of presentation clear, effective, and interesting?
  A. Is it possible to state clearly the central idea of the essay?
  B. Is the central idea of the paper as a whole sufficiently developed through the use of details and examples?
  C. Are the individual paragraphs sufficiently developed?
  D. Are all the ideas developed in logical order?
    1. Are the paragraphs placed in natural and logical sequence within the whole?
    2. Are the sentences placed in natural and logical sequence within the paragraph?
  E. Are the transitions adequate?

F. Are the ideas given emphasis required by their importance?

G. Is the point of view consistent and appropriate?

III. Style and Mechanics: *Does this essay observe standards of style and mechanics generally accepted by educated writers?*

A. Are the sentences clear, idomatic, and grammatically correct? (For example, are they reasonably free of fragments, run-on sentences, comma splices, faulty parallel structure, mixed constructions, dangling modifiers, and errors of agreement, case, and verb forms?)

B. Is the sentence structure effective?
   1. Is there appropriate variety in sentence structure?
   2. Are uses of subordination and coordination appropriate?

C. Is conventional punctuation followed?

D. Is the spelling generally correct?

E. Is the vocabulary accurate, judicious, and sufficiently varied?

Following the completion of the scale, the subcommittee observed that high school writing did not represent satisfactory achievement as measured by college entrance examinations, and recommended that teaching load be reduced. It felt that one hundred students was a maximum load. It further stated teachers needed more training in the area of teaching composition.

Research also indicated much concern for developing criteria for the measurement of student growth in writing. Veal (35:303) commenting in the STEP comparison essay method of evaluating student growth in writing, stated that objective evaluation of achievement is generally absent from academic programs designed to develop skill in composition. Using the STEP Essay Test (pre-test and post-test) for college freshmen and sophomores, Veal conducted an experiment to measure growth in writing ability. The scoring of the test was accomplished in accordance with procedures recommended in the STEP test manual: Quality of thought, 50 percent; style, 30 percent; and conventions or mechanics, 20 percent were

the proportionate criteria. The global ratings involved a seven-point
scale ranging from excellent to various plus and minus combinations.
The ratings were not based on abstract concepts but rather on comparisons
of the pupil's compositions with model essays that had been rated by a
panel of experts whose reliabilities had been checked at .50 to .63. The
results showed a significant difference between the pre-test mean and the
post-test mean. Veal (35:304), commenting on the final reliability
correlation of .55 by the evaluators, stated:

> Such reliabilities fall a little below the average of
> especially trained readers, .70, but about the same as
> practicing English teachers, .50 as noted by Diederich in
> 1964. Moreover, they are comparable to the correlations
> between "human experts and a computer," as reported by Page
> in 1966.

Diederich (12:136:37) suggested an elementary procedure for
measuring student growth in writing. He gave the students readings that
they would in turn write essays about. He measured writing growth by
having the students write an essay on the specified subject at the begin-
ning of the year. To these Diederich assigned numbers but not a grade.
At the end of the year, he had the students write an essay on the same
topic and presented both the earlier and final essays to a trained
colleague. He then compared the results:

> I remember one class in which only 14% of the initial
> papers received a grade higher than D, while of the final
> papers, 70% received grades higher than D. There was
> absolutely no way under heaven to fake this result. The per-
> son grading the papers had not taught these students, did not
> know which student had written any paper, did not know which
> papers were written by the same students, and did not know
> which papers were written first or last. The result was as
> *solidly established as any fact in science.* We could apply a
> rigorous statistical technique, known as chi-square, to the
> significance of the difference and prove that such a difference
> could occur by chance less than once in a thousand times.

Chapter 3

EXTENDED DEFINITION

Although the review of the literature directs attention to what research has produced in the various areas of written composition, there remains the more specific forms of expository and argumentative writing. Of these specific forms, extended definition is fundamental to a writer's success in all the other forms of expository writing. Extended definition is a form of expository writing that is especially useful to a writer who has the responsibility of writing about an abstract topic. Inasmuch as the informative writer frequently encounters abstract theme topics that he must develop on a level of reader comprehension, extended definition is basic and essential to him. In reality, extended definition is a fundamental process that is useful to all forms of expository writing. That is, definition is essential as a means of explanation. Accordingly, Wicker and Albrecht (38:38) state:

> All logical reasoning and hence all useful knowledge rest upon two basis processes of thought, definition and analysis. Definition and analysis are basically and constantly indispensable to the functioning of the human mind. They are also essential to each other: sound analysis rests upon sound definition; sound definition in turn depends upon sound analysis.

Fundamental to the process of writing extended definition is the learning how to write what is called the "plain definition" or what is more commonly called the "sentence definition." The sentence definition is very important in that it is the explicit statement of the theme of the essay. To insure that the definition is complete and orderly expressed, the writer must make certain that he presents his sentence

definition so that it contains the term to be defined, the class to which
the term belongs, so called the genus; and the materials that exclude the
term from other members of its class, so called the differentia. He has
the additional responsibility of making the definition logical in a
language that is more elementary than that of the term he is defining.
What he creates in his sentence definition is nothing more than an
equation so expressed that it can be inverted just as an equation can be
inverted without distorting its original meaning. For example, if a writer
has the responsibility of writing on the subject "Determinism," he may
choose to define it in sentence form as follows: Determinism is the philo-
sophy that presents society and environment as responsible for man's suc-
cess or failure. This definition can accordingly through inversion read
as follows: The philosophy that presents society and environment as
responsible for man's success or failure is determinism. This process of
inversion is elementary and useful especially when the writer sees a
stylistic advantage for its usage. The writer must remember, however, that
there will be times when his resultant plain definition will contain
additional terms that need to be defined. For example, if one were to de-
fine parapsychology as the science or study of the human belief that certain
paranormal human abilities are responsible for given logically inexplainable
events, he must assume the responsibility of the additional definition of
terms such as "paranormal human abilities." Thus often one definition leads
to additional definitions or definition on the paragraph level.

The following model (Model 1) is an extended definition essay
developed deductively on a form of literature called the short story. It
is so included here because it defines on the theme level what so many
high school students have studied during their encounters with high school

literature. The organization of the essay includes in order (a) an introduction, the purpose of which is to gain the reader's attention and to introduce the central theme topic as implicitly as possible, (b) three proportional internal paragraphs which are basically developed by illustration and comparison, and (c) a conclusion.

Model 1

The Short Story

A diligent study of fictional prose discloses several basic types of literary writing. Of these types, the short story is very prevalent and popular. If one penetrates this form of fiction, he discovers a very interesting and intriguing kind of literature.

The short story is a brief invented prose narrative that includes most of the traditional elements of fiction common to most types of literary production. Accordingly, its restricted length results in a limited scope of action and number of characters. Characteristically it develops a single central theme or impression and concentrates mainly on mood even to the exclusion of plot. As invented prose, it is the result of the writer's ability to invent his characters and his skill in arranging the happenings within his story so that they lead to a climax and resulution. In other words, the short story is a limited yet compact, concise, and powerful piece of fiction.

As a literary form the short story ranges from highly sophisticated to a very elementary prose. For example, there are unique differences between Irving's chronologically arranged narrative of Rip Van Winkle and Steinbeck's "The Snake," which is just the written plotless account of something that happened, and Poe's Gothic tale of the "Fall of the House of Usher" with its stream of consciousness style. Moreover, one easily sees the contrast in Twain's lighthearted tale of animals, "Baker's Bluejay Yarn," and Hawthorne's "Young Goodman Brown" with its symbolic use of light and darkness for a deep religious aspect, or Katherine Anne Porter's "He"--a great psychological narrative. Yet these are all short stories, each having the distinct characteristics of short story form, although they are obviously different in style. Short stories may also vary in time and setting. For example, Thurber's "The Catbird Seat" is a modern day detective story set in New York City while Sherwood Anderson's "Unlighted Lamps" is a very early nineteenth century story of a man

and his daughter's struggle to "light" their cold and dark hearts. Even in its most humorous moments, the short story uses this quality of versatility to become a reflection of life, manners, morals, national character, or as an instrument of psychological insight.

The short story, like the novel, includes great ranges of subject matter and varying degrees artistic quality. Yet, although they both contain the usual literary devices and styles of narrative presentation, the novel not only is a longer form of prose but also covers a greater length of time than does the short story. Moreover, the novel in contrast to the short story concentrates more fully on plot and subplot construction and analyzes its characters more fully. Accordingly, the novel usually has much more impact on its readers and the world than the short story does.

Thus the short story contains limited characterization and restricted length and concentrates on a central theme. Hoever, the short story is a very interesting and varying form of fiction in its style, setting, atmosphere, and structure. Although the short story does not carry the universal impact of the novel, it does affect its readers in its own respect. The short story continues to flourish as a contribution to literary art and as a vital interpreter of contemporary life.

The following model (Model 2) illustrates the usefulness of incorporating professional definition into the extended definition essay:

## Model 2

## Inflation

Despite the absence of an agreed definition among economists, inflation is usually associated with a situation in which there is an increase in the buying power that surpasses the supply of goods. According to some economists, a slight permanent inflation is a nearly ideal business condition. Likewise, inflation brings forth a high level of employment and a steadily rising standard of living.

Stephen L. McDonald, a leading economist, states that inflation denotes a situation in which the money demand for output grows relatively to output, the situation being manifested in the absence of controls, in the form of rising prices per unit of output. However, this definition remains neutral with respect to possible causes or initial sources of inflation. The money demand for output grows relatively to output means that when a product is in great demand and people have sufficient money to purchase, the demand for a product may exceed the manufacturer's capacity to produce. That is, because of the scarcity of the product, the

manufacturer can inflate the price. The absence of control is illustrated in this situation in a capitalistic country where there is no price control. Thus there are times when there are no limits to what a manufacturer can charge for his product.

However, inflation is much different from deflation. Deflation occurs when the supply of goods matches or exceeds the funds in the hands of the consumers. When deflation occurs, industries produce more and more products until finally the supply of goods catches up with and passes the supply of purchasing power. Thus, at this point, deflation generally begins unless government or business leaders take measures to prevent it through various economic controls. For example, during a war there is a steady, unlimited demand for goods in which government provides enough purchasing power to keep the wheels of industry turning. But in normal times only the consumer's purchasing power can induce industry to manufacture goods. Therefore, when the supply of goods catches up with the supply of purchasing power, a deflation results.

Inflation can be advantageous. For instance, inflation is particularly desirable for those who are in debt. Also a slow inflation improves the lot of the average industrial worker, but this is chiefly because more workers are employed. As far as the individual laborer is concerned, the prices he pays for goods usually rise about as fast as the wages he receives. But inflation is very difficult for people who live on salaries or have a fixed income. However, the effects of deflation are opposite to those of inflation. People on fixed incomes such as pensions find that they can buy more and more goods with their money. On the other hand, deflation is ruinous to people who owe money. But to the small businessman and merchants, deflation is a major disaster. The big businessmen and merchants can afford to cut their prices so that the public can still purchase their products. But the small businessmen do not have enough capital on which to operate and have difficulty obtaining loans. To complete with the big businessmen, they must sell their products at a loss and many times are forced to go out of business.

Inflation and deflation are normal. One or the other is going on most of the time. Inflation takes place when prices rise while deflation takes place when prices fall. In fact, to some economists a slight permanent inflation is a nearly ideal business condition. Also inflation brings forth a high level of employment and a steadily rising standard of living.

Chapter 4

CRITICAL AND THEMATIC ANALYSIS

Critical and thematic analysis is extremely useful to a writer
who has the responsibility of writing in detail about what he has read,
studied, or observed.  This form of expository writing closely parallels
the study of the various forms of literature.  That is, it is generally
a good vehicle for the conveyance of a writer's interpretations whether
they be interpretations of sophisticated essays or interpretations of
elementary prose.  As Choen (9:5) states:

> All intelligent analysis and interpretation is based on a
> careful study of context, the surroundings in which an element
> of a literary work appears.  These elements may be words,
> phrases, sentences, paragraphs, images, allusions, or plot
> details.

This kind of analysis essay is well-suited for presentation in
a conventional five-paragraph theme.  That is, its structure includes an
introduction, three proportioned internal paragraphs, and a conclusion.
However, the degree of the paper's contents greatly depends on the
writer's purpose and limitations, both of which are usually the result
of what his teacher establishes as limits for the paper.  For example,
Model 3 is a much more critical analysis than is Model 4.  In Model 3
one notes that the introduction centers on a discussion of the theme of
Housman's narrative poem.  Paragraph two applies the theme idea to stanza
analysis.  Paragraph three relates the literary devices used to illustrate
the central theme; whereas paragraph four is a discussion of Housman's
symbolism as it applies to the theme idea.  The concluding paragraph is

a reiteration of the major ideas in the context of the theme. The key
to coherent unity in this essay is that of structuring the essay so that
its parts concentrate on Housman's central theme idea and the manner in
which he illustrates this theme.

## Model 3

### A Critical Analysis of "To an Athlete Dying Young"

Housman's narrative poem "To an Athlete Dying Young" des-
cribes and illustrates through the media of an athlete the glory
and the brevity of youth. Housman treats the subject matter
with great personal involvement--that is, the poem is a form of
reality and experience on the poet's part, not one based on fan-
tasy or false statements. Housman primarily utilizes his poem
to contrast youth with old age and the steps between the two
extremes.

Thematically, one may note that all seven quatrains of the
poem relate to the basic theme. Housman uses the first stanza
as an introduction to his poem. It is here that he states that
glory accompanies both the victorious athlete and youth. In
the following two stanzas, the author illustrates youth as being
relatively evanescent by presenting the constant challenge made
against the athlete's records and accomplishments. That one does
not realize his youth quickly slipping away may be noted in the
fourth stanza where Housman presents the line: "Eyes the shady
night has shut cannot see the record cut." Housman concludes his
poem in the latter three stanzas where he reveals the lack of
attention given to the aged, dying individual. Yet he does con-
gratulate the aged for what he has accomplished during his life.
In this manner, Housman does make some concession to the aged.

Housman's poem, for the most part, contract through internal
qualities of the poem the outward activity of youth with the
inward silence of the age. The poet does this by using soft,
alliterated consonant sounds to emphasize the silence, and soft-
ness of the aged as in the lines, "And silence sounds no worse
than cheers . . ." and "The fleet foot on the sill of shade . . . ."
Housman also makes use of personification to create a sorrowful
atmosphere and to keep the abstractions in his poem perceivable.
He uses personification especially when he discusses the dying
individual. It is here that Housman presents the contrast that
creates the impact of the theme in the latter portion of the poem.
Such personification may be exemplified by "Eyes the shady night
has shut." Also noteworthy is that Housman does not use any

metaphors or similies. Rather he keeps all comparison as simple as possible. He follows chronology in his narrative poem, beginning in the past in the first stanza and presenting all other stanzas in the present. Accordingly, his transitional time words such as "today" and "now" are very appropriate for a narrative poem.

Housman, in every stanza, creates the basic theme of the poem by the use of symbolic figures. The athlete proves to be the basis of these symbols in that he symbolizes the existence of any individual. Furthermore, the record of the athlete, like youth, is short-lived, soon broken, and eventually forgotten. These two symbolic figures, the athlete and his records, provide enough meaning to convey the entire theme satisfactorily. However, Housman does not choose to stop with this limited symbolism. Rather he presents laurel as symbolizing the opportunities of youth. His laurel soon withers just as a rose withers only somewhat quicker--the idea of which is to stress the brevity of youth. The shady night refers to the unawareness of this brief period of youth.

For the most part, Housman's poem is one easily comprehended. Housman uses personification, alliteration, and concrete comparisons to contrast and illustrate the inward silence of old age with the outward activity of youth. His symbolic figures are very appropriate for this theme as is his means of illustrating the truly ephemaral quality of youth.

Unlike Model 3, Model 4 is less critical in analysis. Proportionately, however, its structure is very similar in that it is partitioned into a conventional five-paragraph essay of approximately five hundred words. Its central theme and subsequent illustration is again central to the writer's purpose of coherent unity.

## Model 4

### A Concept of Heroism

What is it that truly distinguishes a man from others of his kind? That is, what makes a man a hero? Surely, the enthralled reader of The Old Man and the Sea attains an interesting yet unique concept of heroism in this superior novel by Hemingway. The author, through his exceptional literary illustrations of his central character, Santiago, and through his careful selection of setting, atmosphere, and material content, exemplifies his belief that man is not made for defeat; man can be destroyed but not

defeated. In doing so, Hemingway creates a hero quite different from other recognized heroes.

The author attains a great amount of Santiago's heroism through his use of primitive setting and characteristics. Santiago is bestowed with a rough and scarred appearance and crude and primitive fishing equipment—all of which emphasize his state of life. In addition, this superby told classic is set at sea—that violent and natural part of our world—to extract this quality of heroism. But Hemingway does not remove his novel from the artificial and hindering society to recognize a drifter with negative goals—a character doomed for catastrophe. On the contrary, Santiago is implanted in this Universe of nature with its own personal responsibilities, risks, dangers, morals, and meanings to show the extreme significance of the values and the demands upon the self. Therefore, Hemingway conveys the concept of heroism by pitting a single individual against the primitive forces of nature.

Hemingway, in avoiding society's limitations, cruelties, and evils, creates a man, Santiago, who represents a race, a rare breed of human society. For instance, Santiago is a man of positive goals—goals that are based on accuracy and technique rather than on luck or prayers. Moreover, to show his depth of heroism, he constantly associates with the king of ballplayers and the king of beasts. Noteworthy is the fact that the author refers to Manolin's master as "him." This reference infers that Santiago differs from the ordinary human being. Santiago is portrayed as a character who seeks the deeper sea—the sea where most lesser men will not go; the greater fish—the fish that other men choose not to challenge; and the more dangerous risks—the risks that the lesser humans cannot meet. Moreover, the author creates the great marlin and the fearless Mako shark as vivid reflections of Santiago's valor. Consequently, the fight between these two admirable characters is not one of animosity or hatred but deep affection and admiration. In fact, the struggle instills a sense of brotherhood and love in Santiago which is quite difficult to find in a world where killing seems to be so important.

Noteworthy too is Hemingway's production of a hero that varies quite strongly from other literary heroes. Although Santiago, like other noble men, has a great deal of self-obtained knowledge and a strange passion for danger and risks, he does not have the unbelievable size, magic powers, or magnificent equipment. Moreover, Santiago is not fighting with a huge army or marching with a large group of protesting youths. On the contrary, Santiago is alone; the pressure and the agony is not shared or given to someone else to bear. In addition, this hero instead of bringing home a glittery trophy or a shining fish, returns with something of more than monetary value—the renewed confidence of conquering the biggest fish in

deepest water.

One can easily see that Hemingway transforms a primitive fisherman into an admired and respected hero through his creative style and choice of atmosphere. Moreover, in doing this, he creates a man not only different from other men of his breed but also different from other recognized heroes.

Chapter 5


PROCESS AND MECHANISM ANALYSIS


Wicker and Albrecht (38:61) define a process as follows:

A process is any technique, physical or mental, by which
something is designed, operated, constructed, or used. A
process is an operation, an organized sequence of steps or
stages. To explain a process is to explain how something is
done or how something works.

Accordingly, in the analysis of a process, it is fundamental

for the writer to divide the process into its various steps or stages

and to arrange these divisions either according to chronology or

according to their relationship to the process itself. Usually these

divisions become the internal paragraphs of the essay. Moreover, this

kind of essay lends itself well to outline form. For example, in the

following model (Model 5) one can note that the writer incorporates

implicitly in his introduction the major steps in the process about

which he is writing. This implicit statement establishes his internal

paragraphs which follow.


Model 5


Analysis of the Sleep Process


Every twenty-four hours, approximately two hundred million
Americans experience the phenomenon of sleep. Furthermore, this
phenomenon dominates nearly one-third of every American's life.
Yet despite sleep's great commonness, even the most experienced
sleep psychologists know relatively little about sleep. How-
ever, some scientific research concerning sleep reveals that
sleep is actually a process containing four definite stages.
The first two stages, or initial stages, provide a state of phy-
sical relaxation so that the latter two stages, or terminal

stages, may produce "deep sleep."

As one begins the sleep process, he enters the initial stages, which contain the first two stages of the process. The first stage occurs when one becomes mentally relaxed to the point of experiencing a degree of slight unconsciousness. During this stage, the body's functional activities accelerate slightly--that is, the heart rate increases, respiration increases, the body temperature rises, and eye movement becomes very rapid. But as the second stage of sleep occurs, just the opposite results. To illustrate, the body's functional activities decelerate rapidly to a point below normal organic activity. As the second stage progresses, one appears to be in a sleep resembling that of a coma. That is, the rapid decline in body functioning places the sleeper into a phase from which it is seemingly impossible to awaken him--he is completely remote from all sensual activity. However, as the body becomes stable in activity, the sleeper once again experiences a degree of slight unconsciousness. Furthermore, this slight unconsciousness acts as a prerequisite for the occurrence of the terminal stages.

As the initial stages end, the terminal stages, the third and fourth stages, tend to place the sleeper in a "deep sleep" as momentarily experienced in the second stage. The third stage continues to stabilize the activities of the body, while simultaneously creating some mental activity in the form of dreams. In fact, this mental activity is the only aspect in which the second and third stages differ. However, the fourth stage differs greatly from the previous stages. One may note the beginning of the fourst stage in that body activity increases somewhat from that of the third stage. The most notable increased activity is that of the very rapid eye movement. Furthermore, mental activity in the fourth stage increases greatly--that is, dreaming always occurs during this stage; however, it is possible that one may not recall such activity. But as the fourth stage progresses into the final moments, both mental and physical activity reduce, and thus one completes one complete sleep cycle.

However, the sleep process does not end with just one cycle; in fact, it may contain a maximum of ten cycles in one period of sleep. To illustrate, as the final stage, or fourth stage, completes a cycle, one may note that the third stage of the process again takes place. Furthermore, the second and first stages of the process follow the same sequence in reverse. Accordingly, as the first stage ends in the second cycle, the process again continues to follow the proper order of all four stages. However, some cycles may be shorter than others--that is, a cycle may begin with the first stage but continue to only the second or third stage before reversing the process. In addition, a cycle may regress from the fourth stage to only the third or sedond stage before progressing again. In this manner, the number of cycles and their occurrence

determine the entire sleep process.

In short, the process of sleep contains four definite stages which one may classify into initial and terminal stages. The first two stages, or initial stages, serve only in relaxing the body's functions. On the other hand, the latter two stages, or terminal stages, provide the actual "deep sleep" from which the phenomenon of dreaming emerges. As these terminal stages end, one cycle completes its existence. However, a series of such cycles actually determine the entire sleep process. That is, the sleep process depends upon the length of each stage and cycle.

As one can note, Model 5 informs the reader of a very abstract process. Not all process papers will be as difficult as Model 5. For example, if one were writing on the process of canning peaches, his divisions may include (a) preparing the fruit and the jars, (b) filling and covering the jars, and (c) processing and removing the jars from the canner. Fundamentally, analysis leads to further analysis, and the degree of analysis usually depends on just how minutely the writer decides to partition a subject. It is quite obvious that a knowledge of process analysis can be a valuable tool, especially in the school discipline of science, where it can serve as a method for exact and complex description of the various scientific processes.

The analysis mechanism essay differs from process analysis in that the mechanism essay is divided into its various parts rather than its various steps or stages. Like all analysis, it involves definition, description, and illustration. In the following model (Model 6) one can note that in the introduction as an incorporation of the principles under which the mechanism operates, a statement of the purpose of the mechanism, a description of the mechanism, and an implicit statement of the three major parts of the mechanism. The three major divisions of the mechanism in turn serve as the three internal paragraphs of the mechanism essay.

Model 6

## The Camera

The camera, the basic principles of operation of which are based upon the principles of the operation of the human eye, is a device composed of various lenses, shutters, and sensitized plates. Its use is to project the images of objects on film, the purpose of which can be used for later references, for specific evidence, or for amusement. In addition to the fact that this mechanical contrivance performs a miraculous task, it is surpriseingly compact, weighing from two to four pounds. It can always be recognized by its extended set of lenses, its shutter control, and its box-shaped appearance.

The ordinary camera basically contains several elementary parts--namely, the lens, the body or box of the camera which contains the film, and the shutter mechanism. The combination of these primary parts make it possible to take snapshots with a fairly good amount of accuracy on the part of the photographer-- that is,the camera will work properly if it is operated correctly.

The lens, which is a small round disc made of glass or any other transparent material, receives the light entering the camera and focuses it proportionately upon the file so that a proper exposure will be made without damaging the film. The size of the lens will depend upon the size and make of the camera itself. For example, a smaller camera may have a lens with a one-fourth inch diameter while a larger camera may have a lens with a diameter of two or more inches. Most cameras have a fixed lens, while some other cameras have adjustable lenses which are used when taking distant pictures.

Although the lens is a major part, the shutter proves to be equally important. Control of the shutter needs to be mastered if the photographer desires to take quality photographs. The shutter consists of a small plate placed behind the lens which allows light to enter the camera. The light rays can only touch the film when the shutter is open. Moreover, it is very important that the shutter be opened for only a split second. If not, too much light may enter and literally burn up the film. The level or button controlling the shutter, usually located on the top or side of the camera box, is easily found by its appearance.

The body of the camera must be light proof since it contains the film. The film is extremely light sensitive as one may have noticed by now, as the light strikes the film, a negative is burned into the film. With black and white film, the darker light rays burn out a lighter spot in the film than do those that are

less dark. On the other hand, with color film each color of light burns out a special spot in the film. There are many different types of film available to fit every possible kind of camera.

The camera is one of the most astounding inventions that produces a lasting form which can be used in a multitude of ways. Its major parts include the lens, the shutter, and the box containing the light sensitive film.

Chapter 6

THE LITERARY COMPARISON ESSAY

Literary comparison essays depend a great deal upon the
thematic similarities of the two works being compared. That is, the
success of the comparison hinges on the similarity of central theme and
on the manner in which the respective works illustrate this theme. There
are certain materials that one needs to incorporate into the introduction
of this kind of essay. For example, the authors and the titles of their
productions obviously need to be presented in the introduction as well
as comment concerning the basis for the comparison that follows. The
basis for the comparison normally centers on the central theme similar-
ities in the works being compared.

The organization of a comparison essay usually centers on the
application of the stories as they relate to theme idea. Accordingly,
Cohen (9:79) states:

> A very effective way to organize a comparison theme is to
> build the essay not around the works themselves or around their
> similarities and differences, but around the theme idea. If
> that statement is complex enough, it can be broken into smaller
> generalizations which can be carefully arranged . . . .

However, other plans of organization do hinge on organizing the
comparison so that it discusses the similarities and differences in the
works being compared. The following model (Model 7) illustrates the
comparison essay structured around theme idea and the similarities and
differences in the application of this central theme.

Model 7


A Literary Comparison


Of the many great American literary figures exist two out-
standing writers--namely, Edgar Allen Poe and Elwyn Brooks White.
Although one century separates Poe and White, both authors possess
a great tendency to reveal problems of society as interpreted by
them. Probably no better examples exist than Poe's "The Masque of
the Red Death" and White's "The Door." That is, both narratives
show that many things in society are not what they appear to be.
Accordingly, in examining the two narratives one may easily note
that some similarities and differences between these stories do
exist in both theme content and in characteristics emphasizing
the theme.

Although both short stories possess a similar central idea or
thesis, there exists some differing characteristics which empha-
size the theme. To illustrate, each author presents his story
according to the time period in which he lived and wrote. That
is, Poe utilizes the setting of the old medieval palace--a setting
which many authors such as Poe used to create a mood of mystery
and horror. Furthermore, Poe intensifies the mysterious mood of
"The Masque of the Red Death" by describing his characters in terms
of the morbid and the grotesque. On the other hand, White
approaches the scientific process to convey the theme idea. White
creates a mysterious mood within "The Door" by failing to convey
an exact setting. Unlike Poe, White intensifies the mysterious
mood of "The Door" by not offering any description of the char-
acters--that is, White refers to the characters through pronouns
only.

However, in viewing the two narratives, one may note that such
differences and similarities are not only evident in their
characteristics but also in their thematic ideas. Although both
narratives center on the idea that many things in society are not
what they appear to be, Poe's "The Masque of the Red Death" also
presents the idea that man cannot escape society's evils by
isolating himself through physical means. That is, faced with a
hideous pestilence spreading over the entire land, Prince Prospero,
the central character of the narrative, retreats to his very iso-
lated palace to escape from the pestilence. Accordingly, Prince
Prospero gives a lavish ball for all the people associated with
the palace to celebrate their supposed safety. However, as mid-
night approaches, a masked figure stalks about the ballroom in
quest of the Prince's death, succeeds with his mission, and myster-
iously vanishes--thus symbolizing the "Red Death" pestilence and
all societal forces. In this manner, Poe shows that physical walls
and barriers do not always protect one from the forces of society.
Accordingly, one may note that the palace is something which it is

not. That is, the palace appears to be a place of safety, but in reality it proves to be a place of death.

On the other hand, White's "The Door" keeps in strict discipline concerning the idea that many things are not what they appear to be. However, "The Door" parallels the "Masque of the Red Death" in that "The Door" contains some symbolism from which the basic theme idea emerges. For example, the laboratory mouse in his search for the correct door represents man's quest for what is true and real in the world today. Unlike Poe, however, White uses indefinable characters to symbolize the authority of God over lesser creatures. Accordingly, every character becomes something which he is not. But, in similarity with "The Masque of the Red Death," "The Door" presents the theme idea to a greater degree through plot rather than through characterization and symbolism. To illustrate, in "The Door" an experimentation conducted upon a mouse proves the frustration and anguish experienced when realizing a complete change in the near environment. That is, various doors with different markings exist within the cage containing the mouse. However, only one door leads to a passageway where food may be found. As the mouse develops recognition of which door leads to the passageway, the marked doors are changed. Thus, in quest of food the mouse begins to batter the portion of the wall which was once a door. In this manner, White presents the idea that not all things are what they appear to be.

Although some differences do exist between the two narratives-- namely, that of the method of presentation and that of keeping with the single theme idea--Poe's "The Masque of the Red Death" and White's "The Door" emphasize the fact that many things in society are not what they appear to be. Additionally, both narratives depend a great deal on plot and symbolism to convey the theme idea.

Chapter 7

THE STYLE ANALYSIS ESSAY

The style analysis essay is an excellent means of allowing a student to apply his knowledge of the structural elements of the language as well as the functional relationships of words and word groups on the paragraph level. The degree of the analysis will vary understandably in relationship to the student's ability with his language. Additionally, as far as the degree of analysis is concerned, there are several factors that determine the complexity of the style analysis essay. For example, analysis of expository prose will normally involve different findings from that of narrative and descriptive prose. That is, one may discover more literary and stylistic devices in his analysis of narrative prose than he will be in his analysis of expository prose. Thus, the organization of style analysis essays depends greatly upon the type of prose being analyzed. The following model (Model 8) is an example of the analysis of a descriptive paragraph. It is helpful to note that when attempting style analysis, one should select a paragraph of at least two hundred words in order that he has sufficient material to conduct his analysis. Model 8 is an analysis based on an isolated paragraph taken from Walter Van Tilburg Clark's The Portable Phonograph. For purposes of application, Clark's paragraph has been included within this chapter following the style analysis model.

Model 8

An Analysis of Clark's Descriptive Style

Through the exacting discipline of writing poetry, short stories, and finally novels, Walter Van Tilburg Clark has established himself as a distinguished critic and teacher of creative writing. Moreover, he has discovered that style is the language of each individual writer, a language which cannot be created automatically by sitting down at the typewriter. Rather, he believes that style is the result of years of growth, of the development of a personality, of an attitude. Therefore, this essay offers a brief, objective analysis of the writing style of Walter Van Tilburg Clark based on an isolated paragraph from The Portable Phonograph.

In his paragraph of 187 words, expressed in eight sentences which have an average length of 23.4 words, one encounters the following data:

| Sent. No. | Sent. Length | Pattern | Form and Function |
|---|---|---|---|
| 1 | 20 | S-V | Periodic-Simple Declarative |
| Special Features: This sentence contains a simile with an indefinite vehicle. | | | |
| 2 | 18 | S-LV-CC-V-S-S | Periodic-Compound Declarative |
| 3 | 25 | V-S s-v | Loose-Complex Declarative |
| Special Features: This sentence contains a remote participial phrase within which parallel complements of equal function and form are present. | | | |
| 4 | 24 | S-V | Loose-Simple Declarative |

| Sent. No. | Sent. Length | Pattern | Form and Function |
|-----------|--------------|---------|-------------------|
| 5 | 26 | V-S | Periodic-Simple Declarative |
| Special Features: The subject of this sentence, "remains" is personified and thus possesses life-like attributes. | | | |
| 6 | 12 | V-S | Periodic-Simple Declarative |
| 7 | 22 | V-S S-LV-C | Loose-Compound Declarative |
| Special Features: This sentence contains alliteration, "old oiled." | | | |
| 8 | 40 | S-V-O S-V | Loose-Compound Declarative |
| Special Features: This sentence contains a remote participial phrase within which complements unparallel in structure are present. Also, this sentence contains an infinitive which is the object of the participial phrase. | | | |

Composing the usage of diction in Clark's descriptive paragraph are the following: (1) 119 words of Anglo-Saxon origin, or 64% of the total number of words; (2) 25 words of Latin origin, or 13%; (3) 17 words of Old French origin, or 9%; (4) 10 words of Middle English origin, or 5%; (5) 7 words of Greek origin, or $3\frac{1}{2}$%; (6) 1 word of German origin, or $\frac{1}{2}$%; (7) 1 word of Old North French origin, or $\frac{1}{2}$%; (8) 1 word of Medieval Latin origin, or $\frac{1}{2}$%; (9) 1 word of Portuguese origin, or $\frac{1}{2}$%; and (10) 1 word of Old Norse origin, or $\frac{1}{2}$%. Consequently, the frequent distribution of Anglo-Saxon and Latin originated words contribute to the good quality of the writer's diction.

Moreover, because the paragraph is descriptive narration, the writer uses many adjectives, most of which imply rich and vivid imagination and thus add to the force of his style. The Author's use of adjectives include the following: (1) four uses of the limiting indefinite articles "a" and "an"; (2) Twenty-two uses of the definite limiting article "the"; (3) Twenty-one uses of descriptive adjectives; (4) Twelve uses of past participles;

(5) Four uses of present participles; and (6) One use of the demonstrative adjective "this". In other words, of the total adjectives in the paragraph, limiting adjectives compose 41%, descriptive adjestives compose 33%, participles compose 25%, and demonstrative adjectives compose 1%. Furthermore, emphasis in style is accomplished with the remote participial phrase in sentence Three, in which are complements parallel in structure and function; but the breakdown of the parallel structure of complements in the remote participial phrase of sentence Eight is a notable deterrent to the style of the paragraph. In addition, forcefulness and emphasis of style are created by the usage of nouns as adjectives. For example, "cloud", "earth", and "weed" are common substantives used here as descriptive adjectives.

Of the eight sentences composing the paragraph, four are simple in form, three are compound in form, and only one is complex in form. Thus, the usage of dependent clauses is limited to one terminal adverbial clause in sentence Three. Therefore, the incorporation of word groups creating a link and unified paragraph cannot be attributed to dependent clauses. However, Clark achieves unity in the paragraph through the incorporation of vivid descriptive word groups as prepositional phrases. The usage of prepositional phrases include the following: (1) Nine adjective prepositional phrases in the medial position; (2) Six adjective prepositional phrases in the terminal position; (3) One adverb prepositional phrase in the initial position; and (4) Thirteen adverb prepositional phrases in the medial position. Subsequently, this frequent use of prepositional phrases contribute to the style of the paragraph. Also, Clark achieves unity through the incorporation of explanatory material in the form of an appositive phrase in sentence Three. Finally, the conjunction "and" and "but" supply unity between the independent clauses of the paragraph.

Furthermore, as a result of the use of various phrases, the kinds of sentence beginnings and endings vary greatly. The following compose the sentence beginnings in the paragraph: (1) The definite limiting article "the" initiates sentences One, Two and Eight; (2) Adverbs of position modified by prepositional phrases initiate sentences Three and Five; (3) The indefinite limiting article "a" initiates sentence Four; and (4) The expletive "there" initiates sentence Seven. Noteworthy here is the fact that "there", although it may create some degree of internal rhyme, is a poor transitional word and thus leads to a noticeable breakdown in the continuity of the paragraph. For the most part the sentence beginnings do not accomplish good transition and consequently the paragraph lacks good over-all coherency. Nevertheless, coherency is achieved, to a limited degree, through (1) reference to the pronoun "it", (2) through repetition of key words, and (3) through the use of synonyms. Lastly, sentence endings include the following: (1) Descriptive adjective prepositional phrases terminate sentences One, Two, Four, Five, and Six; (2) Descriptive participial phrases terminate sentences Seven

and Eight; and (3) An adverb clause terminates sentence Three.

In this paragraph, written in the third person objective point of view using the past tense, with one variation to the present perfect tense in sentence Eight, and singular number, one notes verb types of the following percentages: (1) 68% of the verbs are intransitive complete; (2) 16% of the verbs are intransitive linking, which indicates that 16% of the verb complements are predicate complements; (3) 8% of the verbs are transitive passive; and (4) 8% of the verbs are transitive active, which indicates that 8% of the verb complements are direct objects. Also, force is achieved in the paragraph by the use of 92% of active voice verbs, as compared to the use of only 8% of passive voice verbs. Equally important, style is created through the inversion of natural sentence word order which occurs five times in the independent clauses of the paragraph. However, internal punctuation is limited to the use of 21 commas, or 2.6 marks per sentence, used in the following manner: (1) two commas are used to set off nonessential medial adjective prepositional phrases; (2) Four commas are used to separate coordinate adjectives; (3) One comma is used to set off a nonessential terminal adverb clause; (4) Two commas are used to enclose an appositive phrase; (5) Two commas are used to set off introductory adverb prepositional phrases; (6) Two commas are used to set off nonessential medial adverb propositional phrases; (7) Two commas are used to set off terminal participial phrases; and (8) Three commas are used to join independent clauses. Although the internal punctuation helps to provide coherency within the paragraph by linking different word groups, it cannot be referred to as a device which creates forceful style.

In addition, the use of the indicative mood, with only two shifts to the subjunctive mood, adds to the paragraph's emphasis and force. Also style is created by figurative language in the form of an indefinite simile in sentence One, through personification of "remains" in sentence Five, and through alliteration in sentence Seven. Finally, according to the Flesch Scale, abstraction of Clark's paragraph is 50, which is standard and compares to the writing found in the Reader's Digest.

The following is the paragraph on which the style analysis essay Model 8 is based:

The red sunset, with narrow, black cloud stripes like threats across it, lay on the curved horizon of the prairie. The air was still and cold, and in it settled the mute darkness and greater cold of night. High in the air there was wind, for through the veil of the dusk the clouds could be seen gliding rapidly south and changing shapes. A queer sensation of torment, or two-sided, unpredictable nature, arose from the stillness of the earth air

beneath the violence of the upper air. Out of the sunset, through the dead, matted grass and isolated weed stalks of the prairie, crept the narrow and deeply rutted remains of a road. In the road, in places, there were crusts of shallow, brittle ice. There were little islands of an old oiled pavement in the road too, but most of it was mud, now frozen rigid. The frozen mud still bore the toothed impress of great tanks, and a wanderer on the neighboring undulations might have stumbled, in this light, into large practically filled-in and weed-grown cavities, their banks channelled and beginning to spread into badlands.

Walter Van Tilburg Clark

The Portable Phonograph

Chapter 8

FUNCTIONAL ANALYSIS

Functional analysis is analysis based on the significance of
some object or system in relation to the job it performs.  In other
words, functional analysis is a means by which a writer can relate the
function of something.  As it relates to composition, one excellent
source for functional analysis is that of the mechanics of language--
namely, the English system of punctuation.  That is, functional
analysis essays can be produced on the functions of various marks of
punctuation in the language.  Inasmuch as punctuation can be classified
into four major areas:  marks that link, marks that separate, marks that
omit, and marks that enclose, there are thus four excellent areas for
functional analysis essays.  Additionally, since the student writer has
the responsibility of illustrating the function of the various marks in
each category, there is some assurance that he makes application of the
various functions of the marks of punctuation he is discussing and
illustrating.  The following model (Model 9) is an example of the appli-
cation of functional analysis to one of the areas of punctuation.
Similar essays can be produced in the other three areas of functional
punctuation.  Also functional analysis can be applied to many other areas
of study in the various school disciplines.

Model 9

The Linking Marks of Punctuation

Although the English system of punctuation consists of marks that enclose, marks that omit, marks that separate, and marks that link, this paper discusses in order (1) the semicolon, (2) the dash, (3) the colon, and (4) the hyphen--all of which represent the linking marks of punctuation in the English language.

Of the linking marks, the semicolon is perhaps the most often used, that is, one will note if he examines the writings of famous authors that he will find the semicolon more often used than any other linking mark. Its primary usage is to link, as a symbolic conjunction, word groups of the subject-predicate kind that are not connected by the copulative conjunctions and, or, for, nor, or but. For example, "Bob watched television last night; therefore, he was unable to finish his homework," illustrates the common usage of the semicolon. However, a semicolon is additionally used to link together items in a series that have subdivided parts--such as, "I read Moby Dick, by Melville; Moll Flanders, by Defoe; and Clarissa, by Richardson."

Like the semicolon, the dash is a symbolic conjunction that links subject-predicate word groups together, but additionally it directs the reader's attention backward. For instance, in the sentence, "Bob's writing is redundant--that is he uses too many words," one not only notes the dash as linking two S-V patterns together, but one sees the dash as directing one's attention to the word "redundant," preceding the dash. Additionally, the dash links words--quite often appositives--to other subject predicate word components as in the sentence, "His good looks, his tact, and his intelligence--all these are Richard Wiebe's outstanding traits.

Whereas the dash directed one's attention backward, the colon directs one's attention forward. Like the dash, the colon can link word groups of the subject predicate kind but only if the second S-V pattern explains the preceding S-V pattern. For instance, in the sentence, "It was just as we thought: Doug Kelsey was tardy for class," illustrates this usage of the colon. Noteworthy also is that the colon links words, for the most part appositives, to the rest of the sentence as in, "We ordered the following items: a fishing pole, a can of worms, and a canoe."

Quite different from the formerly discussed marks is the hyphen in that a hyphen is not a symbolic conjunction--that is the hyphen does not link word groups together. What it does do is to link words together, forming such compounds as in the following expressions: better-than-thou attitude, well-known poet, a well-t-do family, on twenty-third street, a two-thirds vote, and dust-powdered leaves.

In short, one sees for the most part a system of symbolic conjunctions when he examines the linking marks of the language.

This system of marks enables writers to incorporate several sentences into one meaningful sentence. Moreover, with the colon and dash the reader's attention is thus directed forward with the former and backward with the latter.

Chapter 9

THE ABSTRACT

The abstract is a very adequate means for a student writer to
relate in the exact words of the original writer or writers the major
generalizations within an article or essay. The writer of an abstract
does not have the responsibility of interpreting the contents of the
work he is abstracting. Rather he has the responsibility of finding
the central thesis of the work and all of the subsequent topic sentences
or generalizations that support this thesis. Thus the student who
writes an abstract must first complete a careful analysis of the material
he is abstracting in order that he will have the central thesis and the
supporting generalizations of this thesis. The abstract itself is a
presentation of this central thesis and its subsequent related general-
izations in the exact words of the original writer. What the student
writer produces is a condensation of the original. This consensation
normally can be expressed in one or two paragraphs, depending upon the
length and divisions of the work being abstracted. The following model
(Model 10) is an abstract of a rather long article taken from the
English Journal. The abstract presents the central thesis of the article
and its subsequent generalizations that support it. One will note that
an abstract is devoid of illustrative examples and specific date.
Rather it contains only generalizations that support the major thesis of
the article or essay itself. Additionally, the writer of the abstract
will notice that often there will be a lack of continuity in his pro-

ductions, that is, the sentences within the abstract may not flow together as well as those of other forms of writing. This lack of continuity is understandable in that whenever one condenses, he often omits key words that serve in the achievement of continuity in writing.

Model 10

Gurko, Leo. "The Heroic Impulse in The Old Man and the Sea," English Journal, 44: 377-382, October, 1955.

The Old Man and the Sea is remarkable for its stress on what man can do and on the world as an arena where heroic deeds are possible. Hemingway's figures are often religious but their religion is peripheral rather than central in their lives. Santiago's role is to pursue the great marlin. To be a hero means to dare more than other men, to expose oneself to greater dangers, and therefore more greatly to risk the possibilities of defeat and death. The world not only contains the possibilities of heroic adventure and emotion . . . but it also has continuity. Indeed Santiago is the clearest representation of the hero because he is the only major character in Hemingway who has not been permanently wounded or disillusioned.

Within this universe . . . learning how to function is of the greatest importance. The concept of the hero whose triumph consists of stretching his own powers to their absolute limits regardless of the physical results gives The Old Man and the Sea a special place among its author's works. Thus, The Old Man and the Sea is the culmination of Hemingway's long search for disengagement from the social world and total entry into the natural. The movement to get out of society and its artifices is . . . motivated . . . by the desire for liberation. Because The Old Man and the Sea records this drama in its most successful form, it gives off in atmosphere and tone a bouyant sense of release . . . .

Chapter 10

EVALUATION AND THE REVIEW

When one evaluates, he offers criticism of whatever he is
evaluating.  According to Wicker and Albrecht (38:69) evaluation can
be defined as follows:

> To evaluate is to determine by the most accurate means
> possible how "good" something is, to establish as nearly as
> possible its value.  Evaluation is criticism.  If it is
> honest criticism (and the objective writer should be imper-
> sonal and impartial), the intention is never merely to utter
> praise nor to attach blame, but to arrive at a just and
> accurate idea of the worth of the idea or object under con-
> sideration.

What is fundamental to evaluation is sound criteria by which one
will evaluate whatever it is that he is evaluating.  Probably the most
difficult aspect of writing an evaluation essay is the establishing of
this criteria to be used in the evaluation itself.  Additionally, one
cannot evaluate without becoming involved with sound comparison and
analysis.  As Wicker and Albrecht (38:70) state:

> Some basis for a sound objective evaluation must exist.
> Formal evaluation makes careful comparisons in the light of
> all available data, of the most accurate tests, and of
> thorough analysis.  An object may be compared in either or
> both of two ways:  (1) with a similar object, or (2) with an
> established standard.

Since there are many products on the market today that are manu-
factured by various companies, there are accordingly many possible areas
for an evaluation essay.  For example, the following model (Model 11) is
an essay which evaluates several pool tables.

Model 11


An Evaluation of Pool Tables


The purpose of this paper is to offer an objective evaluation
of three large selling pool tables--namely, the Sears, "Salem,"
the Sears "Executive," and the Foremost "Professional." All three
pool tables may be classified as some of the most excellent and
professional pool tables ever made. To illustrate, all of the
tables are intricately designed and perfectly leveled. The
tables will be evaluated basically by the following standards:
(1) their bed composition, (2) the quality of the cloth, cushions,
and pockets, (3) their ability to stay level under normal con-
ditions, (4) their ability to eliminate noise, (5) their frame,
(6) their attractiveness of design, and (7) their cost. All
three tables are eight feet long and four feet wide and have
approximately the same area of play.

The "Salem," which is one of the most beautifully styled
pool tables on sale in America, has a five-inch thick "Level-Best"
honeycomb core bed with a smooth composition top. Top quality
gold-colored 100% wool billiard cloth covers the bed; in addition,
gum rubber cushions and pockets act to shots just as they are
played, all of which adds to the professional qualities of this
pool table. The "Salem," as one may notice, because of its bed,
has a remarkable capacity to stay level at all times even when
leaned against or sat upon; moreover, it also has precision
levelers on the legs for accurate adjustments if needed.
Furthermore, these levelers also make it possible to keep the
table level on all floors, level or not. One of its bed features
is that the frame construction is poor--that is, it is not braced
strongly enough and the frame is too light for its size; however,
this defect is covered by a magnificent job of styling. The
table is styled with the idea of a pool table being a piece of
classic American furniture; moreover, it is finished with the look
of rich maple. It sells for three hundred dollars.

The "Executive," like the "Salem," has a five-inch thick
"Level-Best" honeycomb core bed with composition top; furthermore,
it also has the gold-colored 100% wool billiard cloth. Its
pockets and cushions are perfectly molded from gum rubber and are
consistent in density for uniform rebounds. This table also has
a tremendous capacity to stay level at all times which is due to
the bed composition and the cloth quality; moreover, the built-in
leg levelers provide precise level adjustment at all four corners
on any floor surface; therefore, no bed levelers are needed.
The "Executive" has an extremely sturdy frame which is braced
strongly by the slanted pedestal legs; in addition, one may note
the extra weight given to the frame so that the table will not

shift or slide on cross-table shots. Noteworthy also is its ability to eliminate noise. For example, the return tracks are felt padded, and the special pockets reduce vibration which otherwise could cause excessive noise. The table is modernly styled, featuring rosewood grained rails, recessed score counters, and streamlined plastic pockets. Four-hundred and fifty dollars is the price of the table, yet this price is low compared to the overall quality of the table.

The "Professional," unlike most tables, has a three-fourth inch Slatron bed which is a coment and asbestos composition made to play like slate. The "Professional's" bed is covered with green-colored 100% wool billiard cloth with a cotton backing. One may notice that the pockets and cushions are made of molded chemically-made rubber. Noteworthy also is its ability to stay level, which is mainly because of its steel frame and its leg levelers. The "Professional," for the most part, has only a "fair" ability to eliminate noise; one drawback is that the tracks are too far from the pockets and therefore create a disturbing sound. Although its frame does keep the bed level, it is not heavy enough for its size and therefore may sometimes shift or slide under certain conditions; furthermore, the frame is sturdy and will not turn or twist under any condition. It is, as one may note, a very attractive table, featuring teak-finish side rails and pedestal panels, and walnut-finish hard-board top rails. All of this beauty and quality sells for three hundred and fifty dollars.

All three tables have the same quality cloth, cushions, and pockets. Moreover, the bed quality of all three tables are also the same, but the "Salem" and the "Executive" have honey-comb beds while the "Professional" has a Slatron bed. They all possess a noticeable ability to stay level at all times, yet the bed is the main stability factor for the "Salem" and the "Executive" while the frame keeps the "Professional" level. The "Executive" has more ability to eliminate noise than the other two; in addition, the "Executive" also has the best frame of the three. However, the "Salem" has a classical appearance because of its classic American styling. Moreover, its pockets are also better in quality than those of the "Executive" and "Professional." Although the price range is over one hundred dollars, the overall quality of all three tables is generally the same with each table having one or two drawbacks.

Another form of evaluation is the book review. A book review is an objective evaluation of a book. Objective evaluation means that the book's evaluation is as factual as possible. Its purpose in regard to high school composition is that it provides a means by which the student

can evaluate what he reads.  He has the responsibility of informing

his readers of what is significant in the book he is reviewing.

Accordingly, he has a great amount of freedom in what he produces.

That is, there is no certain length for his review nor is there any

one plan of organizing what he produces.  He must be careful, however,

if he is reviewing a nontechnical book, such as a novel, that he does

not present a report on the plot of the story.  Rather it is his pur-

pose to evaluate what is significant in the book itself.  In other

words, he has the responsibility of determining the major objectives

that the author presents in relation to the book's contents, the cen-

tral thesis of the book, and the manner in which the author illustrates

his major ideas.  The following model (Model 12) is an example of a

review of a technical book.


Model 12


Our Changing Language


American English, written by Albert H. Marckwardt and published by the
Oxford University Press, demonstrates how American English has devel-
oped in this country from the colonial period to today's modern period.
(194 pp. $1.95)

     To a person interested in increasing his understanding of
the development of the American language, Mr. Marchwardt offers
a comprehensive, factual presentation of the causes of our
changing language and their subsequent effects, discussing the
historical beginning of English usage in America and the expan-
sion of American culture.  He discusses the different dialects
that the early settlers brought to this country and demonstrates
the interaction of the various borrowings of words from the
American Indians, the French, the Spanish, the Dutch, and the
Germans.  Moreover, he offers numerous comparisons of American
and British English, noting differences in word usage and mean-
ing that resulted from America's expanding society.

     Subsequently, he notes the differences in the physical
environment of the various geographic areas in the United States

and the differences that exist in the many cultural levels
within our society, explaining that each respective geo-
graphic area and each respective cultural level produced a
demand for new words needed to communicate the new ideas of
an expanding society.  Furthermore, he relates the effect
of the Industrial Revolution, the shifts in population, and
the changes in cultural patterns to the production of
regional dialects.  Marckwardt presents regional variations
of American English, but limits these variations to the
eastern half of our country.

His treatment of the subject matter is very scholarly.
Moreover, he presents the material so that it is not only
interesting but also easily comprehended.  The objectives--
to show how American English reflects the American tradition
and character and to present the processes that produced
the differences between American and British English--are
objectives which Mr. Marckwardt has successfully reached.

Chapter 11

THE ARGUMENTIVE ESSAY

Several are the requirements that lead to the production of a
quality argumentative essay. For example, it is imperative that the
instructor presents a basic unit on logic and its relationships to the
argumentative essay before the actual writing of the essay. If not,
initial pitfalls such as the error of "post hoc" can and will occur in
such areas as the construction of the cause to effect thesis statment,
the generalization of the argument itself. Also, if the student does
not have any knowledge of the proper distribution of terms in his condi-
tional and disjunctive arguments, his chances of errors in logic are
greatly increased.

The argumentative essay is designed so that it provides a means
of presenting an argument in an effective and persuasive manner. More-
over, because of its wide usage, several methods of development are often
used in its organization--namely, (a) the method which employs a compar-
ative order, the comparing of conflicting ideas, (b) the method which
employs the incorporation of sufficient inductive evidence to support
a thesis, and (c) the method of disproving the opposing argument.

Regardless of the methods used to develop an argumentative essay,
there are certain materials that are basic to all argumentative essays.
For example, the introduction must clearly and accurately state the pur-
pose of the paper in what is called the "thesis statement," a statement

that is best presented in a complex sentence containing a cause to effect relationship. Also the introduction usually includes an adequate history or background of the problem to be discussed for the purpose of informing the reader of the broad scope of the problem. Furthermore, the introduction is the place to include to what extent the topic is to be discussed and to present either explicitly or implicitly the three basic generalizations upon which the argument will be developed. One must be very careful that the three generalizations are relevant to the cause to effect thesis statement. Additionally, argumentation lends itself to definition. The writer must define any terms that are unfamiliar to the reader. Accordingly, there is often a need for definition of terms in the introduction.

The internal paragraphs of the argumentative essay consist of the development of the three previously stated generalizations as they relate to the thesis statement. The writer needs to incorporate these three generalizations so that they relate in proper sequence his developing argument. The following two models (Model 13 amd Model 14) contain an implicit statement of these three generalizations and their subsequent development.

Model 13

A Stand for Electoral College Reform

The Electoral College is an assembly which is elected by the voters, to elect formally the President and the Vice-President of the United States. Originally, the electoral college was established so that persons of the highest caliber would participate in the election of the President, and so that the entire election would not be left to the general populus. It is a matter of record that several of America's past Presidents have, in fact, gained the Presidency on the basis of a small number of

popular votes. Additionally, the electoral college is not representative of the majority of the states. In fact, the electoral college does not compel the electors to vote for the candidates elected by their respective states. Because the electoral system violates the democratic principal of "one man, one vote" in that millions of votes play no part in the final tally of votes for the President or the Vice-President, the electoral college should be reformed.

In studying the facts about the electoral college, one finds that in order to win the Presidency of the United States, a candidate needs only the majority of the electoral votes, not a majority of the popular votes. On fifteen occasions, the voters of this country have elected the President without a plurality of the votes; and in three elections, American voters have denied the White House two men who had drawn more than one-half of the popular vote. For example, in 1876 the Governor of New York, Samuel J. Tilden, polled 250,000 more votes than Rutherford B. Hayes, or fifty-one percent of the total vote, but Hayes became President through the Electoral College. Furthermore, in 1824 Andrew Jackson did not have the required majority in the Electoral College; thus the election went to the House, and Adams won the election. Likewise, it is possible for Presidential candidates to win the majority of electoral votes with less than one-fourth of the total popular votes. If a candidate won a plurality of the popular votes in eleven large states plus one other state, he would have a majority of the electoral votes even if he received no popular votes in the remaining thirty-eight states.

Moreover, one can say that the electoral vote apportionment is biased in favor of the smaller states, since no state can have fewer than three votes. For instance, Alaska has one electoral vote for every 75,000 voters, whereas Arizona has one for every 260,000, Virginia one for every 330,000 and California one for every 400,000. Similarly, the voters in Alaska, Nevada, and Delaware as well as other sparsely populated states, can influence only three electoral votes, while one voter in New York can influence forty-three electoral votes. This is the case because of the "winner-take-all" rule which is biased in favor of large state candidates who win most of the popular votes and thus receive all of the electoral votes for that state.

Furthermore, the majority of the states have no election law stating that the electors are expected to vote as their state voted; only sixteen states and the District of Columbia have such a law. However, in accordance with their Constitutional privileges, the electors are free to vote for the candidate of their personal choice rather than the party choice. For example, in 1960, electors in several states ran unpledged-- that is, they reserved the right to ignore their party's selection. They hoped to use their voting power to force a change

in the Democratic civil rights program. They also figured that
the election might go into the House of Representatives. In
this situation, each state would cast one vote, and since the
southern states could hold the balance of power, the Presidency
would be in their hands. One must agree, then, that the general
populus of voters does not actually have much to say in an
election, since their votes do not compel the electors to vote
for the favored candidate.

In other words, one can say that in the electoral system
as it now stands, a candidate may be elected to the Presidency
without having a majority of the popular votes. Furthermore,
the small states technically receive more representation per
person than the large states receive; similarly, the electors
are not even compelled to cast their votes for the candidates
elected by their respective states. One can see that the
electoral college is not truly representative of a democracy in
that it actually violates the "one man, one vote" principle.
One can note that a possible amendment to the present system
would be that of a district plan. In this plan each state, as
well as the District of Columbia, would continue to have its
allotted number of electoral votes, but the votes would be de-
cided not in a mass on a winner-take-all basis as at present,
but separately in districts, possibly the Congressional dis-
tricts. The remaining votes would then be decided at large from
the entire state. Consequently, a more democratic and modern
way of electing the President and the Vice-President could be
set up by Constitutional Amendment of the present system.

Model 14

A Stand for the Legalization of Marijuana

An estimated twelve million people in the United States
have experienced with marijuana. Twelve million people consti-
tute a significant sample of the overall population in the
United States, and this sample is significant in view that it
projects a basis for predicting its continued usage. Since
marijuana is considered such a social problem, perhaps marijuana
legislation needs to be revised. Yet despite of its wide usage,
marijuana still remains a controversial subject in the United
States. Moreover, the marijuana controversy is not one which
is new for the public to face. Marijuana has been used for
medicinal purposes as well as for relaxation and pleasure for
several hundred years. In fact, marijuana usage, according to
records, dates as far back as 2737 B.C. when it was listed in
the herbal compendium of the Chinese Emperor Shen Nung. Since
man has had such a long history of marijuana usage, there has
been enough time to conduct several scientific observations of

the drug from which generalizations, most of which support the legalization of marijuana, have been drawn--namely, that marijuana is actually less harmful to the body than are cigarettes and alcohol, that marijuana does not lead to the addiction of narcotics, and that the existing marijuana laws are, for the most part, a menace fo society. Therefore, because the marijuana laws tend to hurt the marijuana users more severely than does the marijuana itself, the use of marijuana should be legalized in the United States.

The federal government considers marijuana possession in the United States a federal offense. However, marijuana may be shown to be less harmful to the body than are modern dry cigarettes and alcohol, which are not subjected to a federal offense. As with alcohol, marijuana can be used in a variety of ways and to a variety of degrees--that is, both liquor and marijuana may be consumed in a strong or mild dosage. But alcohol differs from marijuana in that the first use of alcohol usually results in a "high" state of the drinker, whereas no physical effects whatsoever generally follow the first usage of marijuana. Therefore, it is apparent that the first marijuana cigarette does not encourage the partaking of a second cigarette by physical dependence while just the opposite is true for alcohol. In addition, the "high" experienced by alcohol is a much rougher and harder "high" than a "high" resulting from marijuana--that is, one has complete control over one's senses and actions while being "high" on marijuana; however, one may note the reverse result of alcohol. Also, alcohol is much more poisonous to the body than is marijuana. Marijuana is so nearly nonpoisonous that to kill a mouse requires forty thousand times the dosage that makes a man "high." By contrast, twenty times the relaxant dose of alcohol can kill a man. Surely from this evidence one can conclude that an illegal marijuana cigarette is no more harmful than a legal alcoholic drink. Furthermore, whereas tobacco cigarettes have been found to be a cause of lung cancer and heart disease due to the placement of tars and nicotines in the lung, marijuana cigarettes do not deposit any foreign materials in the lung which may cause disease. Therefore, marijuana may be proven to be less harmful to the body than are both alcohol and tobacco cigarettes.

Perhaps one of the greatest single attacks against the legalization of marijuana is that marijuana is an addictive drug; moreover, the use of marijuana leads to an addiction of harder drugs and narcotics such as LSD, heroine, and STP. However, this statement proves to be only propaganda without the support of scientific proof. A scientific experiment conducted by Dr. Andrew T. Weil on marijuana confirmed that marijuana itself is not addictive. In fact, Dr. Weil stated that for those who like it, marijuana is as habit forming as strawberry ice cream to people who like that dessert. But is it true that the use of marijuana will inevitably create an increasing appetite for more dangerous drugs? The truth of the matter is that

marijuana does not encourage further drug addiction. Although
the defenders of the legalization of marijuana do admit, for
the most part, that most heroine addicts and LSD users have at
one time or another tried marijuana, there exists no evidence
or admittance that a cause to effect relationship develops.
Furthermore, the reason that most hard drug users previously
used marijuana is that marijuana is usually the cheapest and
most readily available drug. A user than goes to hard drugs
when he can afford them--that is, if one later goes to hard
drugs, one would have eventually done so anyway. Therefore,
marijuana cannot be condemned as a threat to increased drug
addiction in today's society.

However, society today treats marijuana and its users very
unjustly. The present marijuana laws in this country tend to
ruin the lives and reputations of thousands of otherwise law
abiding citizens--that is, the mere possession of marijuana may
impose upon the possessor a criminal record--a record which
will mar the personal, economical, and social life of oneself.
Furthermore, the existing laws also prove to injure the people
in that the laws provide a pastime for many narcotic agents
and policemen who could be used to concentrate upon the pre-
vention of organized and violent crime in society. Noteworthy
also is that marijuana itself, as previously mentioned, is not
dangerous either to health or to public safety. But because
the penalty for the possession of marijuana is equivalent to
that of LSD and heroine, marijuana laws actually encourages the
use of harder drugs. Yet there exists a more startling fact for
the public to accept--namely, many barbiturates and ampheta-
mines, which in certain dosages react as many harmful drugs
react, may be obtained through medical means without federal
restriction, whereas marijuana, which does not act in the fashion
of hard drugs, is still federally restricted. However, the
nation has now began to realize that perhaps marijuana is not
as bad as stated to be. For instance, the President's Crime
Commission made a recent statement declaring the present mari-
juana laws unjust. The time has come for the legislators of
this nation to objectively realize that the laws do more damage
to the people than does marijuana itself.

Because an estimated twelve million people in the United
States have experimented with marijuana, marijuana along with its
effects on society have become a very controversial subject. Yet
its effects on society are not ones which further destruct today's
society. That is, marijuana is not any more harmful to the body
than are alcohol, cigarettes, and some barbiturates and amphe-
tamines. Furthermore, marijuana does not directly disrupt
society in that it is neither an addictive drug nor a drug which
leads to the use of narcotics. Since the possession of narcotics
is a federal offense, it follows that the possession of marijuana,
which is not a narcotics possession, should not be considered a
federal offense. However, if marijuana does not become legalized,
it is evident that it should at least be considered a misdemeanor
rather than a felony. But all efforts should be made to legalize
marijuana for society's own good.

Chapter 12

THE LITERARY INVESTIGATIVE COMPARISON PAPER

Like most successful comparison, literary comparison requires
a great amount of similarity in the two works being compared.  In
literary comparison, there exists a possibility of similarity for every
element of fiction paralleling each work.  For example, similarity in
the structure of the literary works, in plot and conflict, in theme,
in philosophy, and in characterization are but a few of the possible
divisions for the literary comparison paper.  Regardless of the criteria
one selects for the basic divisions of his comparison paper, it is quite
helpful in the organization of the paper in incorporate into the intro-
duction, or first chapter of the paper, a statement of plan of develop-
ment.  This plan of development, whether stated implicitly or explicity,
acts as an aid in the subsequent development of the paper.  The follow-
ing model (Model 15) contains an explicit statement of plan of develop-
ment in the introduction.  As an investigative paper, it is complete in
accordance with Campbell's Form and Style in Thesis Writing, Third
Edition.  In writing the literary comparison paper, one must remember
that its success depends a great deal upon the close reading of the two
texts being compared as well as in the reading of relevant criticism.
The relevant criticism is normally incorporated so that it fits well in
the context of the paper itself.

Model 15

A COMPARISON OF JAMES FINIMORE COOPER'S

THE PIONEERS AND THE DEERSLAYER

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A Report

Presented to

Mr. Hudson of the English Department

Marion High School

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In Partial Fulfillment

of the Requirements for the Course

Advanced Composition

─────────

by

Vickie Klassen

March 1970

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Chapter 1

INTRODUCTION

A comparison of Cooper's novels entitled the Pioneers, pub-
lished in 1823 and the Deerslayer, published in 1841, the former being
the first of Cooper's "leather stocking Tales" and the latter being the
last in a series of the five Leatherstocking narratives, involves more
than simply an examination of the adventures of Natty Bumpo, for one not
only is viewing two different American frontiers but also is observing
two different Natty Bumpo's--a Natty Bumpo as an old frontiersman in the
Pioneers and a Natty Bumpo as a young frontiersman in the Deerslayer.
Thus one must consider the effects of civilization on the American fron-
tier in conjunction with Natty Bumpo, who as a youth first looked upon
the region of the "Glimmerglass" in its native state and departed from
this region an old man with a view of the settlement of Templeton and the
clearings on the mountains in his mind and the ringing of the hammers in
his ears, promising more expansion to prevail. So the image of "Muskrat
Castle," "The Ark," the abundant animals of the forest, the plentiful
Indians, the unspoiled wilderness is left behind in the Deerslayer and
the Indian village is replaced by Templeton, and the Indian by the white
man; thus the unspoiled wilderness is subjected to the keen age of the
woodsman's ax; and in place of the Indian path there is now a highway
that leads to Templeton and the story, the Pioneers where one still views
the beauty of nature, encounters romance, and sees the conflict between
the settlement law and the law of nature continue. And where Natty Bumpo

is a captive of the Indians in the <u>Deerslayer</u>, he becomes a captive of the white man in the <u>Pioneers</u>.

This paper considers in order: (1) the historical background of the frontier as presented by Frederick Jackson Turner in his "The Significance of the Frontier in American History," (2) the structure of the two novels, and (3) a comparison of the two texts in regard to Cooper's major themes.

Chapter 2

HISTORICAL BACKGROUND OF THE FRONTIER

Since the Pioneers deals with a populated frontier, one perhaps

needs some background of the history of this frontier in order that he

can more clearly view the American scene during this era and in order

that he can be more aware of the early American setting and environment

which he encounters in his reading.  Thus it is helpful to know (1)

the evolution of the American frontier, (2) the background of the people

who populated it, and (3) the effect of the wilderness on these people.

Frederick Jackson Turner in his essay entitled "The Significance of the

American Frontier" places the reader at Cumberland Gap and lets him view

the frontier pass by.  As Turner states, "Stand at Cumberland Gap and

watch the procession of civilization, marching single file--the buf-

falo . . . , the Indian, the fur-trader and hunter, the cattle raiser,

the pioneer farmer--and the frontier has passed by."[1]  Thus Natty Bumpo

experienced the frontier of the Indian in the Deerslayer and the frontier

of the farmer in the Pioneers.  Moreover, one has the idea that Natty's

place in frontier history is nearly terminated as he leaves the graves of

Indian John and Major Effingham to go west in search of the hunter's

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[1]Frederick Jackson Turner, "The Significance of the
Frontier in American History," On Assignment, ed. Herbert Hackett and
William Baker (New York: McGraw-Hill Book Company, Inc., 1960),
p. 108.

frontier. Turner further explains how the Indian trail soon became the trader's trail, the trail a major artery; the Indian village; a trading post; and the trading post, a city such as Albany, New York. And from these cities more expansion and places such as Templeton came into existence. And primitive Indian life was replaced by the pioneer farms.

Moreover, Turner presents the kinds of immigration that steadily moved into the frontier. According to Turner, "The Scotch-Irish and the Palatine Germans . . . furnished the dominant stock of the colonial frontier. With these people were also the indentured servants . . . ."[2] Additionally the English farmer and the French trader were there. But Cooper does a marvelous job of telling his readers the background of these people when he digresses from the "sleigh ride" to Templeton in the Pioneers and gives the background of Judge Temple. Cooper presents Old Marmaduke Temple coming to Pennsylvania some one hundred and twenty years before as a man of wealth, supporting numerous servants. At his death Old Temple has actually lost his wealth and the servants become wealthy. Then the pride of the Temples in future generations enables the Judge's father to rescind the ladder to wealth. He sends Judge Temple to school where he meets Edward Effingham, the son of a wealthy "Crown Officer."

Later Judge Temple and Edward Effingham become partners in business. However, when the war comes, Effingham sides with England, and Temple sides with the colonist. Effingham, however, transfers all valuable effects and papers to Temple. Of course, after the victory of the colonies, Temple goes to New York and purchases the land where Templeton will be located. In short, he is wealthy. Additionally Cooper

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[2]Ibid., p. 112.

shows Major Hartman, the German immigrant; Monsieur Le Quoi, the Frenchman who fled from his native country; Benjamin Penguillan, the sailor from Vermont; Dr. Todd, the incompetent doctor; Mr. Grant, the minister; the Negro servants; Billy Kirby, the "Jack of All-Trades"; Richard Jones, the early day sheriff; Jothan Riddel, the farmer who sold his land to move to town and who became a teacher and prospector; Natty Bumpo, the "Old-Hunter"; Indian John, the last of the Indians; and Oliver Edwards, the mysterious stranger.  In short, Cooper presents a panoramic view of the frontier people.

Furthermore, Turner states the effect of the wilderness on the colonist:

> The wilderness masters the colonist.  It finds him
> European in dress, industries, tools, modes of travel, and
> thought . . . . It strips off the garments of civilization
> and arrays him in the hunting shirt and moccasin . . . . In
> short at the frontier the environment if at first too strong
> for the man.  He must accept the conditions which it furnishes,
> or perish . . . . Little by little he transforms the wilder-
> ness, but the outcome is not old Europe. . . The fact is that
> here is a new product that is American.[3]

Thus one views the transformation of civilized European man to civilized American.  But in Natty Bumpo one sees the wilderness man, the man of the weeds, the man not ready to accept settlement law, but a man very much American.

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[3]Ibid., p. 107.

Chapter 3

STRUCTURE OF THE TWO NOVELS

The structure of the two novels reveals that both novels have
the same setting--that is, both occur in the area of the "Glimmer-
glass."  The Pioneers is structured during a period of nearly one year
in the life of Natty Bumpo.  Its structure shows the first fifteen
chapters occurring during the period of one day in the late fall season
of the year 1793, proceeds to the winter season, advances to the spring
and summer seasons, and terminates in the fall season.  The principal
reason for the rather long, one-day presentation at the beginning of the
narrative is that it enables the author to digress to reveal the past
history of Judge Temple, to present the foreshadowing of the plot of
Major Effingham's unknown whereabouts, and to convey the places from
which the settlers came before their settling at Templeton.  Addition-
ally, one notes that Cooper often has his principal characters departing
on different journeys at the same time, a structural device which en-
ables Cooper to tell the adventure of one party, proceed to the adventure
of another party and then link the adventure together.  For example,
in the Pioneers, one notes the "trioed" journey when Oliver Edwards goes
fishing, Elizabeth and Louisa go for a walk in the forest, and Marmaduke
and Richard depart for the mine.  Following the simultaneous departures,
one sees the killing of the deer, the breaking of man's law, on the
Oliver Edward's journey; the panther episode with Elizabeth and Louisa;

then on to the mine with Richard and Marmaduke and the suspicion of Natty's silver in his hut. Subsequently, one views the return of all parties and the effects of the journeys. In short, Cooper presents a cause to effect arrangement. In the Deerslayer, one notes this "split action" also. For example, one sees Judith Hutter go in search of her sister in a canoe while Tom Hutter and Harry March go to "Muskrat Castle" where they encounter the Mingoes. As soon as the latter episode is settled (the rescue of "Hurry Harry" and the apparent capture of Tom Hutter) the author focuses his attention on Judith, who is being pursued by the Mingoes. Moreover, it is noticeable that Cooper gives much more attention to Natty Bumpo in the Deerslayer than he gives him in the Pioneers where the author places much more emphasis on the inhabitants of Templeton--notable Judge Temple, Elizabeth, and Oliver Edwards, the latter serving as a link between the "Mansion House" and the hut of Leatherstocking.

On the other hand, in the Deerslayer one notes the novel structured over a period of nearly one week, beginning and ending with the arrival and departure of Natty Bumpo. Cooper sets the story near "Lake Glimmerglass" in the county of Ostego. "The incidents of this tale occurred between the years 1740 and 1745, when the settled portions of the colony of New York were confined to the four Atlantic Counties . . . ."[4] This early setting in time and locale perhaps is the principal reason for the limited number of characters Cooper presents.

Henry Nash Smith, in his Virgin Land, comments on the plot and conflict which influence the structure in the Pioneers:

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[4] James Fenimore Cooper, The Deerslayer, (New York: Dodd, Meade, and Co.), p. 2.

Cooper contrived for his story of Cooperstown a flimsy plot that hinges upon a childish misunderstanding about Judge Temple's administration of the property of his old friend Major Effingham, but the plot is merely a frameword . . . the emotional and literary center of the story is a conflict between Judge Temple and the old hunter Leatherstocking which symbolizes the issues raised by the advance of agricultural settlement into the wilderness.[5]

In short, the conflict exists between Judge Temple as representative of man's law or settlement law, and Leatherstocking as representative of the law of nature, or forest law.

Similarly in the Deerslayer there is a little plot, a plot that centers around the rescue of "Hist" from the Mingoes. The major conflict in the Deerslayer is that which brings together the laws of man as opposed to the laws of God. For example, the idea of the lawful taking of scalps as man's law in contrast to the idea of not taking the life of a fellow man as God's law exemplifies this conflict. Natty, of course, breaks the laws of man in his killing of the deer in the Pioneers and breaks God's law in earning his name "Hawkeye" in the Deerslayer; however in the latter he finds justification and in the former he appeals to the law of nature that he has lived by for nearly fifty years. Thus the killing of the Indian additionally shows Bumpo's ability to adjust to the laws of man.

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[5]Henry Nash Smith, Virgin Land, (New York: Vintage Books, 1950), p. 67.

Chapter 4

COMPARISON OF THEMES

In examining the texts for details in support of Cooper's
themes, one must not neglect the character of Chingachgook, the Indian,
for he is perhaps an outlet for one of Cooper's minor themes, the des-
truction of the Indian on the frontier. As Cooper states in the
Pioneers: "but war, time, disease, and want had comspired to thin their
number; and the sole representative of this once renowned family now
stood in the hall of Marmaduke Temple."[6] One also observes in this text
that Chingachgook during his time on the frontier is subjected to
Christian concepts; in fact he is baptised John. But perhaps more
significant is his reverting to his Indian ways at the time of his death.
The savage thus prevails, and hereafter one will remember him as
"Chingachgook" or the "Great Snake" and will moreover note that the white
man's religion and way of life does not determine the end result of this
man.

Closer observation of the texts for Cooper's major themes re-
veals the concept of the "Noble Savage," the idea of one of a lower sta-
tion of life aiding those of a superior station and birth. Thus in the
Deerslayer, Cooper presents the dialogue of Natty Bumpo, the one who is
close to nature and the one who is of a lower station in life as Bumpo
says, "Judith, you come of people altogether above mine, in the world:

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[6]James Fenimore Cooper, The Pioneers, (New York:
G. P. Putman & Sons, 1955), p. 77.

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and one equal friendships can't often terminate kindly."[7]  So one
sees Bumpo aiding the Hutter family in the Deerslayer, a family
socially and intellectually superior to him.  Moreover, in the Pioneers
Cooper furthers this idea as one sees Bumpo aiding the settlement peo-
ple--for example, his rescuing of Ben Pump from drowning, his saving of
Elizabeth and Louisa from the panthers, his delivering of Elizabeth,
Oliver, and Indian John from the burning forest, and his serving of
Oliver Edwards--all of these are examples of the concept of the "Noble
Savage."

Then, of course, there is the theme--centered conflict of
settlement law and the law of nature in both narratives.  In the
Pioneers, it is man's law prohibiting the killing of deer out of season,
a law that Bumpo regards as unfair.  Bumpo considers the law of the
forest or nature to have precedence.  Natty Bumpo breaks the deer-law;
but in so doing he learns of other settlement laws--namely, the assault-
ing a magistrate, the resisting the execution of a search-warrant, and
the threatening of life of a constable.  Bumpo reacts by burning his
hut, his long-time home in the wilderness, a home that most certainly
has been filled with memories, the tears, the joys, and the deep-rooted
emotions that one normally associates with one's home.  In the Pioneers,
one also sees Natty ready to defend his home, ready to use the long-rifle
to take a life, and ready to break God's law.  But most of all one sees
Natty Bumpo willing to pay his debt to society by going into the woods
to hunt the beaver.  Additionally, Cooper presents Bumpo's comments on

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[7]The Deerslayer, p. 439.

God's law when he observes the seining of fish in the _Pioneers_ as
follows:  ". . . but as God made them for man's food, and for no other
discernible reason, I call it sinful and wasty to catch more than can
be eat."[8]  Cooper amplifies this theme when he presents the slaughter-
ing of the thousands of pigeons by the people of Templeton.

In the _Deerslayer_, the conflict of man's laws and God's laws is
very noticeable.  The law of man permits the taking of scalps for bounty.
Bumpo avoids this conflict by simply abstaining from taking scalps.  It
is true that he breaks the law of God in killing the Indian; however,
Natty is able to adjust himself to this act.  Also there is the near
killing of the deer by "Hurry Harry"--an act that Natty reacts to
similarly when he observes the senseless slaughtering of the pigeons in
the _Pioneers_.

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[8]_The Pioneers_, p. 272.

Chapter 5

SUMMARY

In both narratives, there exists a close parallel of Cooper's philosophy. That is, Cooper's central character, Bumpo, acts as the "Noble Savage" in his efforts to aid those of higher social status than he. The frontier setting, so typical of Cooper, is also similar as both narratives take place in the area of "Lake Glimmerglass." The significant difference, however, is that of the frontier which by the time of the Pioneers has been so exploited, that laws such as deer seasons have been enacted. So it is in relation to this exploitation that a "Christianized Chingachgook" becomes Indian John in the Pioneers. His death is especially dramatic in that he represents the last of his kind in America. In short, he is a symbol that Cooper uses to show the destruction of the Indian on the frontier.

Additionally, both novels clearly present a neverending conflict concerning the laws of man, laws of God, and the laws of Nature. The Old Hunter Bumpo's killing of a deer out of season, because to him it is not unlawful according to God's laws to kill a deer when one needs food, is just. But Bumpo is placed in the stockades for this act. Thus the conflict of laws seems to be never-ending.

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# Chapter 13

## Conclusion

Composition models can help student writers in several ways. For example, models can serve as a concrete means of aiding the student writer in his origination of his productions. He will soon observe that the organization will vary according to the writing assignment he has the responsibility of producing. Additionally, these models have value as vehicles for the analysis of internal paragraph and theme qualities such as continuity, coherence, and unity. That is, with the aid of models the teacher and his students can devote time to observe closely how sentences and paragraphs are linked together and how these paragraphs develop central ideas which in turn support the major theme idea. In short, the use of models enables a teacher to teach composition beyond the sentence level.

Important too is what research has produced in the area of written composition. For example, research suggests new ways of objectively evaluating student productions as well as various means of measuring student growth in writing. Additionally, research has produced new ways of improving instruction in written composition.

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A PRESENTATION OF AND RELATED MODELS FOR THE
TEACHING OF HIGH SCHOOL EXPOSITORY
AND ARGUMENTATIVE WRITING


by


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AN ABSTRACT OF A MASTER'S REPORT


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Many teachers of high school composition find much value in composition models. These models provide a means of teaching writing beyond the sentence level. Valuable too is what research says not only about the teaching of composition but also about the evaluation of written discourse. Regardless of whether the evaluation measures student improvement in writing or whether the evaluation measures the essay production itself, teachers need to be aware of tested criteria for such evaluation. Research provides this criteria and accordingly suggests possible ways for composition teachers to evaluate more objectively student productions.

Additionally, research creates an awareness to the difficult process of research itself. In the evaluation of written composition, teachers, although they can establish validity in the criteria for evaluating written productions, have great difficulty in establishing reliability.

This report's major proportional focus is on the presentation of student productions which represent various forms of expository and argumentative writing. Teacher commentary centers on the structure and organization of these respective models. However, these models can serve teachers in several additional areas of teaching writing before the actual writing process itself.

The review of the literature within this report lends itself well to topical arrangement. Thus the divisions of the research on the teaching and evaluation of written composition includes a definition of writing and its general areas of classification, criteria of significance in evaluating composition, research on methods of teaching

composition, and various measurement scales in composition.

Specific models and related commentary within this report include deductive extended definition, critical and thematic analysis, process and mechanism analysis, literary comparison, style analysis, functional analysis, the abstract, evaluation and the review, the argumentative essay, and the investigative paper.