

A COURSE OF INSTRUCTION AND A SYLLABUS
FOR THE TEACHING OF ENGLISH COMPOSITION
TO INTERNATIONAL STUDENTS

by 4589

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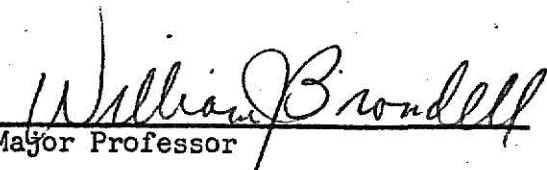
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DEDICATION

This thesis is dedicated to the author's wife,
Marvella Allen

**THIS BOOK CONTAINS
NUMEROUS PAGE
NUMBERS THAT ARE
ILLEGIBLE**

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I. Introduction

1.1. Statement of the Problem

Every year at Kansas State University, hundreds of international students enroll for classes at both the undergraduate and the graduate level. These students come from many different cultures and environments. They are given an examination to determine whether or not they will have to enroll in special speech and composition classes. If they achieve a score of 130 or more of a possible 186 points on the composition test, they are not required to enroll in the class; but those who achieve a score of less than 130 must attend.

At the present time, only one section of English composition for international students is offered. In this class are students from all the cultures represented on the campus. They are at different levels of preparation in English, both spoken and written. The errors they make in writing vary both from culture to culture and from one level of preparation to another.

This author has been given the task of setting up a program for the teaching of English composition to international students. The objective was to search for material and methods of teaching English composition and to write a syllabus as a basis for the course in the future.

The problem, therefore, is this: what does one teach in a composition class for international students who come from several different cultural backgrounds and who are at different levels of preparation in the study of English as a second language, in both their oral and written performance and how does one go about setting up a course of instruction

that will allow the instructor to get in touch with each of these students at his particular level of need?

1.2. Justification

The very fact that the university offers a course in English composition to international students and requires them to take it if they are not already proficient in English is justification enough for this project. Since the university accepts international students, it has the obligation to provide for such specialized training as they need. Up to the present, there has been no effort to pass on information from one instructor to the next concerning either the needs of international students in written English or the materials available to meet these needs, much less the provision of a syllabus to be followed by teachers new to the course. Each new instructor starts with almost no knowledge of what has been done before, or none.

It is therefore the purpose of this paper to review what writers have to say about the teaching of English composition to international students, to state the needs of these students in English composition, to review the materials available to meet these needs, and to set up a course of instruction and write a syllabus for the course English 075, English Composition for Foreign Students, in order that teachers new to the program will have a guide to follow in setting up the course they will be teaching.

1.3. Procedure

This thesis will furnish a review of what other writers have to

say about teaching English composition to international students. Next, it will review available textbooks and other materials. Then it will tell about programs in English composition for international students in other universities. Another section of the paper will deal with the problems encountered, illustrated by data gathered from compositions given to the class; it will show that native and non-native speakers do not usually make the same kinds of errors on any given set of compositions. After the problem areas have been pointed out and the materials that can be used to correct these problems have been reviewed, a syllabus for the course will be written, using a set of materials chosen from those available.

2. Review of the Literature

2.1. Comments of Different Writers on the Teaching of English Composition to International Students

The purpose of the course English 075, English Composition for Foreign Students, is the teaching of written English to students who are speakers and writers of other languages. The writing of English is different from the speaking of English; the student may have spent a lot of time studying English, and may even have mastered the spoken language to a satisfactory degree; but writing English is still a major difficulty.

Leonard Bloomfield (1933) said that writing is not language, but merely a way of recording language by means of visible marks. In some countries, such as China, Egypt, and Mesopotamia, writing was practiced thousands of years ago, but permanent recording of languages that are

spoken today has happened either in relatively recent times or not at all. Moreover, until the days of printing, literacy was confined to a very few people. All languages were spoken through nearly all their history by illiterate people; the languages of such people are just as stable, regular, and rich as the languages of literate nations. A language is the same no matter what system of writing may be used to record it, just as a person is the same no matter how you take his picture. The Japanese have three systems of writing and are developing a fourth. When the Turks, in 1928, adopted the Latin alphabet in place of the Arabic, they went on talking in just the same way as before. In order to study writing, we must know something about language; the reverse is not true.

Robert Lado (1957) says that a child learns to speak his native language before he learns to read and write it. It would not make sense to teach a child to write first. He would be reduced to copying meaningless lines, and that is not writing. Writing implies visible symbols that represent language.

H. A. Gleason (1955) agrees when he contends that written communication must be sharply distinguished from spoken. Language, unless referred to as written language, must mean spoken language.

Therefore, knowing a spoken language is not equivalent to knowing it in its written form. The problems that arise from this condition are more acute when the language being written is not one's native language. This is brought forcefully to view in an article by Miriam Dancy (1968) appearing in the Journal of English as a Second Language called "Foreign Students in Disguise: A Note on a Developing Problem in EFL." She says:

Miss Susan Lin has a fine, fashionable mane of hair, a mod skirt, and a diploma from an American high school. Her spoken English is fluent, idiomatic, and richly laced with the lingo currently in vogue among her

peers. Her high-school record is good—to be sure, there are those C's in English, but that could happen to anyone—and to the unsuspecting eye and ear, she is for all academic purposes indistinguishable from the other entering freshmen of her college class. Her adviser thinks so, too, and she is routinely assigned to the regular required course in freshmen composition. But when Miss Susan Lin sets pen to paper, the results look like this:

It is very difficult to get ahead without a good education.
Even one who finish high school. His changes to get ahead
is limit to a certain point not because of their intelligent
but they dont have a kind of skill.

Even within the most determinedly realistic definition of what language is and does, Miss Susie's use of written English is unacceptable and what may perhaps prove even more disastrous, her ability to read on a sophisticated level may be only a few notches higher than her skill in writing. In spite of her high-school accreditation and her high degree of cultural adjustment, in any terms that made academic sense, Susan Lin is a foreign student—a disguised foreign student, to be sure, but one who is clearly functioning on the level of a second language incompletely and imperfectly acquired. No matter how intelligent she may be or how hard she may try, she is starting the academic race burdened with a heavy handicap in all areas save the totally "non verbal"—If any of these truly exist. In Susan's own words, her "changes to get ahead is limit."

What follows is a synthesis of the conceptions of several authorities on the teaching of English composition to international students.

In the past several years the emphasis has been placed on the oral-aural approach to teaching of a second or foreign language. However, this author believes that the writing skill must be developed right along with the oral skills. The teaching of writing will take different forms as one progresses. Wilga Rivers (1968) says that in its simplest form, writing can be the act of putting down in conventional graphic form something which has been spoken. This act may involve nothing more than the correct association of conventional graphic symbols with sounds which have for the writer no meaning and no significant interrelationships. This form of writing we may call "notation". This process is sometimes useful when specific sound-symbol conventions are under consideration, or when the student is being asked to discriminate among various sounds.

If recognizable units of the foreign language are involved, the process may be called spelling. Writing becomes a more complicated process when it involves putting in graphic form, according to the system accepted by educated native speakers, combinations of words which might be spoken in specific circumstances. This activity we may call writing practice. In its most highly developed form, writing refers to the expression of ideas in a consecutive way, according to the graphic conventions of the language. The ultimate aim of a writer at this stage is to be able to express himself in a polished literary form which requires the utilization of a special vocabulary and certain refinements of structure. This we shall call composition.

We can see then that writing is not a skill that can be learned by itself. In the first stages, students must learn to put down on paper the representation of what they learn in the patterns that they practice for listening comprehension, speaking, and reading. Wilga Rivers goes on to say that the most effective writing practice, and the most generally useful, will have a close connection with what is being practiced in relation to other skills. To be able to write in the foreign language the student must be trained systematically through the five stages of development: copying, reproduction, recombination, guided writing, and composition.

In literature concerning the teaching of English composition to international students, there is a difference of opinion as to what is the best way to teach them to write effectively. There are those who feel that the student must write many compositions, as fast as he can write, without concern for errors. There are also some who feel that correctness should be emphasized from the beginning. Three will be mentioned here who feel that quantity is more important than quality: Roberts, Erasmus and Briere.

Paul Roberts (1962) is one who feels that quantity is the answer. He says that improvement in writing, like improvement in singing or golf, comes mainly from practice. Instruction, analysis, correction--these are helpful and sometimes can be of crucial importance. But they won't make a student a good writer. Students can have the most expert and powerful instruction, they can analyze sentences and paragraphs until the cows come home, but unless they practice, they are like the would-be golfer who has never picked up a club. If a student wants to be a good writer, the most important thing to do is to put three or four million words on paper. So long as he writes a lot, what he writes doesn't make much difference.

Edward T. Erazmus (1960) in his article "Second Language Composition Teaching at the Intermediate Level" also says that quantity rather than quality must be stressed to be effective in the teaching of composition.

To begin with, Erazmus quotes Charles C. Fries who says that in the first stage of learning a new language, the end is that the basic structural patterns, with a limited vocabulary, are to be learned so well that they can be produced orally, automatically, and without hesitation, when the learner is confronted with the appropriate situation. To the accomplishment of this end, not only oral practice is used, but every other means of learning, including writing and reading. After the first stage of learning with this approach, the teacher or student may devote himself entirely to reading and writing. Erazmus then goes on to say that an initial oral stage should be well under way, if not completed, before formal composition work begins.

The term "composition" as used by Erazmus in this article means "free composition," that is, an original discourse created by the student.

about some given subject matter. He suggests that the student at the intermediate stage in writing these compositions is confronted with four major problems: 1) his ability with the language he is learning; 2) interference in the use of the language from his own native language patterns; 3) interference of the stylistic and cultural literary patterns of his native language; 4) lack of exposure to free composition in his native culture, making it a relatively unusual experience. These difficulties conspire to make the first spontaneous composition efforts of the student appear childish and awkward; they may also be full of grammatical errors.

Erazmus further says that in order to make free composition a useful instrument in the language development of the student, certain practical considerations have to be met. The first of these is that composition must be produced in great quantities to be effective. For the foreign student to achieve this goal of fluency, working under his linguistic handicaps, it is obvious that a reorientation from conventional composition practice has to take place. The goals and forms of motivation which are presented to the student must be consistent with the linguistic capacity of the student. A different set of values for composition must prevail in this teaching situation.

Since the teacher knows the problems the student is going to encounter at the beginning, he should be prepared to receive papers with many errors at the early stages. But the student becomes a better writer in the language with the practice he gets by writing a large number of compositions under careful supervision. Erazmus says that for this reason the student has to be pushed and motivated to produce extensively with

little regard to the number and type of errors and infelicities that he may commit. But every new use of a vocabulary item, a variation in syntactical sequence, or a different structural combination is an enrichment of his language experience and an incorporation into his active language control of a new range of morphemes and their distribution. This is worth the errors that he makes. The next time he goes over similar territory he will do so with greater security and ease and with fewer mistakes.

But there are certain precautions that must be taken in the handling of student motivation. Fluency goals are not reached if the students are spending long periods of time composing perfect model compositions of 100 or 200 words in length. A further step in the promotion of fluency is that the subject content of the composition is selected to fall within the personal experience of the student. Still another step is the emphasis placed on rapid writing. In all his work the student should be encouraged to write as rapidly as possible. The rewriting of composition is of dubious value in the fluency program because it punishes the student who produces a great deal and rewards the student who writes briefly.

Erazmus concludes his article by saying that the primary end of the intermediate composition program is to strengthen and expand the student's productive control of language by the formal exercise of free composition.

A third theory that can be cited to support the idea of quantity before quality is a paper by Eugene J. Briere (1966) called "Quantity Before Quality in Second Language Composition." In this paper Briere tells of a pilot study designed to investigate the very assumption that quantity before quality is desirable in the teaching of writing compositions in a second language. He concludes that although no definitive statement

can be made concerning the efficacy of emphasizing quantity over quality on the basis of the pilot study, the results of his classroom observation led him to accept temporarily the hypothesis that at least in the beginning, emphasis should be placed on the quantity of writing rather than on its quality.

This author feels that there are others who are advocates of the above theory, but in his research he found more articles written by authors concerned with quality before quantity, especially in recent articles. These authors are concerned with what they call "controlled writing," and the remainder of this section is concerned with a summary of the literature on that subject.

Anita Pincas (1962) gives an interesting view of her ideas of controlled composition teaching in her paper, "Structural Linguistics and Systematic Composition Teaching to Students of English as a Second Language." She begins by noting that the teaching of composition to foreign language learners has not yet been as thoroughly overhauled as have other language teaching techniques in the last twenty years. Although new teaching methods, based on the findings of structural linguistics, recognize the students' need for systematic and rigidly controlled teaching of pronunciation and grammar, they have not yet recognized the equal need for rigid control in the teaching of composition. The belief that grammar and guided reading are sufficient preparation for "free composition," although widespread, is quite wrong for the ability to write well in English can no more be picked up casually than can correct pronunciation or correct grammar. For the foreign learner free activities should be eliminated whenever possible, so that errors arising from the native-to-target language transfer can be

avoided. Since free composition relies on inventiveness and creativity, it is in direct opposition to the expressed ideals of scientific habit-forming teaching methods, which strive to prevent errors from occurring. Mrs. Pincas has suggestions for the teaching of fixed patterns. Systematic training of a special kind is necessary. This is the concept of multiple substitution, a method of controlled habit formation which can be used in a composition class to provide organized systematic imitation of models. It is neither mere substitution of items in a frame nor completely free sentence creation. It lends itself to careful programming of the kind used in teaching machines. The students can be taken from one stage to the next, having been led to give only correct responses at each stage. They are led gradually to more and more complex and difficult work, and in all their practice desirable language habits are built up. After that they can write "free compositions."

Multiple substitution fits into an organized scheme of composition training which should include:

1. Practice in recognition of the different vocabulary and sentence constructions used in writing and in speech. For example, whereas "a lot of" is common in speech, "much" and "many" are still preferred in writing.
2. Practice in production contrasting the usages of speech and writing.
3. Practice in recognition of different styles of writing for different purposes.
4. Systematic and controlled production practice of these different styles. This practice should be given with multiple substitution.

Mrs. Pincas further explains the use of multiple substitution practice and shows how to set up the exercises. She recommends the multiple substitution technique because it helps to relieve the tedium

which many learners find in even the best of habit-forming drills. An ideal exercise is one which poses a problem for the learner in such a way that he feels stimulated and yet is led to the correct solution. Ordinary substitution frame drills, question-and-answer drills, and others of the modern type, are certainly superior to traditional translation exercises and free composition in eliciting correct language responses. But whether they pose as interesting a challenge to the learner is an important question. Multiple substitution in composition training seems to fulfil both requirements.

Robert Ilson (1962), in "The Dicto-Comp: A Specialized Technique for Controlling Speech and Writing in Language Learning," gives another method of teaching controlled composition. He tells us that students who learn another language proceed from imitation to improvisation. At the beginning they are given dictations that are so strictly controlled that few mistakes are possible. And though he feels that dictation is a good model at one end of the learning process, and composition is a good model at the other end of the learning process, he cites the recent increasing dissatisfaction with both traditional dictation and traditional composition.

Mr. Ilson suggests that perhaps these objections do not apply to a kind of exercise which combines some of the restriction of a dictation with some of the freedom of a composition. "Dicto-comp" is a passage or paragraph presented to the class, and the students are asked to give it back as exactly as they can, using the original words of the passage as much as possible, and their own words only when necessary. To the extent that the students can reproduce the original text, they are writing a dictation. To the extent that the students

must use thier own words, they are writing a composition. The teacher can write his own passages in order to emphasize any grammatical constructions he may be teaching, or he can select one to fulfil his needs. The "dicto-comp" provides training in spelling, writing, and the comprehension of written or spoken material.

Mr. Ilson points out that "dicto-comp" also provides related skills to which insufficient attention is paid by many teachers and students;

1. The students have to learn to be able to understand what is being said, even though they do not catch all the words.
2. People learning a foreign language must for a long time express complicated ideas in a simple way. Insofar as students who work on the "dicto-comp" are unable to reproduce exactly what they hear, they must rephrase the contents of the passage using structure and vocabulary items within their active control, just as they will have to in real life.

Mr. Ilson further suggests that the "dicto-comp" is not just a useful class exercise, but also an excellent diagnostic and placement test that can be very simply administered to an incoming group of students and will make it easier to place them correctly in a program where there are classes at several levels.

Dorothy W. Danielson (1965), in "Teaching Composition At the Intermediate Level," claims that in some respects the teaching of composition to speakers of other languages is much the same as teaching basic composition to native speakers. The student must find or be given a topic that he can write about on the basis of his knowledge and experience. He must learn what it means to write on a topic from a particular point of view. He must realize that it is important to organize and to present his material in a certain way in order to communicate effectively with the reader or readers he has in mind. He must learn the mechanics of writing and be sensitized to style so that

what he writes will have the desired effect.

Danielson believe that there should be a systematic presentation of writing activities at the intermediate level, for she thinks it dangerous to assume that students will improve their writing ability by simply writing at length about subjects which interest them. She admits that extensive writing will produce good results in some cases; but it is also possible that it will have little or no effect in others. The need for control in teaching structure and pronunciation is generally recognized; there is a growing recognition of the need for a similar kind of control in teaching writing. She goes on to say that the amount of control imposed may vary in accordance with the nature of the assignment and the progress of the students. At times the teacher may wish to impose quite rigid control in order to produce a specific response. Here is an example:

DIRECTIONS: Copy the first three sentences and complete the last three.

I can't play tennis with you this afternoon.

There are several things I have to do.

First, I have to finish my homework.

Next, _____.

Then _____.

After that _____.

The following type of exercise is an example of less control, designed to give practice in using "would like to take, send, give, etc."

Answer the following questions in one or two paragraphs:

What gifts would you like to take the members of your family when you return to your country?

She then goes on to list some exercises in paragraph writing in the order of difficulty: 1. copying, 2. taking dictation, 3. substituting vocabulary items and sentences in a model paragraph, 4. expanding a

sentence into a paragraph, 5. building up a paragraph from a final sentence, and 6. paraphrasing a rather long, fairly complex paragraph.

Danielson ends her paper by saying that to her knowledge there is no evidence to indicate that one method of teaching composition is decidedly superior to another, and there is considerable reason to believe that not all students will learn best by the same methods. She suggests that we should investigate and make use of all techniques and methods that will help the student improve his writing ability, but reminds us that using a variety of techniques and methods does not preclude a systematic presentation of writing activities and exercising control in the teaching of composition at the intermediate level.

Jean Praninskas (1965), in "Controlled Writing," also suggests that composition teaching should be accomplished by controlled assignments. She believes that if the language learner is going to learn to write sentences and paragraphs that are of a prose style different from conversation, he must first become aware of them as units. She believes that the material needed for a course in controlled writing is a good stock of well-developed model paragraphs on a level suitable for the age group of the students, dealing with topics which engage their interest. She finds such paragraphs in the summaries of their textbooks, in technical journals, The Scientific American, U.S. News and World Report.

Once she has her model paragraphs picked out, she takes students through a series of steps:

1. Copying from various sources.
2. More copying, this time with minimal changes. She may have the group take the model paragraph about a male character and have them change it to a paragraph about a female character. They are advised to keep the sentence structure the same and to change only those forms and lexical items which must be changed

to make the paragraph reasonable.

3. A substitution in time reference. This gives practice in manipulation of tense and grammatical sequence of tenses as well as in numerous adverbial expressions.

There are several other kinds of manipulations that she uses before she has the students write their own paragraphs; direct statements may be changed into reported statements; third person reports may be expressed in the first person; passive voice constructions may be made active, and active passive; paragraphs expressing conditions may be altered to express different or even opposite conditions.

Miss Praninskas concludes that many things take place while the students are manipulating these paragraphs. The students frequently learn a number of new lexical items, and very often they sharpen up distinctions between ones they already know or think they know. They build up self-confidence in their use of the language even though they may have decided before the beginning of the course that their linguistic ability is small. But the most important thing that happens with this method is that the students repeat, over and over again, the sentence patterns and paragraph patterns which are widely used and highly esteemed by writers within another language community.

Lois Robinson (1965), in "Controlled Writing for Intermediate Foreign Students," feels that accuracy should be accepted as the first goal in teaching foreign students to write English, and when it is, some techniques must be used to limit the variety of errors which the student can make in any one piece of writing. Her means of securing such limitations is called "controlled writing," a technique in paragraph writing which gives the student an intermediate step between writing lists of sentences and writing free compositions. Controlled writing may be defined as writing in which a student cannot make a serious error if he

follows directions.

Example: Turn the following question into a statement: Is this a course in writing? ans. This is a course in writing.

There are ten types of questions of this sort given by Lois Robinson:

- Type 1. Questions into statements.
- Type 2. Either/or
- Type 3. "Fill-ins"
- Type 4. Insert items by the student.
- Type 5. Writing in a set pattern.
- Type 6. One sentence controlled; the next sentence free.
- Type 7. A clue makes clear what the rest of the sentence requires.
- Type 8. Making changes according to a set pattern.
- Type 9. Merely a "Push-off" One of the busiest persons I know is...
- Type 10. Topic limits tense.

Exercises in controlled writing such as the above have certain advantages:

1. The exercises give the foreign student an intermediate step between writing lists of sentences and writing compositions.
2. The variety of errors the student can make in any one exercise is so reduced that all errors made can be corrected.
3. Practice in the sentence structures used most frequently in writing is given, not in isolated sentences, but in the basic subdivision of the theme, the paragraph.
4. Copying can be dispensed with. The exercises are copying plus an additional demand in every sentence.
5. The recopying of a whole piece of writing is eliminated. Only those sentences which contain an error need to be recopied.
6. Grammar, embedded in the structure of each sentence in the paragraph, becomes not a subject, but a tool.

Ruth Cornfield (1966) tells us that the first concern of the teacher is to have the student make every effort to perfect the form of the word and the line which he sets down on paper. He must be able to spell correctly, and to write sentences without errors in structure and syntax. She feels that there are two steps in the writing process:

Step 1. Copying. The first step in learning to write is to copy exactly from a good model of words, phrases, and sentences. Another form of copying requires the student to answer questions based on a reading selection. It requires the student to select the right answer

out of the text. Exact copying focuses the student's attention on such matters as accent, silent letters, verb endings, and other elements special to the form of the language.

Step 2. Directed writing. Since good writing depends on the recognition of sentence construction, the next step in the development of the writing skill should concern itself with sentence structure. At first this should be done by presenting the student with a minimum of difficulties. To ask him to compose whole sentences requires him to solve too many problems at one time—problems of vocabulary, structure, and spelling. To insure good writing in the future, he must be confronted with only one problem at a time until he develops the competency to write whole sentences correctly.

Exercises where the student is required to complete segments of a sentence guide him in sentence writing and yet require him to concentrate on only one thing at a time. Scrambled sentences oblige the student to rearrange the words into well-constructed sentences and are very good exercises for developing structure and syntax sense. Requiring the student to minimal changes (such as nouns to pronouns or singulars to plurals) develops in him an awareness of syntactical relationships. Gradually the teacher can guide the student to approach an individual writing style and can still exert the kind of control which keeps the student thinking in the foreign language as well as writing in it. Retelling stories so that they take place at seasons of the year or times of day or at locations which are different from the original story is another way for writing within a given framework. Miss Cornfield concludes that from exercises in directed writing the student will eventually get away from needing cues and hints from which to write

and will go on to composition as an exercise in free writing.

Gerald Dykstra and Christina Paulson (1967) are two more advocates of the idea of working with good paragraph models and performing certain manipulations to give foreign students practice in writing English. In their paper, called "Guided Compositions," they tell us that teachers of English as a foreign language make extensive use of control in the oral-aural and reading aspects of language learning and that the claim is being made that there is far too much control. But this claim does not extend to writing, simply because control has been minimal in this area. They suggest that it would be nice if the profession had available a range of tools which permitted control in writing, so that teachers would have available to them the choice of use or rejection.

The authors have experimented with a program in which control is of the kind which uses several composition exercises to cover one grammatical feature, the first composition being rigidly controlled while the last is almost a free composition. By the application of graded and structured language manipulations to model passages, the students' compositions can be taken from nearly full control to free composition with steadily diminishing controls. The program allows enforcement of correct writing procedures; it gives the students a sense of progress and improvement which builds confidence in their own ability to write and motivates them to further improve their writing ability.

The authors believe that guided writing is not a panacea for all the problems of teaching composition to foreign students. There is still much that needs further exploration and experimentation. In

the meantime, it will provide the profession with a substantial step toward the goal of developing a teaching tool which will permit frequent assignment of writing exercises even in large classes. At the same time it will assure that the work will be substantially acceptable while permitting the student to work at a level commensurate with his ability, whether that be at a low level, a high one, or something in between.

Pauline M. Rojas (1968), another advocate of controlled writing, tells us that drill exercises in English as a second language should form a part of every beginning lesson, because this type of exercise helps build standard practice and prevents the student from practicing mistakes. Writing drill helps the students avoid errors in much the same way that oral drill does. The students abstract from the exercise itself the model or models which they need and in this way are prevented from practicing mistakes.

She goes on to describe and give examples of each of the types of drill exercises she uses commenting that these drills look easier than they really are for the foreign student. She mentions that students who can do independent writing without making the errors typical of speakers of other languages are beyond the stage at which writing drill is profitable for them, and they are ready to be taught written English with the methods and materials appropriate for native English speakers of comparable age and academic background.

Janet Ross (1968) in her article called "Controlled Writing: A Transformational Approach" tells us that acquiring skill in composition involves acquiring control over rhetorical devices—setting up a central idea, maintaining this idea throughout the composition, presenting the material

in orderly sequence, and so on. Basic to composition skill is control of sequence of sentence structure and accuracy in mechanics so that the student writes correctly the first time and does not practice errors. She tells us that control over sentence structure can be exercised by a number of different devices, most of which involve imitation of some kind. One approach to controlling the manipulation of sentence patterns in writing is through an application of transformational grammar, only because it provides a systematic method of constructing sentences.

With students of English as a second language one might begin with short, simple sentences. From there the students could move to combination by coordination or subordination with an adverb clause. The transforms necessary to complete these manipulations should be reviewed from time to time.

The author realizes that the use of transformational grammar to teach composition is only one method. The methods of slot substitution of questions and answers or of paraphrasing a model are also useful. She tells us that her plea is for composition instruction that is structured in some way, a method pointing toward the problems characteristic of foreign students, one that will emphasize prevention rather than correction of errors.

While the preceding collection of approaches is not conclusive, it gives a survey of the present major trends of thought for teaching English to international students. While there is a wide range of approaches, the later writers seem to point toward control of the writing process, so that the students do not practice the writing of errors.

2.2. Comments of Different Writers on the Testing of Writing of International Students

This section will review some ideas for testing of international students both for placement purposes and for estimation of their progress in composition.

Sydney Sako (1969) in "Writing Production--Test of Proficiency" gives some worthwhile information on testing. He says that in testing an individual's writing skill, elements such as vocabulary, structure, accuracy, and speed of script writing, spelling, punctuation, content, and organization of materials can be evaluated; however, the emphasis placed on testing the writing skills is usually on lexical and structural items, and on the accuracy and speed of script writing.

Mr. Sako believes that the stimuli used for eliciting writing production are similar to those prepared for eliciting oral production. They may be presented in picture form in the native language, or in the target language in simplified form. The grading of the written responses is subjective. Mr. Sako thinks that, to improve the objectivity of scoring, graded samples of the student's writing materials at the various levels can be used for comparison. The determination of the levels of these written materials may be made by individual teachers or by a panel of raters.

The following is a sample listing of objectives and types of stimuli and responses for the writing test:

OBJECTIVE

1. Accuracy and speed of script writing.
2. Vocabulary.
3. Vocabulary and the grammatical structure.

TYPE OF STIMULI

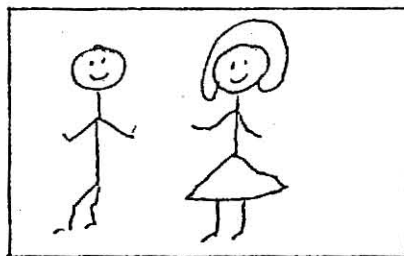
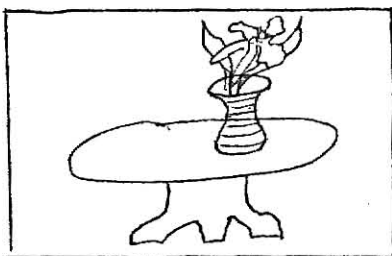
1. Dictation (live or taped).
2. Incomplete sentences.
3. Picture stimuli, or instructions in the native language.

TYPE OF RESPONSE

1. Writing dictated materials.
2. Writing the correct response which completes the meaning of the sentence correctly.
3. Writing sentences or paragraphs.

The following are sample pictures and simple directions for eliciting written responses:

1. Write what you see in the pictures shown below. Make complete sentences.



2. Write a paragraph on the topic "Why I want to study a foreign language."
3. Write an autobiography of at least one full page.

David P. Harris (1969) in his book Testing English as a Second Language has a useful section on the testing of writing. The information is up-to-date and complete. The section on the testing of writing begins by discussing what is meant by writing, which most teachers would agree in recognizing at least the following five general components:

1. Content: the substance of the writing of the ideas expressed.
2. Form: the organization of the contents.
3. Grammar: the employment of grammatical forms and syntactic patterns.
4. Style: the choice of structures and lexical items to give a particular tone of flavor to the writing.

5. Mechanics: the use of the graphic conventions of the language.

He suggests that we can see from the above that the writing process is a highly sophisticated skill combining a number of diverse elements, only some of which are strictly linguistic.

Mr. Harris compares the value of composition versus objective tests; he gives us the defense of those who champion the essay or composition and the answer of those who are critics of the composition testing. He then summarizes the current "moderate position" in regard to testing writing ability, based on recent findings, as follows:

1. Well-constructed objective tests of language skills have been found to correlate quite highly with general writing ability, as determined by the rating of actual samples of free writing. Thus in situations where the scoring of compositions would be unfeasible (as in some large scale testing operations), objective tests can be used alone as fairly good predictors of general writing skill.

2. At the same time, it is now clear that there are ways to administer and score composition tests so that they, too, may be used by themselves as reliable instruments. Put briefly, high reliability can be obtained by taking several samples of writing from each student and having each sample read by several trained readers. Thus the classroom teacher who lacks the experience and/or the time to construct objective tests of writing ability, or feels strongly about the pedagogical value of testing writing through writing, can use compositions with a reasonable degree of confidence.

3. Inasmuch as both objective tests and composition tests have their own special strengths, the ideal practice is undoubtedly to measure writing

skill with a combination of the two types of tests, and it is recommended that this procedure be followed whenever conditions permit. Such a combination will probably produce somewhat more valid results than would either of the two types of measure used by itself.

Mr. Harris gives examples of the different types of testing, and his chapter on writing tests can be very helpful to the teacher of composition for international students.

J. F. Green (1967) in his article "Preparing an Advanced Composition Course" tells us that a characteristic distribution of errors in a writing test is usually provided by the following time allowances on three given compositions:

Composition I	Time: 30 minutes.	Suggested number of words: 200-300.
II	60 minutes.	350-450.
III	Homework assignment.	600-700.

He feels that one can discover what the weaknesses and strengths of his pupils' written work are in this way. Some degree of control is necessary if these compositions are to show the full range of important errors students tend to make. The time factor, in particular, may influence both the frequency and the type of error. For example, elementary grammatical errors are more common in work written under examination pressure. Less predictably, irrelevance seems to be more frequent in homework assignments. This information can be useful to the reader in setting up his course at the beginning of each semester.

Wilga Rivers (1968) tells us that systematic training in writing requires systematic correction of individual compositions if it is to be effective. Ideally, each student's composition should be read as soon as possible after it is written, and then it should be corrected and sometimes rewritten by the student without delay. Short writing assignments, given at

frequent intervals and then carefully corrected and discussed, provide the most effective form of practice.

Wilga Rivers gives the following suggestions for students when they enter into the area of free composition:

1. The student should be asked to write only one or two well-planned paragraphs until he has acquired some skill in writing.
2. The student should be trained to study his own composition systematically in order to do away with as many errors as possible before handing them in to the teacher.
3. The teacher should anticipate certain common types of error, by giving regular practice in class groups in the uses of tenses, ways of combining clauses within sentences, and conventional phrases used for making smooth transitions in thought.
4. The teacher and the class should agree on some system of symbols for correction of compositions.

She then suggests that the grade should be a composite one. This allows a certain percentage for such different areas as grammatical accuracy, lexical choice, expression of time sequence, general command of idiom or feeling for authentic expression, and arrangement of ideas.

From the literature just reviewed, one can get a good idea as to what kind of tests can be used no matter whether one is testing writing ability for placement, for diagnostic purposes once the students are in class, or for evaluation of progress.

2.3. Material Available for Use As Texts and As Supplementary Material for International Students

This section will first review the books that may be used as texts; then it will list the books that may be used as supplementary material; finally, it will list book companies that have programs in English as a second language.

1. Writing English: A Composition Text in English as a Foreign Language
by Janet Ross and Gladys Doty

This book was written for advanced students of English as a second language. In the first section the authors provide a review of grammar and sentence structure for the student who has learned some English but who has trouble writing his ideas freely without errors in sentence structure. The second part helps the student in learning to organize and develop his ideas into longer compositions in order that he will be able to control not only his use of the sentence but also his use of the larger units of thought.

In both sections of the book, samples of writing are provided on the sentence, paragraph, and composition levels of a type that the student himself might like to write. The book follows the idea of "controlled writing" and allows the student to imitate patterns and gain confidence without making a great many errors in the process.

Lesson one begins with basic patterns and, as the lessons progress in part one, the student is shown how sentence elements or the sentence as a whole can be expanded by modification and coordination. The lessons in part one contain sentence and paragraph writing exercises in which the student will use the structure patterns that he has studied. Longer compositions at the end of each lesson give the student practice in the use of the patterns studied in class. These lessons are set up in such a way that the student may progress with a minimum of help from the instructor.

Part two does for rhetorical patterns what part one does for sentence patterns. The student learns how to arrange and develop ideas by reading and studying models containing certain patterns of arrangement and development, and then he writes whole compositions imitating the model. This

book contains a sufficient amount of material to keep a class busy for more than a semester.

2. Language and Life in the U.S.A.: American English for Foreign Students by Gladys Doty and Janet Ross

This book is a very complete text with exercises and drills. It has an introduction to American English pronunciation followed by a part called "Communications in English" and one called "Reading English." The appendix provides a guide both to English structure patterns and to punctuation and other forms and conventions observed in writing. This revised edition is based upon the philosophy that, at an intermediate level, a student of English as a second language needs training in all of the communication skills: listening, speaking, reading, and writing. Part one stresses understanding spoken English and speaking, although some writing assignments are a part of every lesson. Part two stresses reading and writing. The two parts can be used separately or simultaneously. An appendix contains the conventions of writing.

There is enough material in this book to cover several semesters, or one can choose whatever he would like to use for a one-semester course.

3. Guided Writing and Free Writing: A Textbook in Composition for English as a Second Language by Lois Robinson

This textbook is one of the books currently being used by the author of this thesis. The book is made up of exercises that are intended to give the student help in writing correct, informal English prose. The exercises concentrate on certain grammatical points with which the learners of English as a second language continue to have difficulty, long after they have learned the grammatical rules. Mrs. Robinson feels that one needs not only to know the rules, but also to practice enough to be able to apply the rules

consistently and automatically.

Each point in each section is first presented in a brief grammatical explanation. This is followed by a brief oral practice and then by exercises written in the pattern just practiced. The student does not have to compose paragraphs; he simply writes out paragraphs in the patterns prepared for him. After repeated practice in using a pattern correctly, he is given a composition topic which permits him to use freely what he has just practiced under guidance.

At the end of the book, in a section called "For Reference," Mrs. Robinson has included a handbook of the conventions of writing pertaining to the material in this book.

This book contains enough material to keep a class busy for at least one semester.

4. Using American English

by Leonard Newmark, Jerone Mintz, and Jan Ann Lawson

This book is intended for foreign students who have little experience in using English. It contains material of two kinds: dialogues with dialogue variations for learning informal American conversations, and selected passages of written exposition for learning standard written English. The book is designed to teach English to students irrespective of their native language background.

Each unit of conversational material in the book consists of a basic dialogue, divided into four short, connected sections for easy memorization, and a set of structural and lexical variants directly usable in the basic dialogue.

For the teaching of written English the authors use material that is quite different in content from that used for teaching conversation. Each

unit of the writing section has a short passage of exposition excerpted from a publication of high quality. The written section is presented essentially in its original form. The student then is to re-create the passage, using a partially obliterated version of the original to provide cues to his memory.

This book contains enough material to last a semester or more or can be used as a supplementary text to provide the sample essays.

5. Writing English as a Second Language
by Jewell A. Friend

This book is designed to help non-native speakers of English learn to write effectively in the English language by helping them organize and execute their thoughts. The book is correlated with the most widely used oral/aural materials and grammar texts, so that it can be used alone or in conjunction with other sources. Mrs. Friend not only deals with writing instruction and practice in grammatical structures but also with cultural understandings.

There are six units and a section of supplementary readings and writing exercises. Each unit contains a discussion of sentence patterns and grammatical structures followed by several lessons, each consisting of a sample paragraph exemplifying an expository skill, comments on the sample, and numerous exercises.

This book contains enough material to cover two semesters when used in conjunction with other supplementary material. It will be published sometime in 1970.

6. Writing Through Understanding
by Nancy Arapoff

The author introduces this book to the reader by explaining how it is

used. She says that before one can write a good summary, he must first come to understand certain things about English, such as the difference between the spoken and written word. For this reason much more of the book is devoted to teaching the student to understand English than is devoted to teaching the student to summarize it. Of the three sections of this book, two deal with understanding and only one with summarizing. The first section teaches the student to understand the difference between spoken and written English, and the second, to understand how written English is held together. And even the third section has a great deal to do with understanding, in that the student writes summaries of larger pieces of writing.

Just as there are three sections to this textbook, so too there are three sections to each lesson. These three sections are designed to teach the student, first to recognize, and then to understand, and finally to use the formulas or rules involved in writing English.

This book contains more than enough material to cover a semester of work.

7. Man and His World: A structured Reader
by Margaret Kurilecz

This is a textbook for high intermediate or advanced students of English as a second language. The book has a three-way emphasis: on reading, speaking, and writing. It has nine units, each of which begins with a reading selection. This is then followed by a group of exercises that drill several different things: comprehension, word study, structure patterns, personal questions about the student's experience in relation to the reading selection, a composition, pronunciation practice, and a dictation taken from the selection.

This book presents a very interesting approach to the teaching of writing to international students. There does not seem to be enough material for one complete semester, but it can be supplemented by other things.

8. Constructing Sentences
by Earl Rand

This new book is a drill book for students of English as a second language at the intermediate and advanced levels. Mr. Rand has done this work using a transformational approach. It consists of 112 controlled transformational drills based upon rules which reflect the competence of native English speakers to produce and understand sentences joined by processes of coordination (conjunction) and subordination (embedding). They are designed for oral and written instruction involving older learners of any language background and in almost any situation: in colleges and universities, in special classes and in retraining programs. This book should not be used as the sole text of any class. It should probably accompany a book of readings and, perhaps, a grammar book. The drills are not meant to teach anyone about English. They are intended to teach students how to use English. They provide appropriate practice for students learning how English kernel sentences are combined and how the finished, resulting compound or complex sentence reveals the underlying relationship between the joined sentences.

9. Mastering American English: A Handbook-Workbook of Essentials
by Rebecca E. Hayden, Dorothy W. Pilgrim, and Aurora Q. Haggart

This book, a handbook and a workbook as well, covers the basic sentence patterns and major grammatical structure of English, and it provides drill and review through diversified exercises. It is intended

for adults who are at an intermediate or advanced level in the study of English as a foreign language, but need further review and drill in order to develop fluency and accuracy in its use. It has excellent sections dealing with the articles and prepositions, two areas of great difficulty for international students.

This book has sufficient material to supplement a writing program for one or two semesters.

10. Rapid Review of English Grammar: For Students of English as a Second Language by Jean Praninskas

This book is a textbook that has been written especially for students whose knowledge of English is extensive but imperfect when they come to the United States to study in our colleges and universities.

In the 24 lessons of this book, the author includes all of the inflectional forms, all of the basic word-order patterns of American English sentences, and many of the more difficult uses of function words. The material is presented in the form of an integrated course. The first few lessons deal with the simplest, most basic statement and question patterns. In later lessons it is shown how these basic patterns are combined and/or rearranged to produce longer, more complex sentences which express relationships between ideas. Such aspects of the language as the use of the definite article, the choice of prepositions, idioms and two-word verbs are introduced in the early lessons, explained in greater details in the later ones, and reviewed toward the end of the course.

There is enough material in this book to last one semester in an intensive course or last throughout the student's composition experience as a reference grammar.

The following texts will make very good supplementary items to help

the instructor in any course where writing is taught to international students:

11. English Sentences
by Paul Roberts

This book, which was written especially for high school students, can supplement well the teaching of English sentence patterns and gives a layman's approach to transformational grammar. Mr. Roberts does a fine job of explaining subordination, coordination, punctuation, and other things pertaining to writing.

12. Idiom Drills: For English as a Second Language
by George P. McCallum

This series of idiom exercises is designed to help foreign students of English master 180 useful everyday idioms. It is divided into six units, with five individual lessons in each unit. At the end of each unit is a short reading, which incorporates all thirty of the idioms studied in that unit. This is another of the texts that is being used by this writer during this semester.

13. Essential Idioms in English
by Robert J. Dixon

This book contains many of the everyday idioms of English which cause the international student problems. Although lists of English idioms have been compiled in the past, this is apparently the first attempt that has been made to teach the idiom by means of extensive practice exercises. It has three sections: elementary, intermediate, and advanced.

14. Handbook of American Idioms and Idiomatic Usage
by Harold C. Whitford and Robert J. Dixon

This handbook lists and defines more than 4500 idioms of the American

language and illustrates their use in sentences.

15. Testing English as a Second Language
by David P. Harris

This book is a very good supplement to any ESL program. It has a section that deals with the testing of writing as was reviewed in an earlier section.

16. English as a Second Language: A Reader
by Edward T. Erazmus and Harry J. Cargas

This new book has reading selections ranging in difficulty from the 4th grade and below to the 15th grade level. Each selection has drills and exercises such as vocabulary builders, comprehension quizzes, structural drills, and essay topics that are good practice in a composition class for foreign students. This book was published by the William C. Brown Company Publishers.

Thomas Y. Crowell Company has a list of books that may be of particular interest. The series is called the Crowell Contemporary English Series. Besides one of the books already reviewed the list contains the following titles:

1. Review Exercises for English as a Foreign Language
by Robert L. Allen and Virginia French Allen
2. American Folktales I and II: Structured Readers
by Vinal O. Binner
3. International Folktales I and II: Structured Readers
by Vinal O. Binner
4. The United Nations: A Structured Reader
by Sara Withers

The Macmillan Company and Holt, Rinehart and Winston have very impressive lists of texts for the teaching of English composition to international students.

Many other books that can be used as writing texts or supplementary materials come out frequently. Titles can be obtained by writing letters

to the publisher asking for this information.

2.4. Programs Being Used in Other Universities for Teaching Composition to International Students

At the beginning of this project the author wrote letters to about 25 or 30 universities all across the United States asking about their programs for teaching composition to international students. He received about twelve answers to his letters. Of these twelve, seven sent information about their composition programs for foreign students. In this section the reader will learn what these universities are doing in composition in order to allow him to be able to compare this information to what we are doing at Kansas State University and to gain some ideas that may be added to the program here.

The University of Kansas has a very complete program in composition for international students. This program is part of their Intensive English Center under the direction of Edward T. Erazmus. Their classes meet four days a week. Three of these days are taught by a composition teacher assigned to the class. The fourth day is taught by a special teacher who has also been assigned. Their goals are to develop fluency and correctness in writing. They do this through the learning of grammar and control of structure, knowledge of mechanics of writing and practice in organization of materials.

The students are assigned to write four compositions in a given week. They write three of these as impromptu essays in class; the fourth one is a homework assignment.

The subjects of the compositions are chosen for ease of writing and for their direct relationship to the student's personal experience and are

not meant to conform to traditional composition subjects. One impromptu composition, which is twenty minutes in length, is written at each class meeting. During the twenty minutes the student is required if possible to produce about 200 words. The twenty minute limit is not exceeded, since there are other forms of teaching to be done in the composition class which give support to the whole composition program. The title for the homework assignment is given one week before it is to be handed in. This week gives the student enough time to organize and properly develop his composition. The homework minimum is 400 words.

A more detailed description of this program is included in the appendix of this thesis.

Another very complete description of a program came from Mrs. Jewel A. Friend at Southern Illinois University. Their composition program is part of their intensive English program. In composition they have a Beginning I and Beginning II class, an intermediate class, and an advanced class. Their program consists of a set of materials written by Mrs. Friend that correlate with the Lado-Fries series in English. The writing book that will be used soon in these classes is the new Writing English as a Second Language to be published in May, 1970.

Indiana University offers only one course in expository writing for international students. It is the most advanced skills course that they have to offer. It is specifically for students who are rather borderline cases in their abilities to get along in graduate school. They have achieved somewhere in the 500's on the TEOFL test, but lack specific skills in expository writing.

Mr. Maurice Imhoof, who is in his first year in the Indiana University

program, is trying to develop a practical and realistic course for their students. At present their major emphasis is on the method of paragraph development. Essentially their classroom procedures center around the presentation of a method of development, oral compositions employing this method, practice in paragraph development, and finally a theme using the same method. They have weekly theme assignments, a short research paper, and almost daily short writing assignments which are corrected with the students in class.

At the Teachers College, Columbia University, the courses of the composition program have concentrated very heavily on controlled composition, paragraph construction, and precis writing; and they have often drawn analysis materials from the editorial pages of American and British newspapers and from the article and essay content of new magazines and quarterlies. Their students have usually already reached a high level of language proficiency before they arrive. Mr. Gary J. Gabriel from that university suggests Guided Writing & Free Writing, the text that this author had already been using in his classes.

The University of Hawaii has an English Language Center where English composition is offered as part of an intensive program. Mrs. Nancy Arapoff's materials, reviewed in the preceding section, are used at the University of Hawaii.

The University of Colorado uses two books in its courses in composition for international students. They are the two books (by Doty and Ross) reviewed earlier. Mrs. Dorothy Anderson, who teaches in the English composition for foreign students program, uses the book Language and Life in the U.S.A. primarily for the essays it contains. What she does in class

depends on the level of the abilities of the students in each class. For instance, this year she discovered that the students varied widely in ability, and she has divided the class so that the lower section will be devoting almost full time on the first twelve lessons in Writing English. The other section has exercises in Writing English on Mondays, an essay from Language and Life on Wednesdays when she stresses vocabulary, grammatical structure and rhetorical structure, and writes a theme on Fridays on one of the subjects suggested by Wednesday's essay.

From these brief reviews of programs of other universities the reader can compare what is being done elsewhere to what the author will suggest should be done at Kansas State University.

3. Review of the Problems Encountered in the Course

3.1. Statement of the Differences Between Students in the Class

One of the many problems mentioned in the Statement of the Problem was the fact that there are so many cultures represented in the class. In the Fall and Spring Semesters there were fifteen different countries represented and eleven different languages. A wide variety of second language problems arises from this situation. The following chart shows the countries represented, the languages spoken, and the major fields of the students of the class.

Number of Students and the Country	Language (s)	Major Field
Beirut Lebanon-1	Arabic-3	Civil Engineering-1
Iraq-2	Thai-2	Nuclear Engineering-1
Thailand-2	Chinese-4	Architecture-1
China-4	Persian-4	Computer Science-1
Iran-3	Spanish-6	Applied Music-1
Argentina-1	Punjabi-3	Soil Microbiology-1
India-5	Gujarati-1	Statistics-1
Saudi Arabia-1	Pushto-1	Animal Nutrition-1
Colombia-2	Urdu-2	Linguistics ESL-2
Venezuela-1	Telugu-1	Industrial Engineering-2
Dominican Republic-1	Hindi-3	Plant Science-1
Afghanistan-1		French-1
Pakistan-1		Ceramics-1
Peru-1		Chemical Engineering-1
		Crop Improvement-1
		Agricultural Economics-1
		Veterinary Pathology-1

Fig. 1

Twenty-five students attended the class during the Fall and Spring Semesters. Of the twenty-five, sixteen were graduates and nine were undergraduates. Combining graduates and undergraduates in one class creates another problem because they have different needs. Undergraduates usually need more basic help than the graduates. They need specific help and preparation in order to be able to compete in a regular English Composition I class with native speakers of English. Graduates need more help in polishing their writing of English to enable them to write required papers for classes in their different major fields.

Although the students are supposed to have reached a specific level of preparation in the study of English, many actually have little preparation in either spoken or written English. Some of the students are unable to understand the instructions given in order to complete the assignments properly; they often have to receive help in their native tongue from one of their classmates. Some of the students are somewhere in the middle

and need help in all areas of the language. And some are well advanced in both speaking and writing, but need help to polish their performance.

This combination of difficulties presents a very complicated teaching situation, and finding a proper course of instruction to meet the needs of all the students was accomplished only after a detailed study and analysis of the writing of the students was made.

3.2. Statement of the Areas in the Teaching of Composition to International Students which Need Special attention

International students make errors in areas where native speakers do not and commit the same errors as native speakers more often. In this section, the paper will show some of the errors that foreign students make when writing in English as a second language and compare these errors to those made by native speakers of English.

In order to gather the data for the following study, the author gave his English Composition I students the same examination that the international students take upon entering Kansas State University. He chose twenty-three native speakers who scored below, on, or near the 130 minimum score in order to compare samples of their writing with samples of the writing of the non-native speakers who scored 130 or less on the same test. The non-native speakers were the ones who attended English 075 during the Fall and Spring Semesters of 1969 and 1970.

Both the international students and the native speakers wrote on the same topics. The first topic given was the first paper they wrote for the regular classwork assignment: an autobiographical sketch. The second paper was written a little later on the topic of their chosen profession. Both the native speakers and the international students were given the same

amount of time to write these compositions. One was a take-home paper, and the other was written in class. The forty-six papers of each group were then checked in fifteen specific areas, which will be listed and discussed one at a time.

International Students

1. Number of Sentences - <u>478</u>		
Simple - <u>398</u>	Compound - <u>35</u>	Complex - <u>45</u>

Native Speakers

1. Number of Sentences - <u>377</u>			
Simple - <u>176</u>	Compound - <u>64</u>	Complex - <u>114</u>	Cpd-Cx - <u>23</u>

Fig. 2

According to Kellogg W. Hunt (1970), there are three well-established generalizations about the way in which the sentences of children change with increasing maturity: 1) there are more of them; that is, children write more on a given topic as they get older; 2) the sentences become longer; and 3) the children use subordinate clauses more frequently as they mature.

International students seem to be on a level with younger American children in their linguistic maturity in English. The international students wrote many more simple sentences than the native speakers. This points out a need to teach coordination and subordination to the foreign students.

It is interesting to note that the international students wrote more sentences in their forty-six papers than the native speakers did, but the papers of the native speakers contained far more words per paper than the papers of the non-native speakers. This can be accounted for by the fact that the native speakers used more complex, compound, and compound-complex sentences than the non-native speakers.

International Students

2. Sentence Openers
- a. Nouns or Pronouns as the subject - 411
 - b. "There is" or "are" - 24
 - c. "However" - 1
 - d. Introductory Verbal Phrase - 7
 - e. Introductory Prepositional Phrase - 15
 - f. Introductory Clause - 20
-

Native Speakers

2. Sentence Openers
- a. Nouns or Pronouns as the subject - 235
 - b. "There is" or "are" - 27
 - c. Introductory Verbal Phrases - 34
 - d. Introductory Prepositional Phrase - 40
 - e. Introductory Clause - 30
 - f. Others - 11
-

Fig. 3

Non-native speakers do not vary their sentence openers as much as natives do, and this suggests the need for instruction in class concerning varied ways to begin a sentence.

International Students

3. Errors in the use of the preposition - 52
-

Native Speakers

3. Errors in the use of the preposition - 6
-

Fig. 4

The use of the preposition in English remains a trouble spot for non-native speakers long after they have learned the structure of the language. This is especially the case with students whose native language does not have prepositions as we know them in English. As the author worked with the students during the Spring Semester, he found that they continued to make errors with prepositions right on through the semester. They had trouble with all the prepositions, but they seemed to make many errors with prepositions that combine with the verb in order to complete its

meaning, or where different prepositions are used with the same verb and show semantic differences, such as call up, call on, call for, call down, etc.

International Students

4. Errors in the use of idiom - 135

Native Speakers

4. Errors in the use of idiom - 2

Fig. 5

One of the very hardest skills of second language acquisition is the learning and use of idiomatic language. Any learner of a foreign language battles this problem all through his experience with the language. Instruction in idiom should be worked into the course throughout the semester. Students will pick up much of this in the classes where they are forced to compete with native speakers in English, but course 075 should include some instruction of the idiom.

International Students

5. Errors with the articles

- a. "the" - 112
 - b. "a" - 45
 - c. "an" - 24
-

Native Speakers

5. Errors with the articles

- a. "the" - 0
 - b. "a" - 0
 - c. "an" - 0
-

Fig. 6

As the reader can see, non-native speakers have problems in learning the articles in English. Even those students whose languages contain articles have trouble using the articles correctly. Many of the Indian students never learn to put the articles in with the nouns because their

own language does not have them. Instruction in the use of the article is a necessary part of the course for non-native speakers.

International Students

-
6. Errors in punctuation
- a. quotes - 13
 - b. comma - 67
 - c. comma after intro. clause - 13
 - d. run-on errors - 46
 - e. end punctuation - 37
 - f. others - 12
-

Native Speakers

-
6. Errors in punctuation
- a. quotes - 6
 - b. comma - 65
 - c. comma after intro. clause - 13
 - d. end punctuation - 11
 - e. run-on errors - 38
 - f. others - 10
-

Fig. 7

The difference between the errors of the native and the non-native speakers in punctuation is not as great as it is in other areas. International students seem to be able to pick up the art of punctuation quite readily. This author found that one lesson on punctuation reinforced by correction of errors on their compositions seemed to take care of their punctuation problems to a large degree.

International Students

-
- | | |
|---------------------------------|---------------------------------|
| 7. Spelling errors - <u>112</u> | 8. Errors with caps - <u>70</u> |
|---------------------------------|---------------------------------|
-

Native Speakers

-
- | | |
|--------------------------------|---------------------------------|
| 7. Spelling errors - <u>50</u> | 8. Errors with caps - <u>11</u> |
|--------------------------------|---------------------------------|
-

Fig. 8

Spelling should be dealt with all through the course in connection with the errors made on the compositions of the students. The large number of errors with spelling shown above for international students came from a relatively small number of the members of the class. The non-native

speakers made more errors dealing with capital letters, but one lesson helped a great deal to alleviate the problems of errors with capital letters.

International Students

9. Errors with pronouns - 32

Native Speakers

9. Errors with pronouns - 6

Fig. 9

Students whose languages use pronouns to refer to situations not covered in English have problems with the English pronouns. For example, in the Samoan language there are pronouns at the first person plural level that exclude or include the person spoken to, making more than one pronoun that correspond with the English we.

International Students

10. Agreement of subject and verb errors - 62

Native Speakers

10. Agreement of subject and verb errors - 7

Fig. 10

Most of the errors of agreement with the subject and verb occur in the third person singular. Non-native speakers need a lot of drill when dealing with the third person forms of subjects and verbs.

International Students

11. Errors with sentence fragments - 35

Native Speakers

11. Errors with sentence fragments - 21

Fig. 11

International Students

12. Errors with verb including tense and expansion - 131

Native Speakers

12. Errors with verb including tense and expansion - 19

Fig. 12

There is once again a marked difference between the number of errors of non-native and native speakers in this category. The author has found that a thorough covering of verbs dealing with tense and expansion is necessary.

International Students

13. Errors in non-parallel structures - 53

Native Speakers

13. Errors in non-parallel structures - 8

Fig. 13

International Students

14. Errors in shift of tense - 54

Native Speakers

14. Errors in shift of tense - 19

Fig. 14

This is another area where non-native speakers tend to make errors and will need special attention.

International Students

15. Errors in forming new paragraphs - 62

Native Speakers

15. Errors in forming new paragraphs - 23

Fig. 15

These errors refer only to the situation where the students divided the materials into too many paragraphs. Paragraph construction and the

types of development must be taught. Non-native speakers are usually not familiar with the different forms of development in English writing, and they need special instruction in this area also.

The above study does not show all of the errors that non-native speakers make in their writing of English, but it does give the reader a good idea of the big problem areas that need special attention. The results of this study helped the author to decide which textbooks and supplementary materials he would use to teach English 075.

4. Conclusion

4.1. Final Statement About the Problem and the Author's Recommendations

In the Introduction the author stated that the problem of the paper is to devise a course of study for a composition class for international students who come from several different cultural backgrounds and who are at different levels of preparation in English, both in their oral and written performance; the instructor must be able to reach each of these students at his own level of need.

In this thesis the reader has been shown what problems are encountered in English 075 at the present time. What other writers have to say about teaching English composition to foreign students and what other universities are doing with their non-native speakers in composition have also been reviewed.

The problem of how to teach English as a second language exists all over the world. Those concerned with TESOL are doing their best to do something about the problem. As has been shown, other programs are using

linguistically-oriented materials to teach English to foreign students, or they are in the process of preparing linguistically-oriented materials for their specific problems. Since these materials are prepared scientifically in order to handle the specific problems of non-native speakers, it is this author's belief that the instructor of the class should be a major in linguistics, trained to use and appreciate the linguistic materials the author has suggested for use in the class.

The class as it is now taught does not allow the instructor properly to teach the specific needs of the international students. This author recommends that the class be revamped to simplify the teaching situation and offers the following suggestions:

1. On the basis of the data given above and information gathered from talking to instructors who have international students in their composition classes for native speakers, I have come to believe that non-native speakers (even those who pass the test given to all foreign students) make enough errors different from those of native speakers to warrant special instruction all through their composition training while at Kansas State University. The author suggests that all undergraduate non-native speakers be sent through a three-level program especially prepared to teach non-natives with their special problems. Each level should take a semester and carry the same 3-hour credit that students receive from the English Composition I class for native speakers.

2. Since graduate students have a different reason for taking the course than do undergraduates, they should be put in a special class where their specific needs can be handled.

3. Another problem that has already been mentioned earlier

in the paper is the question of what to do with those students who have learned English as a second language, who have been in the United States over an extended period and have learned to get along fairly well in the spoken language, but who cannot satisfactorily handle the written language. Like Miss Lyn in the example given by Miriam Dancy, the author has in his Freshmen Composition I Class a young man from the Philippines who learned Tagalog as his native language and English as a second language. He has been in the United States attending the public school system for five or six years. The following composition is submitted as a sample of his writing:

Sleep, Sleep and Sleep

If I can do what I want right now, I will be laying on my back and sleep. Sleep, sleep and more sleep is what I needed. Getting up 7:30 in the morning, six days a week is not a fun thing to do.

Monday, Wednesday and Friday are the days I got up for my speech. Just think, a person giving a speech 7:30 in the morning. What a boring class. Sleep, sleep and sleep.

Tuesday and Thursday, English class, oh boy! I guess it wasn't too bad since the teacher keep us awake but I prefer to sleep, sleep and sleep.

Then Saturday comes, it is time for me to get to work. Every Saturday morning exactly 7:30, the clock buzzard went off. Dizzy and staggering from not having enough sleep. I got up, take a shower, brush my teeth, shave, then eat breakfast and go to work.

Sleep, sleep and more sleep is all what I wanted to do.

The theme of this piece of writing is actually very effective, and the organization is acceptable. But the use of English is not. The author suggests that such students, who are, as Miriam Dancy says, "foreign students in disguise," should be placed in composition classes where they can receive the special kind of help they need.

4.2. A Syllabus for the Course English 075, Composition for Foreign Students

If the three-level program for undergraduates and a separate class for graduates were to be used, the author would recommend the following material for each level:

1. First level

- a. Mastering American English - Hayden and others
- b. Guided Writing & Free Writing - Lois Robinson
- c. Idiom Drills - George P. McCallum
- d. American Folktales I - Vinal Binner

2. Second level

- a. Mastering American English - Hayden and others
- b. Writing for Non-native Speakers - Jewel Friend
- c. Man and His World: A Structured Reader - Margaret Kurilecz
- d. Handbook of American Idioms - Whitford and Dixon

3. Third level

- a. Mastering American English - Hayden and others
- b. Writing for Non-native Speakers - Jewel Friend
- c. English as a Second Language: A Reader - Erasmus and Cargas

4. Graduate level

- a. Mastering American English - Hayden and others
- b. Writing for Non-native Speakers - Jewel Friend
- c. English as a Second Language: A Reader - Erasmus and Cargas

If the class remains the same with one course for everyone, the author recommends the following material be used:

- 1. Mastering American English - Hayden and others

2. Guided Writing & Free Writing - Lois Robinson
3. Idiom Drills - George P. McCallum
4. Writing For Non-native Speakers - Jewel Friend

The following syllabus will be set out first by the week and then by the day, using the single-course materials as text and supplementary material.

ENGLISH 075

ENGLISH COMPOSITION FOR INTERNATIONAL STUDENTS

Textbooks:

1. Hayden, Pilgrim, Haggard, MASTERING AMERICAN ENGLISH, Prentice Hall, 1956. (Hereafter called MAE)
2. Robinson, GUIDED WRITING & FREE WRITING, Harper & Row, Publisher, 1967. (Hereafter called ID)
3. McCallum, IDIOM DRILLS, Thomas Y. Crowell Company, Inc., 1970. (Hereafter called ID)
4. Friend, WRITING FOR NON-NATIVE SPEAKERS, To be published by Scott, Foresman and Company, May 1970. (Hereafter called WNNS)

This course is intended to help the international student improve his ability in English composition in order that the undergraduate student will be able to succeed in courses given to fulfil the university requirements in English composition and in order that the graduate student will be able to pass the English Proficiency Test and be able to write the necessary papers in English for classes in his major field. This will be accomplished by giving sufficient drills and controlled and free writing experiences to overcome their problems in learning to write in a second language. The course consists of instruction, drills, and practices dealing with the problem areas of international students in writing

English.

1. Two class meetings a week will be given to the study and the practice of the exercises in the book Guided Writing & Free Writing (GW & FW). These exercises concentrate on certain grammatical points with which the learners of English as a second language continue to have trouble long after they have learned the grammatical rules. The student is given these grammatical points through controlled practice in writing. These activities will take about thirty minutes of the hour on Mondays and Wednesdays. The assignment will be completed outside of class.

2. The other half of the period on Mondays and Wednesdays will be given to individual instruction on the correction of the errors that students make on their free compositions. While the students are consulting with the teacher one at a time, the rest of the class will be working on assignments for future class meetings.

3. One class meeting a week will be given to free writing and the study of the kinds of writing done in English on the university level. The students will write one free composition a week outside of class on a specific writing assignment. The sample paragraphs and special instructions will be taken from Writing For Non-native Speakers. The in-class activities will take half of the hour on Fridays.

4. The other half of the period on Fridays will be given to the study and drill on specific problem areas such as the preposition and English idioms. Assignments will be completed outside of class using Mastering American English and Idiom Drills.

WEEKLY PLAN FOR SEVENTEEN WEEK SESSION

WEEK 1

1. Get acquainted, have Background Sheet filled out, and explain the purpose, scope, and objectives of the course.
2. Explain the books, materials, and supplies needed for the course and the mechanics of written work to be handed in.
3. Assign three compositions to be written: two take-home themes and one in-class theme.

TOPICS

- a. Autobiographical sketch.
- b. Describe a good friend.
- c. Tell about the school system in your country.
4. Give the Test of English Competence: A Testing and a Learning Exercise.

The first week should be devoted to learning the students' names and trying to understand their problems. Learn what errors they tend to make from the three compositions given during the first week. The first two essays, a. and b. above, should not be returned to the students; but the third essay should be marked carefully and handed back to the students to show them their problem areas. These first three essays can be used to reinforce the explanation of the mechanics of written work to be handed in.

WEEK 2

1. GW&FW - Section A - First Half
The Simple Present and the Progressive Present Tenses
2. WNNS - First Sample Paragraph (Chronological Development) (Process)
3. MAE - Prepositions
 - a. Basic Uses of Prepositions
 1. Prepositions of Place or Position
 2. Prepositions of Direction

WEEK 3

1. GW & FW - Section A - Second Half
The Simple Present and the Progressive Present Tenses
2. WNNS - First Sample Paragraph (Chronological Development)
Second Assignment
3. MAE - Prepositions

- a. Basic Uses of Prepositions
 1. Prepositions of Manner
 2. Some Other Types of Preposition

WEEK 4

1. GW&FW - Section B - First Half
The Articles
2. WNNS - 2nd Sample Paragraph (Description)
3. MAE - Prepositions
 - a. Exercises For Part XVI Prepositions
 1. Exercise 62 - A and B.

WEEK 5

1. GW&FW - Section B - Second Half
The Articles
2. WNNS - 3rd Sample Paragraph (Classification)
3. MAE - Prepositions
 - a. Exercises For Part XVI Prepositions
 1. Exercise 62 - C
 2. Exercise 63

WEEK 6

1. GW&FW - Section C
The Past Tense
2. WNNS - 4th Sample Paragraph (Illustration)
3. MAE - Prepositions
 - a. Exercises For Part XVI Prepositions
 1. Exercise 64 as a test.
 2. Exercise 65 as a test.

WEEK 7

1. GW&FW - Section D - First Half
Adverbial Clauses and the Progressive Past Tense
2. WNNS - 5th Sample Paragraph (Illustration)
3. MAE - Prepositions In Phrasal Combination
 - a. Verb and Preposition Adverb Combinations

WEEK 8

1. GW&FW - Section D - Second Half
Adverbial Clauses and the Progressive Past Tense
2. WNNS - 6th Sample Paragraph (Composite)
3. MAE - Prepositions In Phrasal Combinations
 - a. Verb and Preposition Adverb Combinations (cont.)
 - b. Verb and Preposition Combinations

WEEK 9

1. GW&FW - Section E
The Past Perfect Tense
2. WNNS - 7th Sample Paragraph (Chronological)
3. MAE - Prepositions In Phrasal Combinations
 - a. Combinations With Be and Have
 - b. Other Prepositional Combinations

WEEK 10

1. GW&FW - Section F
The Modals
2. WNNS - 8th Sample Paragraph (Description)
3. MAE - Prepositions In Phrasal Combinations
 - a. Exercises For Part XVII
 1. Exercise 66 as a test.
 2. Exercise 67 as a test.
 3. Exercise 68 as a test.
 4. Exercise 69 as a test.

WEEK 11

1. GW&FW - Section G
The Present Perfect Tense
2. WNNS - 9th Sample Paragraph
3. ID - Idioms - Unit I

WEEK 12

1. GW&FW - Section H
The Reporting of Conversation-Indirect Statements-Indirect Questions
2. WNNS - 10th Sample Paragraph (Illustrative)
3. ID - Idioms - Unit II

WEEK 13

1. GW&FW - Section I - The Passive Voice and Section J - Gerunds and Infinitives
2. WNNS - 11th Sample Paragraph (Chronological Development)
3. ID - Idioms - Unit III

WEEK 14

1. GW&FW - Section K - First Half
Relative Clauses
2. WNNS - 12th Sample Paragraph (Description)
3. ID - Idioms - Unit IV

WEEK 15

1. GW&FW - Section K - Second Half
Relative Clauses
2. WNNS - 13th Sample Paragraph (Classification)
3. ID - Idioms - Unit V

WEEK 16

1. GW&FW - Section L - Comparisons
2. WNNS - 14th Sample Paragraph (Analysis)
3. ID - Idioms - Unit VI

WEEK 17

1. WNNS - 15th Sample Paragraph (Illustrative)
2. Two practice essays assimilated examination conditions.

Final Exam

The final examination can be found in the appendix.

DAILY PLAN FOR SEVENTEEN WEEK SESSION

WEEK 1Monday

1st Day

1. Get acquainted with the class, and introduce self. Explain the purpose, scope, and objectives of the course.
2. Have the class members fill out the Background Sheet.
3. Explain which books will be used and how they will be used.
4. Explain which materials and supplies will be needed and the mechanics of the written work to be handed in.
5. ASSIGNMENT - An essay to be handed in at the beginning of the class period on Wednesday. Topic will be an autobiographical sketch. Suggest to the students what it should include.

Wednesday

2nd Day

1. Pick up autobiographical sketches after checking the mechanics with the class. Use this essay and the others of this week to teach the mechanics that were given on Monday.
2. Practice the names of the students while calling the roll.
3. Give the students the Test of English Competence: A Testing and a Learning Exercise which is found in the appendix.
4. ASSIGNMENT - Write a composition describing a good friend to be handed in at the beginning of the hour on Friday.

Friday

3rd Day

1. Pick up the compositions written for today after checking the mechanics.
2. Give the class an in-class theme to be finished by the end of the hour. Topic: Tell about the school system in your country. This composition is to be marked and handed back to the student in order for him to see what his problem areas are.
3. ASSIGNMENT - For next Friday. WNNS - First Sample Paragraph, Pages 1 and 2. Read and Study carefully and write a paragraph according to the model. MAE - Read and study in section XVI on pages 171 to 173. Prepositions.
For Monday. GW&FW - Read and study in section A on pages 1 to 11. The Simple Present and the Progressive Present Tenses. Write exercises A-1, A-3, and A-5 on paper.

WEEK 2

Monday

4th Day

1. Go over the materials covered on pages 1 to 11 of FW&FW and check exercises A-1, A-3, and A-5 with the class. Tell the class that these papers will be picked up from time to time.
2. Explain the assignment from WNNS for Friday again in order that the students will begin the writing of their paragraph for Friday in plenty of time.
3. ASSIGNMENT - For Wednesday. FW&FW - Read and study section A on pages 12 to 20. Write exercises A-7, A-8, A-10 and A-11.

Wednesday

5th Day

1. Go over the materials covered on pages 12 to 20 of FW&FW and check exercises A-7, A-8, A-10, and A-11.
2. Explain the assignment again for Friday.
3. ASSIGNMENT - For Friday. WNNS - Read the sample paragraphs on pages one and two and write a paragraph according to the sample. MAE - Read and study the materials about the preposition on pages 171 to 173. Be ready to use these prepositions.

Friday

6th Day

1. Go over the materials on the preposition on pages 171 to 173 of MAE.
2. Check the paragraphs written for today for mechanics and collect them.
3. Explain the assignment for next Friday.
4. ASSIGNMENT - For Friday. WNNS - First Sample Paragraph. Repeat the assignment of the second week using a new topic. MAE - Read and study pages 173-176 on the preposition.
For Monday. GW&FW - Section A pages 21 to 29. Write exercises A-14, A-15, A-21, A-22, and A-25.

WEEK 3Monday

7th Day

1. Go over the materials covered on pages 21 to 29 of FW&FW and check exercises A-14, A-15, A-21, A-22, and A-25.
2. From this point on, on Mondays and Wednesdays, twenty or thirty minutes will be given to personal discussions with each student about the errors that he makes on the writing assignments turned in each Friday of the preceding week. The other students of the class will be allowed to work on the assignments for Wednesday and Friday.
3. ASSIGNMENT - For Wednesday. GW&FW - Read and study Section A pages 29 to 36 and write exercises A-26, A-31, and either A-34, A-35, A-36, A-37. or A-38.

Wednesday

8th Day

1. Go over the materials covered on pages 29 to 36 and check the exercises A-26, A-31, and either A-34, 35, 36, 37, or 38.
2. Conduct personal discussions of the errors made on the compositions.
3. ASSIGNMENT - For Friday. WNNS - First Sample Paragraph. Repeat the assignment of the second week using a new topic. MAE - Read and study pages 173 to 176 on the preposition.

Friday

9th Day

1. Go over the materials on the preposition on pages 173 to 176 in MAE.
2. Check the paragraphs written for today for mechanics and collect them.
3. Explain the assignment for next Friday.
4. ASSIGNMENT - For Friday. WNNS - 2nd Sample Paragraph. Read the sample paragraph on page 3 and write a paragraph for next Friday. MAE - Do exercise 62 A and B on pages 177 and 178.
For Monday. GW&FW - Section B. The Articles. Read and study pages 37 to 43.

WEEK 4Monday

10th Day

1. Go over the materials covered on pages 37 to 43 do some of the suggested exercises to drill the articles.
2. Conduct the personal discussions of the errors made on the compositions.
3. ASSIGNMENT - For Wednesday. GW&FW - Read and study section B on pages 43 to 46.

Wednesday

11th Day

1. Go over the materials covered on pages 43 to 46 of GW&FW. Check the list of non-count nouns on pages 45 and 46 with the students.
2. Check exercises B-1, B-2, B-4, and B-5 orally in class.
3. ASSIGNMENT - For Friday. WNNS - 2nd Sample Paragraph. Read the sample paragraph on page 3 and write a paragraph for Friday.
MAE - Do Exercise 62 A and B on pages 177 and 178.

Friday

12th Day

1. Check the exercises 62 A and B on pages 177 and 178 of MAE.
2. Check the paragraphs written for today and collect them.
3. Explain the assignment for next Friday.
4. ASSIGNMENT - For Friday. WNNS - 3rd Sample Paragraph. Read and study the sample paragraph on page 4 and write a paragraph for next Friday. MAE - Write exercises 62-C and 63 on pages 179 to 180.

For Monday. GW&FW - Section B. Read and study pages 50 to 53 and write exercises B-10, B-11, and B-12.

WEEK 5Monday

13th Day

1. Go over the materials covered on pages 50 to 53 in GW&FW and do the exercises with the class: B-10, B-11, and B-12.
2. Conduct the personal discussions of the errors made on the compositions.
3. ASSIGNMENT - For Wednesday. GW&FW - Read and study section B pages 54 to 60 and do exercises B-13, B-15, B-17, and B-19.

Wednesday

14th Day

1. Go over the materials covered on pages 54 to 60 of GW&FW and do exercises B-13, B-15, B-17, and B-19 with the class.
2. Conduct personal discussions of the errors made on the compositions.
3. ASSIGNMENT - For Friday. WNNS - 3rd Sample Paragraph. Read the sample paragraph on page 4 and write a paragraph for Friday.
MAE - Write exercises 62-C and 63 on pages 179 and 180.

Friday

15th Day

1. Check the homework on pages 179 to 180 in MAE. Exercises 62-C and 63.
2. Check the paragraphs written for today and collect them.
3. Explain the assignment for next Friday.
4. ASSIGNMENT - For Friday. WNNS - 4th Sample Paragraph. Read and study the sample paragraph on page 6 and write a paragraph.
MAE - Study the exercises 64 and 65 on pages 180 and 181 for a test. Do not write on these pages in the book.
For Monday. GW&FW - Section C. Read and study pages 61 to 67 in section C and write exercises C-1, C-2, and C-3.

WEEK 6Monday

16th Day

1. Go over the materials covered on pages 61 to 67 in GW & FW and do exercises C-1, C-2, and C-3 with the class.
2. Conduct personal discussions of the errors made on the compositions.
3. ASSIGNMENT - For Wednesday. GW&FW - Read and study section C on pages 68 to 72 and write exercises C-4, C-6, and C-9.

Wednesday

17th Day

1. Go over the materials covered on pages 68 to 72 in GW&FW and do exercises C-4, C-6, and C-9.
2. Conduct personal discussions of the errors made on the compositions.
3. ASSIGNMENT - For Friday. WNNS - 4th Sample Paragraph. Read and study the sample paragraph on page 6 and write a paragraph. MAE - Study the exercises 64 and 65 on pages 180 and 181 for a test. Don't write on these pages.

Friday

18th Day

1. Check the homework and give exercises 64 and 65 on pages 181 and 182 of MAE prepositions as a test.
2. Check the paragraphs written for today and them.
3. Explain the assignment for next Friday.
4. ASSIGNMENT - For Friday. WNNS - 5th Sample Paragraph. Read and study the sample paragraph on page 7 and write a paragraph. MAE - Read and study pages 183 to middle of 185. Prepositions in Phrasal Combinations.
For Monday. GW&FW - Section D. Read and study pages 73 to 79 and write exercise D-1.

WEEK 7Monday

19th Day

1. Go over the materials covered on pages 73 to 79 in GW&FW and do exercise D-1.
2. Conduct personal discussions of the errors made on the compositions.
3. ASSIGNMENT - For Wednesday. GW&FW - Read and study section D pages 79 to 82 and write exercises D-6, D-3, and D-7.

Wednesday

20th Day

1. Go over the materials covered on pages 79 to 82 of GW&FW and do exercises D-3, D-6, and D-7.
2. Conduct personal discussions of the errors made on the compositions.
3. ASSIGNMENT - WNNS - 5th Sample Paragraph. Read and study the sample paragraph on page 7 and write a paragraph.
MAE - Read and study pages 183 to middle of 185. Prepositions in Phrasal Combinations.

Friday

21st Day

1. Check the homework from pages 183 to 185 in MAE.
2. Check the paragraphs written for today and collect them.
3. Explain the assignment for next Friday.
4. ASSIGNMENT - MAE - Read and study on the preposition from pages 185 to 188.
For Monday. GW&FW - Section D. Read and study pages 82 to 87 and write exercises D-8, D-9, and D-10.

WEEK 8Monday

22nd Day

1. Go over the materials covered on pages 82 to 87 in GW&FW and do exercises D-8, D-9, and D-10.
2. Conduct personal discussions of the errors made on the compositions.
3. ASSIGNMENT - For Wednesday. GW&FW - Read and study section D pages 88 to 89 and write exercises D-11 and D-14.

Wednesday

23rd Day

1. Go over the materials covered on pages 88 to 89 in GW&FW and do exercises D-11 and D-14.
2. Conduct personal discussions of errors made on the compositions.
3. ASSIGNMENT - WNNS - 6th Sample Paragraph. Read and study the sample paragraph on page 8 and write a paragraph.
MAE - Read and study the prepositions from pages 185 to 188.

Friday

24th Day

1. Check the homework from pages 185 to 188 on the preposition from MAE.
2. Check the paragraphs written for today and collect them.
3. Explain the assignment for Friday.
4. ASSIGNMENT For Friday - WNNS - 7th Sample Paragraph. Read and study the sample paragraph on page 10 and write a paragraph.
MAE - Read and study the prepositions on pages 188 to 190.
For Monday. GW&FW - Read and study section E pages 90 to 95 and write exercises E-1, E-2, and E-3.

WEEK 9Monday

25th Day

1. Go over the materials covered on pages 90 to 95 in GW&FW and do the exercises E-1, E-2, and E-3.
2. Conduct personal discussions of errors made on the compositions.
3. ASSIGNMENT - For Wednesday. GW&FW - Read and study section E pages 96 to 98 and write exercises E-5, and then choose between E-6, E-7, or E-8.

Wednesday

26th Day

1. Go over the materials covered on pages 96 to 98 in GW&FW and do exercise E-5, and then work with E-6, E-7, or E-8.
2. Conduct personal discussion of the errors made on the compositions.
3. ASSIGNMENT - For Friday. WNNS - 7th Sample Paragraph. Read and study the sample paragraph on page 10 and write a paragraph.
MAE - Read and study the prepositions on pages 188 to 190.

Friday

27th Day

1. Check the homework on the preposition on pages 188 to 190 in MAE.
2. Check the paragraphs written for today and collect them.
3. Explain the assignment for next Friday.
4. ASSIGNMENT - For Friday. WNNS - 8th Sample Paragraph. Read and study the sample paragraph on page 11 and write a paragraph.
MAE - Study exercises 66, 67, 68, and 69 for a test.
For Monday. GW&FW - Read and study section F pages 99 to 106 and write exercises F-1 and F-2.

WEEK 10Monday

28th Day

1. Go over the materials covered on pages 99 to 106 in GW&FW and do exercises F-1 and F-2.
2. Conduct personal discussions of errors made on the compositions.
3. ASSIGNMENT - For Wednesday. FW&FW - Read and Study section F pages 107 to 114 and write exercises F-3, F-5, and F-12.

Wednesday

29th Day

1. Go over the materials covered on pages 107 to 114 in GW&FW and do exercises F-3, F-5, and F-12.
2. Conduct personal discussion of the errors made on the compositions.
3. ASSIGNMENT - For Friday. WNNS - 8th Sample Paragraph. Read the sample paragraph on page 11 and write a paragraph.
MAE - Study exercises 66, 67, 68, and 69 for a test.

Friday

30th Day

1. Check the homework and give exercises 66, 67, 68, and 69 on pages 191 to 196. MAE.
2. Check the paragraphs written for today and collect them.
3. Explain the assignment for Friday.
4. ASSIGNMENT - For Friday. WNNS - 9th Sample Paragraph. Read the sample paragraph on page 12 and write a paragraph.
MAE - Read and study for a test on prepositions and articles on pages 155 to 163 and pages 183 to 190.
For Monday. GW&FW - Read and study section G pages 115 to the middle of 120 and write exercises G-1, G-2, and G-3.

WEEK 11Monday

31st Day

1. Go over the materials covered on pages 115 to the middle of 120 in GW&FW and do exercises G-1, G-2, and G-3.
2. Conduct personal discussions of the errors made on the compositions.
3. ASSIGNMENT - For Wednesday. GW&FW - Read and study section G on pages 120 to 131 and write exercises G-8, G-10, G-14, and G-17.

Wednesday

32nd Day

1. Go over the materials covered on pages 120 to 131 in GW&FW and do exercises G-8, G-10, G-14, and G-17.
2. Conduct personal discussion of errors made on the compositions.
3. ASSIGNMENT - For Friday. WNNS - 9th Sample Paragraph. Read and study the sample paragraph on page 12 and write a paragraph. MAE - Study pages 155 to 163 and 183 to 190 in preparation of a test.

Friday

33rd Day

1. Check the homework and give a test using the exercises from pages 165 to 170 and pages 191 to 196 in MAE.
2. Check the paragraphs written for today and collect them.
3. Explain the assignment for Friday.
4. ASSIGNMENT - For Friday. WNNS - 10th Sample Paragraph. Read and study the sample paragraph on page 13 and write a complete essay using this weeks paragraph as the first paragraph. ID - Read and study Unit I pages 1-22. Concentrate only on the dialogues, the definitions, and the reading.
For Monday, GW&FW - Read and study section H pages 132 to 142 and write exercises H-1, H-4, H-5, and H-6.

WEEK 12Monday

34th Day

1. Go over the materials covered on pages 132 to 142 in GW&FW and do exercises H-1, H-4, H-5, and H-6.
2. Conduct personal discussions of the errors made on compositions.
3. ASSIGNMENT - For Wednesday. GW&FW - Read and study section H on pages 143 to 150 and write exercises H-7, H-11, and either H-14, H-15, or H-16.

Wednesday

35th Day

1. Go over the materials covered on pages 143 to 150 in GW&FW and do exercises H-7, H-11, and either H-14, H-15, or H-16.
2. Conduct personal discussion of the errors made on compositions.
3. ASSIGNMENT - For Friday. WNNS - 10th Sample Paragraph. Read and study the sample paragraph on page 13 and write an essay using the paragraph from last week as the first paragraph.
ID - Read and study Unit I pages 1-22. Concentrate only on the dialogues, the definitions, and the reading.

Friday

36th Day

1. Go over the dialogues and definitions of each drill and do a few drills in class working with the idioms. Read the reading selection.
2. Check the paragraphs written for today and collect them.
3. Explain the assignment for next Friday.
4. ASSIGNMENT - For Friday. WNNS - 11th Sample Paragraph. Read and study the sample paragraph on page 14 and write a paragraph.
ID - Read and study Unit II.
For Monday. GW&FW - Read and study section I on pages 151 to 155 and write exercises I- 1 and I-6.

WEEK 13Monday

37th Day

1. Go over the materials covered on pages 151 to 155 in GW&FW and do exercises I-1, and I-6.
2. Conduct personal discussions of the errors made on compositions.
3. ASSIGNMENT - For Wednesday. GW&FW - Read and study section J pages 156 to 165 and write exercises J-2, J-4, and J-9.

Wednesday

38th Day

1. Go over the materials covered on pages 156 to 165 in GW&FW and do exercises J-2, J-4, and J-9.
2. Conduct personal discussion of errors made on compositions.
3. ASSIGNMENT - For Friday. WNNS - 11th Sample Paragraph. Read the sample paragraph on page 14 and write a paragraph.
ID - Read and study Unit II.

Friday

39th Day

1. Go over the dialogues and definitions of Unit II in ID. Do some drills to practice the idioms and do the reading.
2. Check the paragraphs written for today and collect them.
3. Explain the assignment for next Friday.
4. ASSIGNMENT - For Friday. WNNS - 12th Sample Paragraph. Read the sample paragraph on page 15 and write a paragraph.
ID - Read and study Unit III Pages 44 to 64.
For Monday, GW&FW - Read and study section K pages 166 to 170, and write the oral exercises on pages 167 and 168.

WEEK 14Monday

40th Day

1. Go over the materials covered on pages 166 to 170 in GW&FW and do exercises on pages 167 and 168.
2. Conduct personal discussion of errors made on compositions.
3. ASSIGNMENT - For Wednesday. GW&FW - Read and study section K pages 170 to the middle of 174 and write exercises K-1, K-2, K-3, and K-4.

Wednesday

41st Day

1. Go over the materials covered on pages 170 to the middle of 174 and do exercises K-1, K-2, K-3, and K-4.
2. Conduct personal discussion of errors made on compositions.
3. ASSIGNMENT - For Friday. WNNS - 12th Sample Paragraph. Read and study the sample paragraph on page 15 and write a paragraph. ID - Read and study Unit III Pages 44 to 64.

Friday

42nd Day

1. Go over the dialogues and the definitions for Unit III of ID. Do the drills to practice the idioms and do the reading.
2. Check the paragraphs written for today and collect them.
3. Explain the assignment for next Friday.
4. ASSIGNMENT - For Friday. WNNS - 13th Sample Paragraph. Read the sample paragraph on page 16 and write a paragraph. ID - Read and study Unit IV pages 65 to 85.
For Monday. GW&FW - Read and study section K pages 174 to 176 and write exercises K-5 and K-6.

WEEK 15Monday

43rd Day

1. Go over the materials covered on pages 174 to 176 in GW&FW and do exercises K-5 and K-6.
2. Conduct personal discussion of errors made on compositions.
3. ASSIGNMENT - For Wednesday. GW&FW - Read and study section K pages 177 to 180 and write exercises K-7, K-8, and K-10.

Wednesday

44th Day

1. Go over the materials covered on pages 177 to 180 in GW&FW and do exercises K-7, K-8, and K-10.
2. Conduct personal discussion of errors made on compositions.
3. ASSIGNMENT - For Friday. WNNS - 13th Sample Paragraph. Read and study the sample paragraph on page 16 and write a paragraph. ID - Read and study Unit IV pages 65 to 85.

Friday

45th Day

1. Go over the dialogues and definitions of the idioms of Unit IV. Do the drills to practice the idioms and read the reading.
2. Check the paragraphs written for today and collect them.
3. Explain the assignment for next Friday.
4. ASSIGNMENT - For Friday. WNNS - Read and study the 14th sample paragraph on page 17 and write an essay.
ID - Read and study Unit V on pages 86 to 107.
For Monday. GW&FW - Read and study section L on pages 181 to the top of 185 and write exercises L-1, L-2, and L-3.

WEEK 16Monday

46th Day

1. Go over the materials covered on pages 181 to the top of 185 in FW&FW and do exercises L-1, L-2, and L-3.
2. Conduct personal discussions of errors made on compositions.
3. ASSIGNMENT - For Wednesday. GW&FW - Read section L on pages 185 to 189 and write exercises L-4, L-5, and L-7.

Wednesday

47th Day

1. Go over the materials covered on pages 185 to 189 in GW&FW and do exercises L-4, L-5, and L-7.
2. Conduct personal discussion of errors made on compositions.
3. ASSIGNMENT - For Friday. WNNS - Read and study the 14th sample paragraph and write an essay.
ID - Read and study Unit V on pages 86 to 107.

Friday

48th Day

1. Go over the dialogues and definitions of the idioms of Unit V. Do the drills to practice the idioms and do the reading.
2. Check the paragraphs written for today and collect them.
3. Explain the assignment for next week.
4. ASSIGNMENT - For Wednesday. WNNS - Read and study the 15th sample paragraph on page 18 and write a paragraph.
For Monday. ID - Read and study Unit VI on pages 109 to 128.

WEEK 17Monday

49th Day

1. Go over the dialogues and definitions of the idioms of part VI of ID. Do the drills and read the selection.
2. Explain the practice essays for the final exam to take place on Wednesday and Friday, and Explain the final exam.
3. ASSIGNMENT - For Wednesday. WNNS - Read and study the 15th sample paragraph and write a paragraph.

Wednesday

50th Day

1. Check the paragraphs written for today and collect them.
2. Have the class write an essay in practice for the final. Collect it at the end of the hour.

Friday

51st Day

1. Have the class write an essay in practice for the final. Collect it at the end of the hour.

Final Exam

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A P P E N D I X

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TEST OF ENGLISH COMPETENCE: A TESTING AND A LEARNING EXERCISE

- A. Please _____ it here.
- B. That is an _____.
- C. They were not very _____.
-
1. Where did they _____?
2. Don't _____ him.
3. They didn't _____ it.
4. Why are you _____ ing?
5. We _____ ed it very much.
6. It _____ s too much.
7. This is a _____.
8. These are _____ s.
9. Which is the one with the _____?
10. Was he very _____?
11. Here is a _____ one.
12. He is _____ er than she is.
13. You are the _____ est.
14. They are more _____ than we are.
15. This is the most _____ of them all.

BACKGROUND SHEET

Date _____

Name _____ Age _____
(family) (First)Address _____
(Street) (zip code) (telephone)

1. When did you arrive in this country? _____
(month) (year)
2. In what country were you born? _____
3. What is your mother tongue? _____
4. What other languages do you speak? _____
5. Where were you living just before you came to the United States?

(city) (country)
6. What was the last educational institution you attended abroad?

(institution) (city) (country)
7. Was this institution of college or secondary rank? _____
8. What subject did you major in there? _____
9. What subject will you probably major in here?

10. Are you an undergraduate or a graduate? _____
11. If you are working, what language do you speak at work? _____
12. What languages do you speak at home? _____
13. What courses are you taking this semester in addition to English 075?

KSU ENGLISH PROFICIENCY TEST AND FINAL EXAMINATION TOPICS

- Topic 1: Describe a typical early morning at your home. Discuss the activities of members of your family as they prepare for the day's work, play, or school.
- Topic 2: Explain your reasons for coming to the United States to study in a university. What are the advantages of studying in the United States? Are there any disadvantages?
- Topic 3: Describe a person who has influenced your life. What are the qualities in this person that you admire? Under what specific circumstances did he (or she) help you to understand a problem, make a wise decision, or take advantage of an important opportunity?
- Topic 4: Write an essay on "A special day I remember". Why was the day significant? When and where did the events of the day occur? Were other people involved? What were the lasting effects of that experience?
- Topic 5: Write an essay on your chosen profession. What or who influenced your decision to be a teacher, or an engineer, or a chemist, or a lawyer, etc.? What special talents are necessary? Why is foreign study going to help you to achieve your professional goals?
- Topic 6: Describe a person you admire. He may be a friend, a relative, a teacher, a famous politician, doctor, musician, artist, religious leader, etc. What are the characteristics of this person whom you admire? What has he done to merit your admiration? Be specific.
- Topic 7: Describe the school system in your country.
- Topic 8: Write an essay developed by classification that gives the important qualities of an effective teacher.
- Topic 9: Write an essay developed by analysis of friendship in American students.
or
Dangers involved in the use of drugs or alcoholic beverages.
Or the opposite view.

COMPOSITION PROGRAM AND CORRECTION SYMBOLS OF THE KANSAS UNIVERSITY

The composition class meets four days a week. Three of these days are taught by the composition teacher assigned to the class. The fourth day is taught by a special teacher. Henceforth, any reference to material taught by the special teacher shall be called "fourth day material." The goals of the composition class are to develop fluency and correctness in writing and the ability to express oneself quickly and effectively through the medium of writing. Secondary goals are the learning of grammar and control of structure, knowledge of mechanics of writing and practice in the organization of material. These goals shall be elaborated on at a later point.

Compositions: The student writes four compositions per week. Three of these are impromptus written in class while the fourth is a homework composition written outside of class. Titles for compositions are assigned by the office and are posted on the bulletin board where they are available to the staff. Each composition will appear numbered. This number is to be written on the student's paper together with the title. The titles have been accumulated over a number of years and represent writeable subjects. Normally, a deviation from the subject assigned should not be permitted. Simply expect the students to write on the subject given and the desire for students to write on a subject of their liking should not be accommodated. The range of subjects is fairly extensive, as the total number of subjects treated per semester, 60, would indicate. Substitution and deviation from the given titles may cause difficulty at a later point should the title substituted be similar to one assigned by the office in

the future. Suggestions for new titles are always welcome.

Subjects and Length: The subjects are chosen for ease of writing, for their direct relationship to the student's personal experience and are not meant to conform to traditional composition subjects. One impromptu composition is written at each class meeting. If a class meeting does not materialize for some reason, an effort should be made to make up the lost composition. The impromptus are twenty minutes in length. During the twenty minute period, students are required to produce a minimum of 200 words. This minimum may not be achieved immediately by the lower sections. For some students, the 200 word minimum represents a goal which they must earnestly strive for. It is important to impress on the students the need for writing quickly. There are several reasons for this procedure. One of these is that the student is forced to think only in English and avoids the translation path. Thus, a student should begin to write immediately when the signal is given and he should produce a steady flow of writing without interruption during the twenty minute period. Tendency to pause and "think" should be discouraged as in these moments there is likely to be an effort made to translate from the student's native tongue to English. Bilingual dictionaries are absolutely forbidden. The writing of a composition is treated as a matter of skill learned through practice and it is our policy to maximize the amount of practice per unit time. The 200 word goal should be achieved in twenty minutes and the twenty minute period should not be exceeded as there are other forms of teaching to be done in the composition class which give support to the entire composition program. The title of the homework composition is assigned

one week in advance of its being due. The titles for one week are available in advance of the dates on which they are to be used. The reason for providing a week of work on the homework composition is to give the student enough time to organize and properly develop his composition. The homework minimum is 400 words.

Classroom Procedure for Writing the Impromptu: The first duty of the teacher is to take the roll. The roll may be taken at another period than the initial few minutes of the class. This is the option of the teacher. However, the roll is not to be neglected. After roll, the composition title is written on the board with its accompanying number. Normally, no explanation of the title is necessary. It is permissible, especially in weaker sections, to prime the students for a few minutes by either explaining the title or providing some general information relevant to the title. The student should begin to write immediately and when a student is observed to be daydreaming, his attention should be directed to the writing process. During the period of writing, the teacher should circulate among the students, reading the material the students have produced and making corrections as the essay proceeds. In this fashion, some valuable instruction can be given the student. The correction that is made need not interfere with the performance of the student, that is, the students should learn to receive correction in the process of writing. Matters which are particularly important to take care of during this period of observation are punctuation and the run-on sentence. It is very essential to lead the student to producing simple, grammatically correct sentences from the very beginning. In circulating among students, and effort should be made to read a portion of each student's paper during

the writing period. After twenty minutes of writing, the signal is given by the teacher for the students to stop writing and to count their words. To control the twenty minute impromptu, it might be a good idea to write the beginning and ending time on the blackboard. The student must count the words of his composition and record this on the top of his paper together with his student number, date, and name. This information becomes part of a record being kept of student composition work in the office. The use of the student number facilitates record keeping and it is imperative that the student number appear on each paper. Compositions are then collected and a new routine is begun in class.

On the first day of class, the teacher should write down on the blackboard the number of words that each student has completed during the impromptu period. Each student sees his neighbor's output and appropriate remarks should be made regarding the 200 word minimum required. In almost every section there will be students who have reached the desired minimums. Students who are defective are often motivated to greater effort through this demonstration. The technique is fairly effective in upgrading the production of the students and may be repeated for a few days until most students achieve the 200 word limit which, in effect, is entirely within the range of every student.

Rewrite: Each composition is to be rewritten after it has been corrected and graded. Correction and grading is done by hourly paid student help. All errors, theoretically speaking, are corrected in the composition. The corrections are made within the limits of a definite set

of error types that have proved to be relevant to foreign student composition work. When compositions are turned into the office for correction, they should be clipped with a piece of paper attached indicating the teacher, the class and the date. After correction, the papers will be returned to the box of the teacher involved. Attempts will be made to get compositions back as quickly as possible after being written. In spite of efforts to achieve a quick return of graded compositions, it is likely that there will be some bunching up of returned compositions. These should be distributed to the students one set per class meeting and not in a group. A record should be kept of the rewrite. The best way to maintain pressure on the students to complete the rewrite is to keep a record of compositions returned from the grader and those rewritten by students. It is important that every composition be rewritten. It is estimated intuitively that about 40% of the effectiveness of the composition class derives from the rewrite. Correction of the rewrite is the responsibility of the teacher. Generally the rewrite is a considerable improvement over the original and correction is a much easier task. However, we should not anticipate it being free of error nor for all errors to be taken care of in the original grading for reasons given below. The teacher may give the rewrite a grade independent of the original grade. Correction is accomplished by writing in the correct item.

In the first stages of the semester the rewrite should be done in class. In fact, the first composition which is done by the students should be corrected by the teacher himself, using the coded system which is in force. This composition should be returned on the second day of class meeting and the rewrite should be started if not completed on the second

day. The teacher should be ready to distribute the code of correction symbols on the second day and to go through this material with the students briefly prior to the rewriting effort. Rewrites should be done in class for a few weeks until students can perform this task quickly and efficiently and until they can understand the various symbols involved. Again, the teacher during the rewrite period, should circulate among the students checking with them their mistakes and giving them advice and help in the production of the rewrite. Do not wait for the students to come to the desk to discuss their problems.

Error Rate: The errors and problems in communication should not cause undue concern to grader and teacher. They are expected. The toddler does not learn to walk until he has had a number of spills and bumps. For sections 1 and possibly 2, the graders will be instructed to correct major errors and to avoid overcorrection. It may be impossible in cases to make the transition from a very poor composition to an error free composition in one step of correction. Hence, compositions may come back from the grader in an imperfect condition. Students should be informed tactfully that compositions sometimes are so bad they cannot be completely corrected in one step. The student does have the responsibility to do his rewrite in a perceptive and sensitive manner. He should go beyond the mere correction of mechanical errors and make an effort to improve in both expression and content in the rewrite. This is especially true of the more advanced student who makes fewer errors in grammar.

Remainder Time Exercises: The time left over from the impromptu composition will be referred to as the remainder time. The remainder time is to be used for training the student in rewriting compositions at the beginning of the semester. The remainder time may not be sufficient time to do a rewrite. The rewrite should then be completed as part of the homework assignment. After some weeks, the rewrite is done for homework and the remainder time is spent in some other activity. One such activity concerns the so-called punctuation exercises. These are mimeographed sheets of easy level, elementary school exercises involving mechanics of punctuation and related problems. Each exercise is printed on a separate page. These consist of a short piece of simplified explanatory material together with a work unit. They can be done rather quickly in class with an advanced group, but with a slower group, may take more explanation and work time. At any rate, one such unit per class is the minimum recommended. Advanced class could possibly do two of these per class period. In some cases, material can be started in class and completed as a homework project. These materials are located in the files and can be secured on a daily basis as needed. A third type of remainder time exercise will be concerned with analysis of composition errors. With additional secretarial help on hand, it now becomes possible to ditto student compositions as models for correction. Selected student's composition can be dittoed and the composition distributed to the class. The entire group can work on the correction of the composition together. The teacher serves as the guide and this kind of class work can be structured in various ways. The students might be asked, for example, to correct items using correction symbols with which they have become familiar. They might even be asked

to grade the composition. At any rate, it is conceivable that one such exercise could be projected per week. The composition selected for such work can be taken arbitrarily from among the compositions done by the students. When a repertoire of such compositions has been accumulated, they can be used as a common source of analysis for compositions in the future.

One other remainder type of exercise is suggested. These are shorter vocabulary building, writing exercises. They are free compositions built from a topic sentence provided to the student. The student writes down the topic sentence and develops a composition from it. These are ten minute intense efforts. After completion, each student may be asked to read his composition to the group. These are then to be collected, looked over by the teacher, given a grade and returned to the students without grammar correction. Another routine might be mentioned concerning the use of remainder time. Occasionally it may be of benefit, especially when there hasn't been time to prepare a more formalized lesson, for remainder time to be devoted to the reading of the impromptu that has just been completed. Thus, when an impromptu is completed, the teacher may on occasions, ask the students to read what they have produced. When such reading takes place, the teacher should correct the mistakes as the student reads.

Responsibility: In general, the teacher should assume responsibility for the errors students are making and the quality of the composition being turned in. He should develop an awareness of individual's errors and of errors of the group as a whole. He should also make an attempt to select error types and to work on them as the opportunity presents itself. A serious problem that students face is the run-on sentence. These are serious because the students fail to gain control of basic sentence elements. Furthermore, he strings his sentences on without proper transitions and punctuation. This kind of work could not receive a high grade even though the composition may have merit in other directions. It is extremely important to correct this error at an early stage. Spelling deficiency should be pointed out if it constitutes a serious problem to the student. Some students have not learned to grasp the spelling system and are habitually free or easy spellers. They can improve if they are challenged with the problem. In some instances, students will carelessly copy a word incorrectly from a written text. Such lack of awareness should be sharply challenged. Punctuation is likewise an important matter. When defective punctuation appears, attention should be called to it. The rules and type of punctuation marks are fairly limited in scope and can be learned by reiteration, that is, by pointing them out to the students again and again.

SYMBOLS AND EXPLANATION

X Omit. The word or phrase which you are using is superfluous or redundant.

X

Example: The first one book which I bought cost five dollars.
"One" is not needed.

Rewrite: The first book which I bought cost five dollars.

+ You have left out words. One or more words needed.

+

+

Example: I talked to Mr. Smith at end of composition class.

Rewrite: I talked to Mr. Smith at the end of my composition class.

V Wrong vocabulary item. The word or phrase you used is not a good one in the particular context.

V

Example: I attended this association when I finished school.

Rewrite: I gained this association when I finished school.

F Form. The form of the word chosen is incorrect. The lexical item is appropriate but the word is not in the right form for the context.

F

Example: I have no received my money yet.

Rewrite: I have not received my money yet.

VT Verb tense construction is incorrect.

VT

Example: When I was in New York, I want to see the UN building.

Rewrite: When I was in New York, I wanted to see the UN building.

PS Wrong use of singular or plural in noun or in verb.

PS

Example: I have bought many book this term.

Rewrite: I have bought many books this term.

W Word order problem. Words or phrases arranged incorrectly in the sentence.

W

Example: Soccer is called in my country (football).

Rewrite: Soccer is called football in my country.

A COURSE OF INSTRUCTION AND A SYLLABUS
FOR THE TEACHING OF ENGLISH COMPOSITION
TO INTERNATIONAL STUDENTS

by

W. RAYMOND ALLEN

M. A., Arizona State University, 1968

AN ABSTRACT OF A MASTER'S THESIS

submitted in partial fulfillment of the
requirements for the degree

MASTER OF ARTS

Department of English

KANSAS STATE UNIVERSITY

Manhattan, Kansas

1970

ABSTRACT

This thesis is a project to determine a course of instruction and write a syllabus for the course English 075, English Composition for Foreign Students, at Kansas State University in order that teachers new to the program will have a guide to follow in setting up the course that they will themselves wish to teach.

A large number of international students enroll for both undergraduate and graduate work at Kansas State University. They are given an examination to determine whether or not they must enroll in a special composition class. Those who fail are required to take the special class for one semester. At the present time, only one section of English composition for international students is offered. In this class are students from all the cultures represented on the campus. They are at different levels of preparation in English, both in their speaking and their writing abilities. The errors that they make in writing vary from culture to culture and from one level of preparation to another.

The problem of this thesis is this: what ought one to teach in a composition class for such students which will allow the instructor to reach each of these students at his particular level of need?

This thesis first presents a review of what other writers have to say about teaching English composition to international students. Next, it surveys textbooks and other material available to teach English composition to such students. Then it presents programs in English composition for international students at other universities. A further section of the thesis deals with the problems encountered in the course determined from

the data gathered from compositions given to the class; it shows that native speakers and non-native speakers do not usually make the same kind of errors when given similar assignments. Finally, a syllabus for the course is presented using materials chosen from those available.