

COMPOSITION THEORY IN SELECTED
PRE-JUNIOR HIGH LANGUAGE ARTS TEXTBOOKS

by

MARSHA L. MAURER

B.S., Concordia Teachers College, 1973

A MASTER'S REPORT

submitted in partial fulfillment of the
requirements for the degree

MASTER OF ARTS

Department of English

KANSAS STATE UNIVERSITY

Manhattan, Kansas

1979

Approved by:

Donald C. Stewart

Major Professor

SPEC
COLL
LD
2668
.R4
1979
M37
C.2

TABLE OF CONTENTS

Introduction	1-2
Theoretical Bases	
Background	3-6
Theory of Invention	6-12
Theory of Arrangement	13-18
Theory of Style	18-26
Textbook Application of Theory	
Invention	27-40
Arrangement	41-46
Style	46-62
Conclusion	63-65
Notes	66-71
Bibliography	72-75

INTRODUCTION

Reading Donald Stewart's "Composition Texts and the Assault on Tradition," College Composition and Communication, 29, No. 2 (May, 1978), an analysis of the extent to which new theory has been incorporated into college rhetorics, I wondered why no comparable review of elementary school textbooks had been undertaken. In grade school, particularly in pre-junior high years, children begin to pattern their writing behavior and to establish fundamental writing practices on which they will build their later composition skills. Since teachers frequently feel unprepared or incapable of devising their own writing materials or programs, most classroom writing originates in language arts textbooks. I felt it necessary, therefore, to examine the theoretical bases for the practices the growing writer confronts in these texts.

This report, therefore, examines the principles and assumptions about composition which permeate three elementary language arts series: Language for Daily Use, Harcourt, Brace, and Jovanovich, 1973; the Laidlaw Language Experiences Program, 1972; and Communicating, Heath, 1973. The first of these is used by grades four, five, and six in Manhattan and Junction City, and is therefore, of some local interest. It and the Laidlaw series were also recommended as leading sellers by national specialists in language arts education: Rita Hansen, Chicago Board of Education member; Rudine Simms, Associate Professor, Amherst School of Education; and Mary

McDonald Harris, Associate Professor of Curriculum and Instruction, Kansas State University School of Education. They were also evaluated by Donald H. Graves in "Language Arts Textbooks: A Writing Process Evaluation," Language Arts, 54, No. 7 (Oct., 1977) 817-823. He reported the number and kinds of writing activities found in eight language arts texts at the second and fifth grade levels. The Heath series was suggested as a leading seller by Simms, Harris, and Graves. Specifically, this paper is concerned with vestiges of classical and nineteenth century theory or evidence of familiarity with more contemporary views in these series.

This report summarizes classical, nineteenth century traditional, and current theory on invention, arrangement, and style. Four modern approaches to invention are examined: a revival of classical theory; Kenneth Burke's pentad; Gordon Rohman and Albert Wlecke's prewriting; and Richard Young, Alton Becker, and Kenneth Pike's tagmemics. Classical rhetorical patterns, Alexander Bain's concept of the organic paragraph, and Winston Weathers' new options for organization provide the basis for examining assumptions concerning arrangement. Stylistic emphases--traditional concern for restricted levels of usage and mechanical accuracy or modern treatments of syntactic fluency (free modifiers, sentence combining)--are examined last. The conclusion of the paper attempts to determine the extent to which this theory can be found in each series, and evaluates its appropriateness for teaching composition to pre-junior high students today.

THEORETICAL BASES

Background¹

From classical rhetoric come the territorial markers which will be used as points of analysis later in this paper. The classical divisions of rhetoric--invention, arrangement, style, memory, and delivery--were devised to study persuasive discourse. For the purposes of this paper we will omit "memory" and "delivery" which are more applicable to oratory than to written composition.

The first of these parts of rhetoric, "invention," is concerned with the method of finding arguments. Aristotle divided these arguments into two categories. The first modes of persuasion were termed non-artistic because the orator had simply to locate and use these available modes of persuasion; he did not have to imagine them. These included laws, witnesses, contracts, and information from torture and oath.

Aristotle's second kind of argument, the artistic, was divided into three categories of appeal: rational, emotional, and ethical. Rational appeal involved deductive reasoning (drawing conclusions from affirmative or negative statements)--the syllogism of logic and the enthymeme of rhetoric; or inductive reasoning (making generalizations from a number of analogous facts)--the example of rhetoric. The rational appeal was made to the intellect, reason, or understanding of the audience. In exercising emotional

appeal, Aristotle recognized the influence of passion on the listener's decision-making processes. Ethical appeal meant establishing faith in the speaker himself, and therefore, also in his word.

In order to find material for these three varieties of appeal, classical rhetoricians devised the Topics. These Topics were general headings that suggested possible material or methods for developing a subject. Some of the common Topics, revived and modernized, are still in use today as types of themes or essays, including comparison, contrast, definition, and analysis. These common topics which were applicable to any occasion, subject, or type of speech, have been organized by Corbett as follows:

- Definition
 - A. Genus
 - B. Division
- Comparison
 - A. Similarity
 - B. Difference
 - C. Degree
- Relationship
 - A. Cause and Effect
 - B. Antecedent and Consequence
 - C. Contraries
 - D. Contradiction
- Circumstance
 - A. Possible and Impossible
 - B. Past Fact and Future Fact
- Testimony
 - A. Authority
 - B. Testimonial
 - C. Statistics
 - D. Maxims
 - E. Law
 - F. Precedents²

In addition, Aristotle mentions special Topics for each of the three kinds of persuasive discourse: deliberative,

judicial, and ceremonial. Once committed to a specific kind of rhetorical activity, the speaker would know his objective and his general direction in planning arguments to reach that goal.

The second classical division of rhetoric was arrangement, or effective organization of material. Aristotle felt that only the statement and the proof of the case were necessary, but that practically an introduction and conclusion were also useful. The author of the Ad Herennium set up six parts: (1) introduction; (2) statement of case; (3) outline of points of argument; (4) proof of case; (5) refutation of opposing argument; (6) conclusion. It is important to remember that rhetoricians used their own judgment and imagination in adjusting this scheme to fit their needs.

The third division of classical rhetoric was style. Quintilian assigned functions to the three fundamental levels of style. He found plain style suited for instructing; middle style for moving; and high style for charming. These sound closely related to the three varieties of appeal. Classical considerations of style were based on appropriateness to a given situation. One of the elements of style was word choice, involving correctness, clarity, appropriateness. Style also concerned the composing of words in rhetorical periods (clauses and phrases). This meant correct syntax and sentence patterning; proper use of transitional devices; euphony of sentences by pleasing sounds and rhythms. And, of course, the tropes and figures were another subject

under the consideration of style. Criteria for making these stylistic choices were: purpose, subject matter, audience, occasion, and the speaker's personality.

With this classical division of rhetoric as background, let us examine other historic directions in these three areas of invention, arrangement, and style.

Theory of Invention

The subject of invention has again received considerable attention in recent years. Unlike the Aristotelian topics which were designed for recall of any knowledge in the world, newer systems are commonly based on the discovery of ideas. A student who may have a limited repertoire of ideas on a given subject because of a lack of experience or reading, may not know how to approach a subject to find what he already knows about it. Tactics for discovery are important to such students.

One of the relatively new heuristics is Kenneth Burke's pentad of dramatism--a five-term formula, using human motivation as a focal point for inventing material prior to writing. These probes are the generating principles of investigation in A Grammar of Motives (New York: Prentice Hall, 1945): (1) act--what took place (thought, deed); (2) scene--background or situation; (3) agent--person or kind of person who performed act; (4) agency--means or instruments used; (5) purpose--reason for action. These appear to be

closely related to journalistic questions--who? what? where? why? how? when?. But Burke's procedure allows for more complex analysis. His terms and their referents often interpenetrate and overlap to provide original insight. The complexity of analysis also depends upon the writer's perspective, or the context in which the term is used. "War," for example, may belong to any of these probes. Richard Young explains how the function of Aristotle's Topics and Burke's pentad differ:

The topics are aids in discovering possible arguments in support of propositions; the pentad is an aid in discovering essential features of the behavior of groups or individuals. The topics are a rhetorical means for proclaiming substantial unity with others; the pentad reveals the motives implicit in rhetorical acts.³

Prewriting, as a special set of discovery techniques, was developed by Gordon Rohman and Albert C. Wlecke. Their heuristic relies on a view of composition as a linear and mentalistic process. Everything in the writing process before an idea is ready for the page is termed "prewriting." Rohman and Wlecke emphasize the conceiving and developing of ideas--the creation of thought--the patterning of experience that precedes, and in fact, causes good writing. They believe this creative process can be encouraged, if not taught, by journal writing, principles of meditation, and use of analogy. The intent of pre-writing is to enable the student to discover his own creative powers. This differs from classical invention which aims to discover the available means of

persuading an audience.

The journal is described as a private record of the mind in which a student concentrates on the concrete details of his life to achieve a personal sense of reality. They suggest that this technique encourages the student to experience vital involvement with his writing and to overcome his inhibitions to think his own thoughts, unaffected by extrinsic standards of goodness often imposed upon student writing.

The meditation is based on the assumption that "writing is a personally transformed 'conversion' of an 'event' into an 'experience.'"⁴ It is a means of disciplining insight, by giving meaning and form to thought. In the meditation, a kind of puzzle exercise, the student attempts to provide answers to a set of given questions about a topic, and thereby to change experiences "from things happening to us into things happening in us."⁵

The analogy refers to "that principle of all human knowing whereby we are enabled to know anything in our present experience because we relate it to something already known (categorized) in our past."⁶ Exercises using analogy provide an opportunity for students to experience new conceptual relations between things by imposing one set of experiences on another. By juxtapositioning two unrelated subjects, describing one in terms of the other, students discover new perspectives. The resemblances he finds provide him with newly-organized things to say about his subject.

From Richard E. Young, Alton L. Becker, and Kenneth L. Pike comes still another procedure for the discovery of ideas. Their book, Rhetoric: Discovery and Change (New York: Harcourt, Brace and World, 1970), gives six maxims which serve as theoretical underpinnings for a nine-celled matrix (shown on page 12).

Maxim 1: "People conceive of the world in terms of repeatable units" (p. 26). This fact accounts for our ability to recognize things, people, and events. Our language, similarly labels and unitizes our experience.

Maxim 2: "Units of experience are hierarchically structured systems" (p. 29). Every unit is part of a larger unit. This knowledge enables us to focus on experience in different ways.

Maxim 3: "A unit, at any level of focus, can be adequately understood only if three aspects of the unit are known: (1) its contrastive features, (2) its range of variation, (3) its distribution in larger contexts" (p. 56). This maxim identifies a tri-modal structure of behavior. Consider the subject of teaching swimming to handicapped children. Number one leads us to ask, "Is teaching handicapped children to swim different from teaching other children to swim?" Number two leads us to consider differences in kinds of handicaps, days of the week, or individuals. Number three concerns itself with this teaching experience as it relates to the whole swimming program, the entirety of life experience, etc.

Maxim 4: "A unit of experience can be viewed as a particle, or as a wave, or as a field" (p. 122). These terms identify the perspective(s) brought to the experience by the individual. "Particle" is a view of the unit as static or specific. "Wave" is a view of the unit as a dynamic process. And "field" is a view of the unit as a system, part of a network.

Maxim 5: "Change between units can occur only over a bridge of shared features" (p. 172). The writer is asked by this maxim to find some common ground with his audience and to explore it. As in classical rhetoric, the emphasis here is on audience identification with the writer. It is the writer's task to break down mistrust. By admitting the validity of some points of the opposing position, the writer reduces threat to the opposing individual's identity, and gains his confidence.

Maxim 6: "Linguistic choices are made in relation to a universe of discourse" (p. 301). This approach is not a conscious rule-governed analysis of finite sets. Intuition is important in guiding inquiry. An audience is carefully measured. Words are chosen wisely. For such activities there can be no rules. Young reminds us that the results of any heuristic system are provisional because none is entirely conscious or mechanical. The operations of any such procedure are effected by intuition, experience, and skill.⁷

While classical invention is primarily designed to produce psychological change in the audience, and prewriting is concerned with principles of ordering and with psychological

change in the writer, Young points out in the same article, that tagmemic invention, the heuristic he and his colleagues have designed, shares the focuses of both:

The method is designed to help one carry out three activities when confronted with problematic experiences: retrieval of relevant information already known, analysis of problematic data, and discovery of ordering principles. It is also designed to help one discover features of the audience which facilitate communication.⁸

Young, Becker, and Pike's matrix (shown on page 12) can work to explore an already somewhat focused subject, or can be used over and over for further narrowing to reduce the disparity in relationship of ideas to a particular problem or topic.⁹

A particular conception of the composing process is presupposed by each method of invention. Most common is the four-stage linear conception: think, write, revise, edit. This has been mentioned in connection with Rohman's process of pre-writing, writing, and rewriting. It is also easy to see similarity with classical rhetorical divisions of invention, arrangement, style, memory, and delivery. Or the composing process can be viewed as a cyclical movement from conceptual problems in which the writer's focus shifts repeatedly during each cycle among content, style, and structure. Such a conception appears to be closest to the heuristic procedure of Young, Becker, and Pike.¹⁰

	Contrast	Variation	Distribution
PARTICLE	1) View the unit as an isolated, static entity. What are its contrastive features, i.e., the features that differentiate it from similar things and serve to identify it?	4) View the unit as a specific variant form of the concept, i.e., as one among a group of instances that illustrate the concept. What is the <i>range</i> of physical variation of the concept, i.e., how can instances vary without becoming something else?	7) View the unit as part of a larger context. How is it appropriately or typically classified? What is its typical position in a temporal sequence? In space, i.e., in a scene or geographical array. In a system of classes?
WAVE	2) View the unit as a dynamic object or event. What physical features distinguish it from similar objects or events? In particular, what is its nucleus?	5) View the unit as a dynamic process. How is it changing?	8) View the unit as a part of a larger, dynamic context. How does it interact with and merge into its environment? Are its borders clear-cut or indeterminate?
FIELD	3) View the unit as an abstract, multi-dimensional system. How are the components organized in relation to one another? More specifically, how are they related by class, in class systems, in temporal sequence, and in space?	6) View the unit as a multidimensional physical system. How do particular instances of the system vary?	9) View the unit as an abstract system within a larger system. What is its position in the larger system? What systemic features and components make it a part of the larger system?

Theory of Arrangement

The classical plan of organization for an entire persuasive discourse is mentioned on page 5. Historically, rhetoricians have devoted much of their consideration of arrangement to the structure of paragraphs as identifiable parts of a piece.

Alexander Bain introduced the paragraph into rhetoric as a unit of discourse in his 1866 English Composition and Rhetoric with these rules:

- 1) Explicit Reference: The bearing of each sentence upon what precedes shall be explicit and unmistakable.
- 2) Parallel Construction: Consecutive sentences that repeat or illustrate the same idea should be formed alike, as far as possible.
- 3) Topic Sentence: The first sentence, unless obviously preparatory, should indicate the subject of the Paragraph.
- 4) Consecutive Arrangement: Each statement should follow the plan of the Paragraph and be in its appropriate place.
- 5) Overall Unity: A Paragraph should possess Unity which implies clarity of purpose and forbids irrelevancies and digressions.
- 6) Subordination: As in the Sentence, the Paragraph should maintain a due proportion between the principal subject and subordinate statements.¹¹

Paul Rodgers, Jr. cites these rules as the source of modern paragraph theory. He says such long-standing theory views the paragraph as:

an organic structure distinguished by the qualities of unity, coherence, and emphasis; devoted to the amplification and enforcement of the single idea announced in its topic sentence; composed of sentences organically conceived; and itself participating in the larger organic structure of the discourse.¹²

Winston Weathers' conception of the paragraph differs from Bain's view of the paragraph as a self-contained unit

of writing, governed by predetermined principles of structure. Weathers sees the paragraph as a subdivision of the total discourse whose shape and size are dependent upon the author's intended effect for the entire piece of writing. In The Strategy of Style (New York: McGraw Hill, 1967) Weathers demonstrates, by the flexible paragraphing of professional writers, that the paragraph need not be a rigid, limiting convention. In place of Bain's strict rules, he gives general directions for working paragraphs. His text suggests: "Think of your major ideas as paragraphs... don't let the paragraphs dominate your thinking to such an extent that each seems an isolated discussion...each paragraph should consider a different part of the thesis..."¹³ He does caution that paragraphs should be controlled by orderly construction around a topic sentence. He adds that this topic sentence should name the subject, limit the paragraph by a suggestion of its details and their order, and provide transition from the preceding paragraph.

Weathers then offers alternatives for location of topic sentences and demonstrates positioning of the topic sentence appropriate to various writing occasions. He suggests the topic sentence may be located at the first or last of the paragraph, may be in the middle of the paragraph, or may be unstated, but it should be placed where it best serves the paragraph. Lastly, he reminds students that paragraphs should be fully developed, and that most should conclude with a terminal sentence.

While Weather's paragraphing guidelines move some distance from Bain's paragraphing rules by a new emphasis on the relationship of the paragraph to the whole unit of discourse, the principles of arrangement offered by both gentlemen are grounded in conventional conceptions of the paragraph. Weathers moves further from these in "Grammars of Style: New Options in Composition," Freshman English News (Winter, 1976) 1-4, 12-18. He calls for offering students greater options in all aspects of the composing process, but particularly in arrangement--in the creation, selection, and adaptation of form appropriate to content. He holds that this will increase the student's capacity for self expression.

Miles Myers refers to Richard Ohmann's comments on the need for new forms:

The classical speaker sees the world clearly, states from the beginning the point he wishes to make, and then presents a systematic proof and development. But the modern speaker sees the world in flux, vaguely, asking his readers to join him in an exploration of the way things seem to be, admitting the subjective character of whatever he thinks he might know.¹⁴

Myers cites an example of how a student's sense of form may have changed as represented by today's movies. Earlier films, he says, established a situation and the story worked its way to a resolution. Movies today may begin in the middle, flash back, stop, and force the viewer to impose a story line on what he sees.¹⁵

Weathers, then, in an effort to meet contemporary needs for alternative forms, describes some new options of arrangement, providing examples to define terms. The following is an overview of his "Grammars of Style: New Options in Composition."

The first of these alternatives cited by Weathers is the "crot," a fundamental, independent unit minus transitional relation to "crots" that may precede or follow. They allow for abrupt change in thought and resulting leaps in logic. Seemingly unrelated crots are unified, not by any ordered sequence, but by the over-all effect of the composition. The seeming unrelatedness of crots suggests the fragmentation of contemporary experience.

A "crot" may be written as a traditional sentence type, as a labyrinthine sentence ("a long complex sentence, with a certain 'endless' quality to it, full of convolutions, marked by appositives, parentheses, digressions.") (p.12), as a sentence fragment ("frequently a single word or a very short phrase of only two or three words") (p.12), or as a combination of these. The labyrinthine sentence corresponds to the complexity, confusion, and talkativeness of today's society, while the fragment suggests separation and isolation.

The "list" is a series of seemingly unrelated items, independent of sentence structure, arbitrary in sequence, presented in straight reading line or columnar form. The reader must consider and evaluate the list without comment by the writer.

"Double-voice" reflects our society's stereophonic, multi-media disposition. Presentation may be in straight-line form, parallel columns, or combinations of these.

Weathers says double-voice may be used by writers

"...when they feel that they could say this or that about a subject; when they feel that two attitudes toward a subject are equally valid; when they wish to suggest that there are two sides to the story (whatever the story may be); when they wish to distinguish between their roles as (a) provider of information and data, and (b) commentator upon information and data; or when they wish to effect a style "corresponding" to ambiguous realities."¹⁶

"Repetition" is used as a binding device to compensate for discontinuity in these new options of arrangement.

Weathers lists three forms of repetition: simple repetitions (individual words); refrains (phrases and sentences); repetends (words, phrases, or sentences). All reflect the inevitable recurrence of experience.

In traditional arrangement, time is considered chronologically. Not so in a synchronic conception of writing. "Synchronicity" (two things going on at once,) may be achieved by double voice and repetition, the double-column list, or the labyrinthine sentence. It can also make use of present and present historical simultaneously without using transition to show relationships, resulting in non-sequiturs which upset traditional logical patterns. Scrambling sentences, paragraphs, and crotches out of ordinary time sequences also achieves synchronicity--events are indistinguishable in one large time frame. Weathers says synchronicity corresponds to the "timelessness of events" (p.15).

"Collage/montage" is a reaction against traditional categorizing for analysis. Instead, diverse elements (as those mentioned above) are grouped together in an effort to synthesize. Disparate communicative units of different time periods, subject matter, sentence style, diction, texture, or tone are brought together to create a whole--a collage. Units of a montage are less fragmental, and may be multi-genre compositions.

Weathers believes that offering students more organizational options from which to choose opens more options for communicating with others. Perhaps more than other theorists who offer their own judgements about what properties well-ordered discourse ought to exhibit, Weathers attempts to discover reasons for the effectiveness of different patterns.

Richard L. Larson in "Structure and Form in Non-Fiction Prose," Teaching Composition: Ten Bibliographical Essays, states that many such fundamental criteria for the writer's choices regarding how parts of patterns interact, what sequence of steps to use in composing, and the values of different structures remain to be investigated. "Form," says Larson, "may not be the message, but it interprets the message while relaying it."¹⁷

Theory of Style

Here we find ourselves impaled upon the horns of an old dilemma--are form and content distinguishable? Louis

T. Milic in "Theories of Style and Their Implications for the Teaching of Composition," Contemporary Essays on Style, ed. Glen A. Love and Michael Payne (Glenview, Illinois: Scott, Foresman and Company, 1969) 15-20, comes to our aid in classifying what he sees as the "only three real theories of style."¹⁸

He states the most familiar first: the theory of ornate form, or rhetorical dualism. Originating with classical rhetoricians, this view implies that ideas exist separately from words and that a variety of styles, including grand, plain, middle, and low, can be applied to ideas to suit the occasion.

Milic describes the second theory, the individualist or psychological monism, as having its origin in Plato's conception of the good man whose goodness is expressed in his action. The modern version, Milic suggests, descended from Montaigne's disdain for affectation. Such theory may be interpreted to mean that writing is a natural expression of the writer's personality.

Crocean aesthetic monism, an organic view which denies separation between form and content, is the third theory Milic presents. In this view of the composition as a unified whole, meaning is all; style is nonexistent.

We are interested in the implications of these theories. Milic says the composition teacher must select from these theories, that an eclectic approach (as is used by some textbooks) will not work. He then demonstrates implications

of the three respective theories.

The basis of the theory of ornate form is the belief in the separate existence of content and form. "The writer intends to express something (idea) and he struggles with possibilities until he finds the formulation which best expresses it."¹⁹ Pedagogy based on this theory asks the student to clarify his thought before writing, and to correct and revise according to an absolute standard until it is embodied in the "best" possible language. Classroom assignments, says Milic, which require imitation of the distinctive style of a particular writer, or writing the same paper in a variety of styles derive from this theory.

Milic believes the second theory, the individualist, allows little for the composition teacher to do. Since style is the expression of personality, the teacher can only encourage natural, full expression which is as grammatical as possible. "None of the usual tactics used in composition courses have any real bearing here," continues Milic, "except perhaps finding a subject on which the student can perform competently."²⁰

The third, Croce's organic theory of style, denies any separation between form and content. And if no form exists, Milic points out, the student's means of expression cannot be discussed or improved. "The powerful trend to the study of linguistics [whose subject matter is language itself] and substantive matters in composition courses of late years may find its source in the unconscious adoption of this

unitary view."²¹ Milic finds little evidence, however, that such an approach has improved performance levels in English composition. In addition, the complex nature of such linguistic study makes for few qualified teachers.

"For teaching," concludes Milic, "a dualistic theory seems to be essential, at least in the early stages, until the maturing of the literary personality has had an opportunity to influence the student's style." (And) "to aid instruction in the mechanism of expression, a systematic study of linguistics may also have a significant place."²² He believes that students must be made aware of the options that language offers in order to make competent choices. Winston Weathers agrees in his definition of style: "Style is the act of choosing, and one of our tasks, as writers and teachers of writing, is to identify as many compositional choices as possible."²³

An historical review of fundamental grammatical and syntactic theory is useful, at this point, for establishing the bases of these compositional choices. The first English grammars were written during the eighteenth century to establish a precise standard for the aspiring middle class. Robert Lowth, who believed the purpose of a grammar to be propriety and correctness represented this prescriptive philosophy. Lindley Murray then codified and simplified such eighteenth century attitudes and arbitrary rules and fixed them in nineteenth century textbooks, where, in many cases, they remain today.

Within this framework of traditional grammar, the view of formal usage and literary language as superior prevailed into the 1940's, when linguistic study began to recognize the legitimate function of varieties of language in different social situations. John S. Kenyon's 1948 article, "Cultural Levels and Functional Varieties of English," Readings in the Theory of Grammar, Diane D. Bornstein (Cambridge, Mass.: Winthrop Publishers, Inc., 1976) 333-339, discusses confusion of cultural levels (standard and substandard) and functional varieties or styles. The latter, independent of the cultural status of the user, range from familiar to formal and are each appropriate for their respective uses.

Martin Joos further developed the concept of functional varieties in The Five Clocks (New York: Harcourt, Brace and World, Inc., 1967), and in "Homeostasis in English Usage," Readings in the Theory of Grammar, Diane D. Bornstein (Cambridge, Mass.: Winthrop Publishers, Inc., 1976) 340-345. He points out how we shift back and forth between styles or registers (frozen, formal, consultative, casual, intimate) to suit occasion and audience.

More recently, William Labov, a sociolinguist working within the transformational grammar framework found, as he presents in "The Study of Nonstandard English," Readings in the Theory of Grammar, Diane D. Bornstein (Cambridge, Mass.: Winthrop Publishers, Inc., 1976) 346-372, that cultural and functional varieties of English are not actually independent. He also points out that non-standard dialects are just as

systematic as the standard rules of language.

In light of these historic approaches to fundamental grammatical and syntactic theory, several newer designs for teaching syntactic fluency have been created. This does not necessarily mean instruction in the complexities of linguistic theory, but means rather increasing students' ability to express ideas in appropriate sentence structures. From modern linguistic study come two approaches to teaching the concept of syntactic fluency: free modifiers from Francis Christensen, and sentence combining from John Mellon and Frank O'Hare.

Christensen's essay, "A Generative Rhetoric of the Sentence," Notes Toward a New Rhetoric (New York: Harper and Row, 1978) 23-44, is based on the premise that: "The rhythm of good modern prose comes about equally from the multiple-tracking of coordinate constructions and the downshifting and backtracking of free modifiers."²⁴ Christensen believes the use of traditional rhetorical classifications of sentences (loose, balanced, periodic) in the teaching of composition has led only to semantic confusion. He holds that "the foundation...for a generative or productive rhetoric of the sentence is that composition is essentially a process of addition" based on the principle of "direction of modification or direction of movement," and whose meaning is stated in "levels of generality or levels of abstraction."²⁵ Christensen speaks of the advantages to his use of the cumulative sentence:

It is dynamic rather than static, representing the mind thinking. The main clause...exhausts the mere fact of the idea; logically, there is nothing more to say. The additions stay with the same idea, probing its bearings and implications, exemplifying it or seeking an analogy or metaphor for it, or reducing it to details. Thus the mere form of the sentence generates ideas. It serves the needs of both the writer by compelling him to examine his thought, and the reader by letting him into the writer's thought.²⁶

John C. Mellon in "Assumptions and Hypothesis [of Transformational Sentence Combining]," Contemporary Rhetoric: A Conceptual Background with Readings, W. Ross Winterowd (New York: Harcourt Brace Jovanovich, Inc., 1975) 365-379, proposes to enhance the growth of syntactic fluency by sentence-combining procedures. His approach is based on studied observations of student writing which demonstrates that a child's cognitive growth results in fuller use of grammatical operations and produces developmental changes in sentence structures--"that independent clauses grow longer, sentences become more highly elaborated, that more subordination is used, that a wider range of sentence patterns is employed, or that sentences become on average more heavily and deeply embedded."²⁷ In Mellon's practice problems "the student was given a set of kernel sentences plus directions for combining these sentences into a single complex statement, which he was then required to write out."²⁸ Mellon found that while such activity improved student production of more complex sentences, it did not affect their efforts to write pleasing essays for adult audiences.

Frank O'Hare, in "Sentence Combining," Children and Writing in the Elementary School: Theories and Techniques, Richard L. Larson (New York: Oxford University Press, 1975) 347-359, reports that he employed some of Mellon's same concepts, but used different techniques to improve the overall effectiveness of children's writing. Both gentlemen measured seventh graders, but O'Hare believes his techniques would be applicable to younger children as well. He sees sentence-combining practice as another means of expanding choices of syntactic combinations and operations for the young writer.

The real weakness in these new and admittedly productive approaches to syntactic fluency is suggested by W. Ross Winterowd. He believes such series of "dry run" exercises produce syntactic competence isolated from purpose and audience. Winterowd suggests that students may be better served by working with their own sentences within a rhetorical context and by evaluating how structures of other writers are used to achieve specific effects.²⁹

In fact, any stylistic study (of sentence structure, word choice, diction, usage) seems more valuable when the particular rhetorical situation is kept in mind. A student may then determine effectiveness by more specific evaluation. Regarding his use of language, for example, he may examine its usefulness in establishing his attitude toward his subject and encouraging the same in his audience; he may evaluate the accuracy with which he fits words to ideas; he

may consider the advantages of general or abstract language, specific or concrete language, contrastative or comparative language. Let us examine then, the extent to which current textbooks are making use of the above theories.

TEXTBOOK APPLICATION OF THEORY

Invention

All the texts I examined handled both imaginative writing (stories, poems, etc.) and functional writing (advertisements, reports, etc.) I could not discern any apparent rationale for the order of presentation of the various kinds of writing. For this reason I will examine functional and imaginative writing as appropriate to discussion.

While Language for Daily Use, Harcourt, Brace, and Jovanovich, 1973, offers frequent writing opportunities in its texts, it appears to spend little time stimulating students' desire to write, or in tapping children's personal resources in order that they might find material for their writing. Often the mode of writing under study in a given chapter may itself be intended to prompt student writing. Book 4, ch. 5, for example, is devoted to writing a book opinion of a recently-read book. The letter-writing chapter, of course, requires a letter to one of the child's own friends (presupposing he has something to say) and more imaginative letters to favorite historical figures. In other chapters, reading a poem or story may be followed by discussion of some of the elements of literature, after which the child is asked to write his own poem or story. Topics suggested for these compositions are generally conventional (such as the fourth grade text's suggestion to write a Halloween story,) but the more able students are allowed to think of their

own subjects. Even these assignments for imaginative writing offer little assistance in helping the child think of things to say.

Book 5, ch. 10 includes an exercise which at first glance appears to make use of classical invention. Students are required to list a number of topic sentences of their own device on the board. These are then carefully examined by the class to determine which could be best developed with examples or reasons. Students are given little further assistance or practice in how to develop examples or reasons, however, and the potentially useful method of determining qualities of a workable topic is dropped with this specific composition assignment.

Classical invention also concerns itself with locating information. The Language for Daily Use series gives considerable attention to acquiring material for reports. The short introduction to using the library in Book 4 is expanded in Book 5 to improve skills in finding books, using the card catalogue, and gathering information from newspapers and magazines. Interviewing is also studied--preparing questions and outlining responses. More time is devoted in Book 6 to finding sources of information from home, classroom, library, government agencies, and other organizations and experts. Techniques of planning and conducting interviews are further practiced by class dramatization. Students find more practice in Book 6 in using library and research materials, preparing a bibliography, taking notes, and making outlines. These

skills are practiced as they plan reports on subjects of interest from science and social studies classes. Here is one of those too-rare integrations of writing with other subjects in the curriculum. The scope of classical rhetoric was frequently much broader than a singular topic of discourse.

The fourth grade chapter on giving reports begins with a sample exercise demonstrating how questions may be asked to acquire material to write about. The procedure is simply making use of journalistic questions and does not appear to provide for the more complex analysis of Burke's Pentad. In fact, the questioning device is used too briefly, and this writing suggestion follows:

Think of a subject that interests you. Be sure it is not too broad. Ask your teacher about it. If she approves, begin to gather information for a report.⁵⁰

Unfortunately, the student is left to wonder: just what in my experience could possibly be interesting? How do I know if the subject is too broad? What mysterious criteria does my teacher use to determine approval of my subject? The student is given little assistance in invention by such an assignment. It offers the student none of the instruction in how to determine if his subject is workable, and how to get it to work, that a heuristic like Burke's pentad may have provided.

No specific knowledge of Rohman and Wlecke's prewriting procedures is evident in this series, although analogy is used for a brief exercise in the fifth grade poetry chapter.

Under the section, "Comparison and Color in Word Pictures," children are asked to identify human characteristics given to things in poems. Then, prompted by the identifying of human characteristics in pictures of a train, a barn, a bridge, and a birch tree, they try some personification in their own poems or paragraphs.

Despite the lack of specific evidence of Rohman and Wlecke's prewriting techniques, a number of devices are used to help students to get ideas before they begin to write. In an assignment from Book 5, ch. 13 the child finds a place on a map and writes about an imaginary adventure to this place. Such a visual aid helps children better focus their thinking by greater concentration on a single subject and is thereby in keeping with the focusing emphasis of Rohman and Wlecke's prewriting philosophy. The map assignment without the map, for example, may provide much less inducement to story writing. Enthusiasm for geographic study at this grade level, personal interest in the selected location, and information from the map itself (neighboring communities, connecting routes, population or distance keys, terrain, and nearby points of interest) may suggest more writing material than the simple assignment, "Pretend you are going somewhere." Another prewriting activity in Book 4, ch. 9 asks the child to plan a puppet play. This activity evolves into a writing experience as the child discovers a need to compose his own dialogue.

Of course, the textbooks themselves offer some visual stimuli to imagination. Illustrations of children, animals, dinosaurs, dragons, Hobbits, historic people, space and underwater worlds may at least prompt thought or encourage questions to be pursued in stories or reports. Teachers' editions of these textbooks suggest sources for juvenile books: anthologies of poetry, folklore, legends, myths, fairy and folk tales, biography, history, and fiction; recordings of poetry, songs, sounds, and rhythms; and film-strips appropriate to each chapter, which may be used to promote writing. But as supplementary materials, the initiative and innovation in using them remains the teacher's responsibility, and the teacher, unfortunately, is given no assistance in adapting these items to newly developed techniques of invention. For example, Young, Becker, and Pike's tagmemic heuristic, of which I found no evidence in this series, may enable students to extract from this wealth of suggested subjects, more valuable and expansive material for writing.

The primary goal of the Laidlaw Language Experiences Program, 1972, is, as its title suggests, student involvement with language experiences. Its approach is composition as activity--small-group and individual, oral and written composing. Lessons designed to stimulate ideas and creativity cluster about such themes as tall tales, the family, heroes,

games, folklore, the future, animals, travel, advertising, and hobbies. While this emphasis on stimulating activity would appear at first glance to foster creativity, little assistance is given to the child in the form of organized schemes of invention to aid him in cultivating ideas and discovering something to say.

The classical emphasis on locating information is handled by this program much as in the Language for Daily Use series. Book 5, ch. 9 includes an exercise which helps children learn where to look in an encyclopedia for answers to questions like "How did Charles Lindberg become a hero in 1927?" and "What was the population of the world in 1950?"³¹ They learn also the use of cross-reference and how to take notes from encyclopedia articles. Their new skills are then used to write make-believe news stories about famous persons and to write travel advertisements for unusual vacation spots. In Book 6, ch. 4, students expand their skills in locating material to include use of the card catalogue, nonfiction books, reference books, magazines, and pamphlets. They are then asked to take notes on an historical person and, using their facts, to compose an imaginary letter the historic person may have written. Or they may use notes to write a paper in which an animal tells about himself.

Questions are used occasionally in considering a subject, as in Book 5, ch. 5. A full-page picture of astronauts on another planet prompts such questions as, "Why are they

there?" "What might they do or say?" "How might the story end?"³² There is no indication, however, of familiarity with Burke's pentad.

Rohman and Wlecke's prewriting techniques are not specifically represented either. There is one use of analogy in Book 6, ch. 3, in which students study free verse word pictures created by making comparison. They are then instructed to think of their own comparisons to describe a color, sound, action, smell, expression, etc.), but again with no assistance in procedures for making such comparison.

Despite this lack, many activities designed to stimulate student interest and to encourage their desire to write, precede actual writing in the Laidlaw series. These include use of lists, murals, pantomime, puppets, interview, role play, drawing, painting, improvisation, songs, posters, collage, cartoons, mobiles, bulletin board displays, and discussion prompted by maps, famous paintings, personal experience, poems, stories, tall tales, jokes, machines, advertising, and hobbies.

These activities usually prompt a wealth of varied and related writing experiences. Here is a sample of integrated prewriting and writing activities from Book 4 based on the theme of food. Children first discuss the descriptions of food in a poem, "A Matter of Taste," by Eve Merriam. They then discuss descriptions of their own favorite foods and write menus which include these. After studying instructions given to a cake decorator, they write food-decorating

instructions in small groups and read them aloud while other members attempt to follow their instructions in drawing the food item. Next, following a model recipe, they write recipes for simple food they enjoy making. A tall tale of "Paul Bunyan and the Hot Cakes" follows. Children then write their own tall tales about foods they may like to eat if they were one of Paul's loggers. The chapter ends with a poem by William Wise, "After the Party," about a sick boy who ate too much cake. An oral reading is followed by an assignment to decorate and write a get-well card for the poem's character and to exchange cards with classmates. Note that the only stimulus to invention in this typical group of activities may be concentration on the singular topic of food. But no specific heuristic is suggested as a means of finding material for their descriptions, explanations, and verses.

Book 6, ch. 8 includes a study of the world's great hero stories. After reading and discussing a story from Beowulf, students dramatize the story of Sigmund, research other heroes (Ulysses, Siegfried, Roland, Robin Hood, King Arthur and his knights) and write an imaginary journal entry as one of these characters. Here the classical discovery of available material is combined with prewriting concentration on vital involvement in writing. Perhaps incorporation of Burke's pentad into the activity would provide students with even more to say.

Texts in this series include many other writing and writing-related activities: writing and performing singing commercials; planning a television news program; writing magazine articles; making up words to a singing game; writing puns and riddles; changing a given story into a play with dialogue; writing a story to be read aloud while pantmimed; writing a script for a television commercial; writing brief daily announcements as part of an advertising campaign in rhymes and slogans; writing limericks, haiku, cinquains, and free verse; telling a story in dialogue from a suggested situation; creating a folktale explaining something in nature that people have wondered about; writing game rules, want ads, definitions, and summaries. Again, however, most of these assignments are mere suggestions following discussion of a model. Many of these might have been easily adapted to various heuristic procedures.

Only a few devices in the Laidlaw texts are designed to activate the writing process. In Book 4, ch. 10 is an exercise for starting exaggerated stories about commonplace people and things. These are the instructions:

1. On one piece of paper write a name such as "a plumber," "Aunt Tillie," or "a baby ostrich." Fold the paper and hand it to a volunteer from your class.
2. On a second piece of paper write the name of a place such as "in the corner," "in South America," or "on the moon." Fold this paper and hand it to another volunteer.
3. Select one piece of paper from each volunteer.
4. Write a story about the person or animal named on the first paper. Have your story take place in the place that was named on the second paper. Be sure to include an unbelievable problem in your story.⁵⁵

In another exercise in Book 5, ch. 4 children exchange papers and try to develop each other's story beginnings.

Further aids to invention may be found in a list of audio-visual aids in the teacher's editions of these texts. Pictures and photographs in these texts are perhaps more modern and lively than those in the Language for Daily Use series, but audio-visual suggestions are again left untapped by use of recently developed invention techniques. And specifically, again, I could find no indication of tagmemic invention evidenced in Laidlaw's Language Experiences Program.

The Heath English series, Communicating, 1973, provides learning experiences that enable the child to manipulate relationships of structural elements. The teacher's editions best explain the theory behind the series.

Communicating provides learning experiences that enable the child to experiment with the structural elements in relation to one another. For example, the main structural elements of literature are character, action, setting, and purpose. In the past the child was told what these elements are and then expected to parrot the definitions in a test. Furthermore, educators believed that the child would make use of this information in his further reading [and writing]. But in Communicating the child experiments with and manipulates the elements themselves in particular stories, thereby building on his own understanding of the structure... Newer theory assumes that the mind naturally works in the following way: after a number of experiences that underlie a concept or a principle the human mind puts them together into an organized system of knowledge... The value of knowing the structural elements of literature and language has been persuasively argued by Jerome Bruner in his book Toward a Theory

of Instruction (which derives from studies of Piaget and Vygotsky). Structures give insight into problems not considered before, providing methods and hunches that enable the pupil to generate valid solutions of his own. The Heath English Series, then, presents the material in a way that makes use of the child's natural generalizing ability."³⁴

It is these new insights to problem solving we are concerned with here in our evaluation of invention as it is treated in Communicating.

The classical stress on locating information is less evident in this series than in those we have examined above. Book 5, unit 10 does suggest researching a subject for an advertising campaign, but no research techniques are offered.

Instead, most units focus on a particular variety of literature, and language activities based on these are primarily oral. These oral activities which precede writing exercises are more closely related to newer invention heuristics than are those of the first two series examined here.

Discussion which follows each literature selection is based on the theory identified above whereby students manipulate structural elements to generate new and personal insights. This technique resembles Burke's analytic heuristic using the elemental probes: act, scene, agent, agency, purpose. A representative example of this approach is found in Book 4, unit 13. The legend of William Tell is followed by these questions:

The Characters

1. Suppose you are William Tell and are about to shoot at an apple that is on your son's head. Would you do what William Tell does or something else?" Explain your answer.

2. Suppose you are the son of William Tell. Would you stand still while your father shoots at the apple? If you would, would you try to keep your eyes open? Why or why not?

3. Tell a different legend by making William Tell's son a hero who inspires the Swiss to fight for freedom.

The Actions

1. William Tell is a brave man. What things does he do that show he is brave?

2. Why do you think William Tell waits until after he shoots the apple to kill Gessler? Why doesn't he do it with his first arrow?

3. Suppose he does kill Gessler with his first arrow. Do you think the rest of the story would probably be the same? If not, how would it be different?

The Setting

This story took place hundreds of years ago. Suppose it happened today. What differences would this make in the story?

The Purpose

1. William Tell is a great hero to the Swiss. His skill and his bravery set a high example, which is why his story has become a legend. Suppose he killed Gessler with his first arrow. How do you think this would hurt or help the legend?

2. A legend is a story that is told over and over again, often with slight changes. For this reason it is hard to tell what really happened and what was made up by a storyteller. What parts of William Tell's story would you guess are made up? Why do you think so?"³⁵

Literature used in these texts is selected to encourage consistent experimentation with structural elements and thereby to promote 1) new ways of thinking which will transfer to children's writing, and 2) greater control over these elements in original composition. Literary selections are grouped as folktales, fables, plays, myths, poetry, realistic stories, fantasies, legends, and autobiographies. I found the realistic stories, including "A Nice Old-Fashioned

Romance, with Love Lyrics and Everything" by William Saroyan, and "The Use of Force" by William Carlos Williams, were particularly suited to stimulating new perceptions for children. Because children may identify with real life experiences, they can easily transfer new insights to evaluating their own personal experiences--one of the above goals of this series' literature selections.

Discussion of these literature selections is followed by opportunities to apply personal observations about structural elements to children's own writing. For example, an exercise in Book 4, unit 6 asks the student to make up a realistic story by studying a picture and considering each of these things:

1. What kind of person is your main character?
2. What is his problem? What is happening?
3. What happened before and what will happen after the action in the picture? ³⁶

An assignment in Book 5, unit 1 requires the student to:

Create a fable of your own by first choosing a lesson. Then think of some characters that will naturally do something to illustrate that lesson. If you can't quickly think of the right characters, try another lesson. ³⁷

(Suggested lessons follow.) And Book 6, unit 2 provides these suggestions:

1. A good realistic story is difficult to tell. But you might enjoy patterning a story after "The Use of Force," following these suggestions:
 - a. Choose a character whom you would like to explain.
 - b. Create a single action that reveals the nature of your character.
2. Do not tell your audience what you think about this character. Let the action of your story and the behavior of your character explain what he

is like. If your character seems good and kind on the surface but is actually evil or selfish, describe some simple action that reveals his true nature. He might be caught telling a lie, for example.³⁸

While all of these suggestions are designed as oral activities, their concern with motivation which relates them to Burke's technique of invention, indicates they may also serve well to stimulate writing.

Some activities in Communicating also resemble pre-writing procedures of Rohman and Wlecke. In Book 6, unit 11 questions are used to stimulate a journal-type autobiographical anecdote:

Many people say that nothing has ever happened to them and that they can't think of anything worth telling about. But all people are interesting. Each one of us has interesting answers to the following questions. How would you answer them?

- a. How did you develop the habits you have?
- b. What activities do you most enjoy? Why do you enjoy doing them?
- c. What are your ideas of good and bad? Have you ever done anything you were ashamed of? Why did you do it? Did this experience change your behavior?
- d. Who are the most important people in your life? Why are they important to you? What have they done to shape your life?³⁹

The artwork of Communicating is the most imaginative and attractive of the three series, but again lacks the value it may have if more extensively utilized by methods of invention. In the Heath texts, as in the first two series examined, no evidence of tagmemic invention is apparent.

Arrangement

In Language for Daily Use arrangement is conventionally taught. Let us look at evidence of classical influence on whole discourse first. This series' handling of functional writing reflects Plato's "head-body-tail" conception of organization. To ensure this sequence and form, students in grades four, five, and six rehearse the development of topics from outlines. Book 6, ch. 7 reinforces earlier suggested practices for arranging a report: "A good report should have an interesting beginning, a well-organized body, and a clean-cut conclusion."⁴⁰

Similar procedure growing out of the classical tradition for persuasive discourse is used to teach story-writing. Book 4, ch. 7 presents a study of the parts of the story: opening, development, climax, closing. Little student imagination is allowed in arranging his own story. He is asked to: "Choose a good title. Write it correctly. Plan an interesting beginning. List steps in the story. Follow them as you write."⁴¹ Book 5, ch. 14 provides a diagram to show how one action causes another in developing a story-- a reminder that a story must be a series of related events. And advice from Book 6, ch. 11 sounds like the same familiar plan for story arrangement: opening, chain of events, turning point, climax, ending.

Bain's conception of paragraph arrangement is closely followed in this series. This may be demonstrated by Book 4, ch. 6, a representative paragraph-writing chapter which

begins by defining the topic sentence as a statement of the main idea, and gives practice in locating these. Exercises do demonstrate that not all topic sentences must come at the beginning of the paragraph, reflecting Weathers' provision for variation in arrangement. (Variation as appropriate to occasion is not suggested, however.) Still in keeping with Bain's paragraphing formula, students are then asked to locate sentences that do not keep to the topic in sample paragraphs. This work may be more profitable if extended to examining "misplaced" sentences in students' own writing. Next students discuss an ordered paragraph. Chronology, logic, and subordination would be some reasons they may mention for paragraph order, although they would not identify them by these terms. The student is then asked to reorder jumbled paragraphs, an exercise reflecting Bain's emphasis on consecutive arrangement. Again such practice may be better applied to children's own paragraphs, which they are next asked to write.

The practice of outlining each paragraph of a composition, as mentioned above, exemplifies Bain's concern with overall unity and subordination, although one wonders how often students use such a structured plan in preparing their own writing. Like Bain's, this series' emphasis is on coherence in paragraph planning. Book 6, ch. 7 asks these questions of the student:

1. Does the first sentence hint at the topic?
2. Does every sentence keep to the topic?
3. Does every sentence develop the topic? ⁴²

Students follow models in planning, preparing, and writing announcements, letters, conversations, reports, rhyming and haiku poetry. While the fourth grade text suggests that students write their stories quickly when getting ideas, this series' "think-write" organizational scheme of models, plans, and outlines seems to allow little flexibility for meeting the varied needs of student composition.

Laidlaw's Language Experiences Program also utilizes the classical emphasis on the beginning-middle-end arrangement of whole discourse. This fact is evident in instructions for both functional and imaginative writing. Children are asked in Book 4, ch. 8 to write rules for beginning, playing, and ending a game. In Book 4, ch. 9 an exercise requires students to write a catalogue advertisement for a machine that would send a baseball back to a batter after he hits it. They are asked to consider information which might come first, next, and last in the advertisement.

Although strict formulaic outlining is not introduced until grade 6, the importance of organizational plans is stressed in earlier texts. In addition to those found in various chapters, models for stories, letters, scripts, poems, and reports appear in the appendices to these texts for individual needs.

Exercises are also designed to give assistance in planning. Instructions for explaining an imaginary invention in Book 5, ch. 5 include these steps for arrangement:

Write two or three sentences naming the problem your invention would solve. Write an explanation of exactly how your invention would work. After the explanation, add a sentence or two telling why your invention would solve the problem you named.⁴³

Book 5, ch. 4 gives these directions for adding to story beginnings:

1. You should try to give some explanation of what was happening in the beginning of your story.
2. You should also suggest to your reader that more interesting things are about to happen.
3. You should not include anything that isn't related to what is happening in your story.⁴⁴

Although a great deal of attention is not given to the paragraph as a separate and specific unit in this series, Bain's emphases on consecutive arrangement, unity, and coherence are evident, as reflected in the activity above. In Books 4 and 5 the composition appendices for individual needs provide exercises designed to aid students in keeping to the subject of a paragraph and in putting sentences in order.

The Laidlaw Language Experiences Program does not adhere solely to Bain's paragraphing formula. When outlining is introduced in Book 6, ch. 5, it is done so only with Weathers' allowances for variation, as these comments and questions for consideration indicate:

Writing a real report is not always as neat a process as it sounds in a textbook like this one. At any time, you may have to change your direction because something won't work. Think about whether this has been true in preparing your science report.

1. Did you have to change your topic at any point? For example, you might have found that there wasn't enough material available on your original topic. Or your reading might have caused you to find a different focus.

2. Were your original questions exactly the same as the ones you finally decided to answer in your report? Why or why not?
3. Why can you make a better outline on your topic now than you could have when you began?
4. Do you think you might still make changes in your outline while you are writing the report itself? Why or why not?⁴⁵

Because oral language is primary to the Communicating series, it contains little treatment of written arrangement. There is occasional mention of the beginning-middle-end classical tradition, as in the Book 5, unit 17 reminder to fit an ending to a fantasy story. But generally, students manipulate structural elements (characters, actions, setting, purpose) with no specific guidance in arranging them. Weathers would be happy to note that this series allows students greater freedom in selecting forms to suit their individual composition needs. Questions following a poem in Book 4, unit 9 seem to demonstrate this concern for choice:

There are just two sentences in the poem. If you wrote these sentences on paper so they looked like a short paragraph, would you still call them a poem? Would you like them as well if they were written this way?⁴⁶

And in Book 6, unit 5 these comments and questions are found:

When you listen to someone read a story, you don't hear anything that says, "This is the end of the paragraph." In other words, when you listen to someone talk, there really is no paragraph. If we don't need paragraphs in speech, why do we need them in writing? How do they help us to understand meaning when we read?⁴⁷

Such considerations, while not specific evidence of Weathers' theory, share his concern with appropriateness and variety in arrangement.

Style

This segment deals with classical (or rhetorical), grammatical, and syntactic considerations of style. Readers will recall that classical concern for style was based on appropriateness of various stylistic elements to purpose, subject matter, audience, occasion, and personality of the speaker. Elements of style included language (word choice, vocabulary), figures of speech, rhetorical periods (syntax, sentence patterns), transitional devices, euphony, and forms. Concern with style has survived as the most visible legacy of classical rhetoric. Consideration of these classical elements in light of more recent theory follows.

Vestiges of this classical rhetorical treatment of style are apparent throughout Language for Daily Use. Fourth, fifth, and sixth grade texts frequently remind students to use vivid adjectives, lively verbs, and details which appeal to the senses in both practice sentences and their own writing. In an effort to improve word choice, Book 6 exercises instruct children to distinguish between the connotative value of words, and to aim for use of varied and specific words. Such skill is taught as usual, by example, discussion, and finally textbook exercises. Winterowd might suggest that this rhetorical influence on

word choice might be more useful in establishing the writer's attitude toward his subject, in accurately fitting words to ideas, and in determining the advantages of general and abstract, specific and concrete language, if practice were applied to students' own writing.

Skill in appropriate word selection, of course, can only grow out of a healthy vocabulary. This series includes a valuable emphasis on word study as an aid to vocabulary enrichment. A number of activities are derived from historical grammarians' concern with describing our living, changing language, and tracing its development through time. In each chapter a section headed "How Our Language Grew," traces the origin and development in form and meaning of such interesting words as: atlas, daughter, piano, window (grade 4); blizzard, volcano, denim, jeep (grade 5); orient, duke, cab, masterpiece (grade 6). Another section in all three tests, "To Memorize," cites a quotation or poem for memorization or discussion. These serve as a thoughtful stimulus to interest in word meaning and usage. Book 5 adds another section, "Names in our Language," which discusses the history of various place names, surnames, humorous names, Indian names, and the like.

Another stylistic element given special attention in classical rhetoric is syntax. Students practice increasingly complex sentence patterning as they progress through this series. After learning symbols for sentence parts that make up various sentence patterns, they identify patterns in given

sentences and build their own sentences following provided symbols. This example is from Book 6, ch. 10: "N V^h Adv V Adj N".⁴⁸ While such exercises may help to increase a child's repertoire of available sentence patterns, students are given little direction in determining what makes one sentence "better" than another, or more appropriate to context. Weathers would ask how students learn, then, to make appropriate choices.

The stylistic value of transition is introduced in Book 6. It is suggested that the reader may move more readily from point to point by using guiding phrases and words such as: later on, and so, the following day, first, therefore, but, next, finally, then, at last. Here students begin to see the importance of relationships between sentences. Again Winterowd would advise that practice may be better applied to the rhetorical context of the child's own writing.

Some helpful stylistic suggestions regarding euphony (another classical element of style) are offered in Book 6. These faults to avoid are listed in chapter 5:

1. Too many sentences that begin with the same word.
2. Too many I's.
3. Too many sentences joined by and's.⁴⁹

Practice on a given paragraph follows.

Different story styles are introduced by Book 5. Contrasts are demonstrated between the tall tale, the lifelike story, and the factual account, followed by an opportunity for children to write their own examples. One assignment asks the student to describe the same animal

in three separate paragraphs, each using a distinct stylistic form. This kind of activity represents the separation of form and content, the dualistic theory of style mentioned by Milic.

The concepts of audience and purpose are given greatest emphasis in Book 5. In chapter 7, fifth graders study the responsibility of the reporter to his reader--the value of up-to-date fact finding, the importance of getting more than one viewpoint, the appropriateness of objective and subjective writing. In one exercise students examine two newspaper reports of the same incident to distinguish between fact and opinion. They learn to identify subjectivity in supposedly objective news articles, and then attempt to write their own unbiased news items. This chapter's emphases are derived from the classical categories of rational, emotional, and ethical appeal.

When using commas, the fifth grader is asked again to remember the reader, and to place commas where necessary to make the meaning clear. In responding to an invitation the student is reminded to be courteous. And in beginning stories it is suggested he attempt to interest his audience. Unfortunately, the student is given little practice in determining the criteria for interesting story beginnings.

Winterowd's revival of the classical rhetorical emphasis is reflected in this series' presentation of the concepts of voice and tone as appropriate to audience and subject matter. Book four, for example, distinguishes between the

appropriateness of friendly and business letters.

Primarily, the approach to style in Language for Daily Use is grammatical. The general attitude of the series toward correctness is expressed in usage exercises where models and rules are followed by practice in selecting or constructing proper forms. The teacher's edition of Book 6 says:

Standard usage is the language of educated persons. Substandard usage is acceptable under some circumstances and in some localities, in that it may express adequately the meaning intended. However, the goal of instruction in English is standard usage, and the Language for Daily Use series teaches standard usage in both speaking and writing.⁵⁰

The statement expresses a rather strict adherence to the prescriptive grammar of Lowth and Murray. No reference is made to non-standard usage, cultural or functional varieties in these texts.

Nor is there any representation of Christensen or Mellon and O'Hare's approaches to style. Students practice variety in the arrangement of subjects and predicates in Book 6, but again without suggestion of the appropriateness of such variety. We are led to question the value of some exercises such as unscrambling word groups to make them into ordered, sensible sentences, since most children possess the ability to intelligibly order sentences from a very early age.

The Laidlaw Language Experiences Program also reflects a revived classical concern for appropriate language. For instance, an exercise in Book 5, ch. 4 which requires students to write dialogue, suggests that "words like 'drawled,' 'yelled,' and 'sputtered,' tell you more about what is happening than a word like 'said'."⁵¹ This series' composition appendices for individual needs also provide practice in using exact language. The importance of more specific and colorful words is demonstrated by an example, suggested points to observe, and a practice exercise.

Figurative language is introduced in Book 4, ch. 2. Children are led to see that the meaning of colorful expressions may not depend upon a literal interpretation of their words. Winterowd would be dismayed that students are not prompted to create their own figures of speech that may better serve personal rhetorical contexts.

Further interest in language is stimulated by a sampling of homographs and homophones in Book 4, ch. 3. Chapter 5 of the same text introduces children to various alphabets (Roman, Greek, Russian, Hebrew), and chapter 9 deals with English words in other languages (German, French, Spanish, Chinese, Japanese). Fourth graders' interest in words is further prompted in chapter 9 by examples of words borrowed from other languages (Tupi, Algonquin, Nahuatl, Italian). The changing nature of language is demonstrated in Book 6 by comparing sentences from the tenth, fourteenth, sixteenth, and twentieth century. Changes in alphabet, spelling,

vocabulary, and pronunciation are examined throughout this text. Such language study, derived from that of historical grammarians, serves to increase interest in words and thereby to enrich and develop vocabularies.

The importance of syntax, another classical element of style, is stressed in this series. Book 4, ch. 1 mentions the important effect of word order on meaning, with the illustration that "Mark ran faster than Ann" means something different than "Ann ran faster than Mark".⁵² The opportunity to demonstrate implications of syntactical variety is not utilized as Weathers might wish, however. Book 4, ch. 1 shows students that "The children are doing an experiment today" and "Today the children are doing an experiment" mean the same, instead of indicating possibilities for variation in emphasis as appropriate to context.⁵³

While no discussion of transition is found in the texts of these books, the appendices do provide for individual practice in linking sentences within paragraphs. In the same appendices, only the elimination of too many "and's" may reflect the classical concern for euphony.

Laidlaw's Language Experiences Program does concentrate occasionally on the classical concern for audience. Book 5, ch. 4, for example, gives specific advice for making story beginnings more interesting to audiences. It suggests beginning with action instead of explanation, and holding back information to make the reader read further. In Book 5, ch. 6 students are assigned to write a want ad for

a phonograph. This question is the focus of their concern: "What impression of the phonograph does the writer want his reader to have?"⁵⁴

Book 5, ch. 6 illustrates the importance of form as a stylistic element. By examining a list and a poem containing the same information about a boy, students are led to see that the poetry description also expresses opinion and gives a specific impression of the boy to an audience. Weathers may be quick to point out advantages of the list in other rhetorical situations.

Point of view--the writer's perception of his subject--is another stylistic element handled in this series. Activities in Book 5, ch. 7 which are designed to teach this concept, may have as easily been included under the heading of "invention." Some points of view suggested for writing are: an animal, a piece of furniture, a kitchen tool, a car, a machine, a famous person. Another exercise asks the student to respond to a rainy morning as if he were: the owner of an amusement park ride, an umbrella salesman, a sick child, a lifeguard, a farmer, himself. Students are given another assignment to retell history from a different point of view. A similar practice in Book 6, ch. 9 requires the student to write a book report as if he were one of the characters.

Like the first series we examined, this series' grammatical focus is prescriptive. In addition to grammar exercises in the texts which call for correct forms, a usage manual for individual needs, including patterns, rules, and practice, is found in appendices of the series.

By familiarizing students with the nature of language, this series also treats cultural levels, non-standard dialects, and functional varieties of English. Book 4 discusses vocabulary variation in different parts of the U.S., and in England. Book 5 extends this point of vocabulary variation to include Canada, India, Scotland, and Australia. It also identifies regional dialects, occupational jargon, slang, and social dialects as identified by Kenyon and Joos. Slang is defined as a special kind of short-term language, usually understood by a small group of people, used mostly in relaxed and informal situations. Children are led to see how slang may sometimes lead to misunderstanding. Social dialects are defined as different ways of speaking used in the same area of the country. Standard dialect is defined as the social dialect used on television, in business, and in books and newspapers. This book explains that standard dialect is important to know because it is so widely used, but that we speak English differently depending on the situation. Labov's point that non-standard dialects are also systematic is not made.

In addition to these grammatical considerations, there is evidence in this series of Mellon and O'Hare's newer syntactic approach to style. Sentence-combining procedures are used at all three grade levels. The following sentence combinations are represented: subjects of sentences, predicates of sentences (Book 4); noun phrases in the subject, words in the predicate, sentences with conjunctions,

sentences with subordinators (Book 5); noun phrases in the subject, verb phrases in the predicate, sentences with conjunctions, sentences with subordinators, sentences with relative clauses (Book 6). In addition, adjectives as noun modifiers ("The box contained books. The box was large. ⇒ The large box contained books."), adverbs as noun modifiers ("The bike has a new seat. The bike is outside. ⇒ The bike outside has a new seat."), and prepositional phrases as noun modifiers ("The ice has melted. The ice is in the kitchen. ⇒ The ice in the kitchen has melted.") are derived by sentence combining in Book 5, ch. 10.⁵⁵

The Heath series, Communicating, defines style in Book 4, unit 17:

Style is the way we write or talk. The different words in our language and the different ways that words are put together give us different ways of writing and speaking.⁵⁶

And in Book 5, unit 3:

There are choices to make whenever we write. This is part of what is meant by style. Good writers make good choices.⁵⁷

An exercise in Book 5, unit 16 aids students in determining for themselves what style is. Students compare a passage from Damon Runyon's "A Dangerous Guy Indeed" and the same passage written in "normal" style, listing examples of word choice, phrases, and grammar that make Runyon's style individual. This emphasis on elements of a writer's distinctive style is based on the theory of ornate form identified by Milic.

It is this discovery approach to style which is used in Communicating. Consider, for instance, the handling of a classical element of style--word choice. An exercise in Book 4, unit 15 asks students to choose words from two in parentheses, and further, to determine the reason for their preference in the context of the prayer. In unit 17 of the same text, they are reminded that "There isn't always a single right word. And this is another thing about style--it is an individual matter."⁵⁸ A number of exercises in these texts provide practice in using vivid and precise words. Students are also encouraged to use them in their own writing. After discussion of denotation and connotation in Book 6, unit 2, students select words which they believe appropriate in the context of a letter to a senator. They are asked to give reasons for their choices. Winterrowd would applaud in the wings.

Communicating, like the first two series examined, also introduces students to language history. Book 5, unit 8 discusses the Indo-European origin of English and its subsequent dispersion. Examples of this early language are pointed out as they presently exist in place names, family names, and days of the week. In Book 6, unit 7 students are led to make their own observations about differences between Old English and Modern English word forms. They also learn how borrowing, adopting, and creating words led to vocabulary changes in new environments. Current trends and changes in language are examined, too--uses of prefixes, suffixes, and compounds to form new words.

Sixth graders are directed to consider a feature of English still in the process of change--the distinctive use of "who" and "whom." A comparison of traditional and modern use is followed by these questions in unit 7:

Why does 'who' seem more natural than 'whom' in this position? Why do you think we still use 'whom' in formal situations?...When do you hear 'whom' used? In what situations is it used? Why do you think the use of 'whom' in our language is changing?⁵⁹

Such inquiry encourages interest in the nature of language. Further language facility and vocabulary improvement is fostered by manipulating words. An example exercise in Book 4, unit 5 asks students to change nouns into verbs. ("He put frogs in a jar. → He jarred the frogs.")⁶⁰

Children are also led to discover the stylistic effect of comparison by the use of classically identified figures of speech. In Book 4, unit 7, after reading a description of a snowfall from "The Snow in Chelm," students compose their own similies with a specific purpose in mind--to suggest the snow is valuable. Fourth graders learn metaphor in unit 9 by mixing and matching lists of nouns and verbs which do not normally "fit" to create new images. The device is, in fact, an inventive one close to the analogy used by Rohman and Wlecke.

In Book 5, unit 3 students pattern their own similies and metaphors after three kinds of comparison used in Theodore Roethke's poem, "The Meadow Mouse". For example:

His tail is like a string.
His string-like tail.⁶¹
His tail is a string.

Students examine metaphors in Book 5, unit 9 in which some part or association is used in place of the object of the metaphor: (Glass and chrome sped by." "Colors grew everywhere.")⁶² Photographs of extinguishing a fire, sailing a boat, and razing a building prompt students to create their own metaphors.

Book 5, unit 14 defines metaphors and provides practice in using them and similies:

A metaphor is a different way of knowing about things--a different way of seeing, of hearing, of feeling. See if you can use your imagination to describe the following things. Use metaphors and similies that describe in a new and different way.

- a) Pretend that you are a caveman who discovered fire. What does it look like? What does it do? What is fire?
- b) Suppose you are a blind person going on an airplane for the first time. What does an airplane do? What is an airplane? What is flying?"⁶³

A special kind of metaphor--personification, is introduced in Book 6, unit 2. Students are encouraged to use it in writing their own poems.

Units on advertising in Books 5 and 6 particularly emphasize Winterowd's revival of a classical approach to style. Book 5, unit 10 speaks not only of advertisers' clever and creative use of language, but also of the important consideration of how words affect people. Students study and practice sense appeal, puns, alliteration and metaphor in light of both purpose and audience. For instance, they examine an ad for a bicycle that may be directed at both children and parents and determine which features of the ad are appropriate to each. In light of the classical

categories of rational, emotional, and ethical appeal, students also consider the advertiser's use of flattery and persuasion to achieve his purpose of selling, and how testimonial, bandwagon, and scientific approaches help achieve his purposes. Book 6, unit 14 extends these considerations to include propaganda devices--vague language, incomplete context, exaggeration, and name-calling.

Form is another element of style considered from a rhetorical perspective in Book 4, unit 7. Students rewrite passages of indirect quotation as direct quotation and decide which effect seems better in the context of the story.

Rather than presenting a particular grammar of language, Communicating allows children to study language data and, using their innate and intuitive sense of English structure, draw their own generalizations about how language works. Different dialects and styles are presented as valid and interesting varieties rather than as violations of "standard" English.

In Book 4, unit 4, children investigate what a grammar is and how language's sounds, words, and sentences work by the principles of substitution, order, and addition. They make observations in Book 4, unit 8 about how a child learns grammar, including such elements as word order, word types, relationships of words, and irregular word forms.

In unit 10, fourth graders determine differences between Appalachian Mountain English, as used in the folktale,

"Jack and the Robbers," and "standard" English ("which some people call 'correct' English--the kind that is written in books and spoken by television announcers.") Students are asked to consider: "When Richard Chase edited these stories for publication, he could have changed the 'nonstandard' English into 'standard' English if he wanted to. Why do you think he didn't change it?"⁶⁴ (Note the constant concern for appropriateness in this series.) Students are then led to observe Labov's point that differences in the two varieties of English are systematic. They consider sentence addition, contractions, verb forms, "ain't," and negative statements. Book 4, unit 16 aids students in determining spelling variation in Davy Crockett's dialect as compared to standard English.

In Book 5, unit 9 a poem in dialect of a poor black Southern farmer serves to point up dialectical variation in pronunciation, spelling, and grammar. After reading three Mexican tales in unit 12, fifth graders generalize about variations in some elements of Spanish and English grammar. And a study of Nonglish in Book 5, unit 13 increases awareness of grammatical elements not found in English.

Book 6, unit 1 makes Labov's point once again that non-standard dialects are as systematic as standard. Students note how spelling, capitalization, word order, and grammatical expressions change by reading a paragraph as originally written by Captain John Smith. They observe how expressions like "most fearfullest," while standard in Smith's time, have been tagged "redundant" in the last 200 years by agreement

of writers, publishers, and educators. Finally sixth graders apply their observations about language to a study of modern Greek in unit 17.

Exercises in Book 5, unit 16 under the discussion of slang, require students to 1) find examples of slang in a story, 2) check the dictionary to see if these words have been popularized enough to be included, 3) write their own definitions of slang terms, 4) discover metaphors on which slang words are based, and 5) think of their own slang words for particular subjects. Book 6, unit 4 continues this treatment of slang, showing how slang expressions are often coined by imaginative word play, including shortened words (specs, ump,) reduplication (by-by, super-duper,) suffixes (folksy,) compounds (egghead, camera bug).⁶⁵

This series also treats functional varieties of English as identified by Joos. For example, after determining differences between formal and informal writing in Book 4, unit 13, students are asked to rewrite a formal passage in informal English. Book 6, unit 2 also requires students to choose between formal and casual language as appropriate to circumstance.

Communicating approaches style syntactically as well. Fourth graders are introduced to the term, "transformation," in Book 4, unit 11. They are informed that some transformations are made by adding sentences, which they have already been doing. All three texts incorporate a wealth of transformation and sentence combining activities derived from

Mellon and O'Hare. But more importantly, by experimenting with them, students develop not only awareness of syntactic possibilities, but also sensitivity to context which facilitates stylistic choices in the kinds of composition they are expected to write.

CONCLUSION

From examination of these three series, several observations may be made about their theoretical bases. While all three series provide some aid to invention, Communicating's theory most closely approaches that of Burke's pentad and Rohman and Wlecke's prewriting. Only Communicating consistently attempts to cultivate students' own inventive powers.

Arrangement receives slightest treatment of our three rhetorical divisions, but primarily is handled traditionally. Harcourt, Brace, and Jovanovich's Language for Daily Use and Laidlaw's Language Experiences Program are particularly rigid in their adherence to classical rhetorical patterns and to Bain's concept of the organic paragraph. Although none of the series specifically mentions Weathers' new options, the Laidlaw series and Heath's Communicating do allow for variety of arrangement.

Language for Daily Use is again most traditional in its handling of style. It reflects concern for mechanical accuracy and restricted levels of usage. Both the Laidlaw and Heath series treat non-standard dialects, cultural and functional varieties of English. They also make use of sentence-combining techniques of Mellon and O'Hare. None of the series incorporate Christensen's use of free modifiers as a means of increasing syntactic fluency.

In some cases the reader will have noted the difficulty involved in placing a particular exercise under a distinct heading of "invention," "arrangement," or "style". Ideally, more exercises would profit from the integration of these three aspects of writing. Communicating demonstrates the greatest integration of stylistic devices into the composing process.

I make little reference to teacher's manuals in this paper, because in my evaluation of them I found no explicit statement of the series' underlying composition theory. And in the texts themselves, I found little use of contemporary rhetorical theory. Instead, my examination of writing practices in student texts demonstrates a second-hand or ad hoc approach to the teaching of writing. Authors of these books appear to be either unaware of composition theory as it may apply to their texts, or concerned instead with other matters which influence children's writing such as developmental psychology and educational theory. Such matters are, of course, beyond the scope of this paper.

The slight evidence of contemporary composition theory found in these texts seems to indicate that these books were not intentionally designed on the bases of recent rhetorical theory. Assuming, then, that these texts reflect instead knowledge of developmental capabilities, one may pose the following question: "Would these texts be enriched if anchored in more solid theoretical bases?" It is my belief that including a variety of practices which grow out

recently-developed composition theory would indeed enrich these textbooks. I suggest that even fourth graders, for example, may make use of a simplified version of Young, Becker, and Pike's tagmemic matrix to generate ideas for writing.

Studies are clearly needed to determine the feasibility and value of modifying contemporary theory for use at the elementary level. Simplified exercises based on the various theories identified in this paper need to be developed, used with elementary school children, and evaluated as to their effectiveness in improving children's writing. Such a study appears to be sorely needed in light of the limited use of recent composition theory my evaluation has discovered in these selected series.

NOTES

¹ This overview of classical rhetoric is culled from Edward P.J. Corbett's Classical Rhetoric for the Modern Student (New York: Oxford University Press, 1965).

² Corbett, p. 97.

³ Richard Young, "Invention: A Topographical Survey," Teaching Composition: Ten Bibliographical Essays, ed. Gary Tate (Fort Worth: Texas Christian University Press, 1976), p. 15.

⁴ D. Gordon Rohman and Albert O. Wlecke, "Prewriting: The Construction and Application of Models for Concept Formation in Writing," Cooperative Research Project No. 2174, Michigan State University, East Lansing, Michigan, 1964, p. 27.

⁵ Rohman and Wlecke, p. 30.

⁶ Ibid., p. 32-33.

⁷ Young, p. 2.

⁸ Ibid., p. 23.

⁹ Richard E. Young, Alton L. Becker, and Kenneth L. Pike, Rhetoric: Discovery and Change (New York: Harcourt, Brace and World, 1970), p. 127. All subsequent references will be in parentheses in the text.

¹⁰ Young, "Invention," p. 34.

- 11 Ned A. Shearer, "Alexander Bain and the Genesis of Paragraph Theory," Quarterly Journal of Speech, (Dec., 1972), p. 413.
- 12 Paul Rodgers, Jr., "Alexander Bain and the Rise of the Organic Paragraph," Quarterly Journal of Speech, 51 (Dec., 1965), p. 408.
- 13 Winston Weathers, Strategy of Style (New York: McGraw Hill, 1967), p. 137.
- 14 Miles Myers, "Influences on the Teaching of Composition," English Education, 9, No. 3 (Spring 1978), p. 145.
- 15 Myers, p. 146.
- 16 Winston Weathers, "Grammars of Style: New Options in Composition," Freshman English News (Winter, 1976), p. 13.
- 17 Richard L. Larson, "Structure and Form in Non-Fiction Prose," Teaching Composition: Ten Bibliographical Essays, ed. Gary Tate (Fort Worth: Texas Christian University Press, 1976), p. 71.
- 18 Louis T. Milic, "Theories of Style and Their Implications for the Teaching of Composition," Contemporary Essays on Style, ed. Glen A. Love and Michael Payne (Glenview, Illinois: Scott, Foresman and Co., 1969), p. 21.
- 19 Milic, p. 18.

²⁰ Ibid., p. 19.

²¹ Ibid., p. 19.

²² Ibid., p. 20.

²³ Winston Weathers, "The Rhetoric of the Series," Contemporary Essays on Style, eds. Glen A. Love and Michael Payne (Glenview, Illinois: Scott, Foresman and Co., 1969), p. 21.

²⁴ Francis Christensen, "A Generative Rhetoric of the Sentence," Notes Toward a New Rhetoric (New York: Harper and Row, 1978), p. 24.

²⁵ Christensen, p. 27-29.

²⁶ Ibid., p. 28.

²⁷ John C. Mellon, "Assumptions and Hypothesis [of Transformational Sentence Combining]" Contemporary Rhetoric: A Conceptual Background with Readings, W. Ross Winterowd (New York: Harcourt Brace Jovanovich, Inc., 1975), p. 368.

²⁸ Mellon, p. 373.

²⁹ W. Ross Winterowd, Contemporary Rhetoric: A Conceptual Background with Readings (New York: Harcourt Brace Jovanovich, Inc., 1975), p. 254.

³⁰ Mildred A. Dawson, M. Ardell Elwell, Eric W. Johnson, and Marian Zollinger, Language for Daily Use, New Harbrace Edition (New York: Harcourt Brace Jovanovich, Inc., 1973), Level 4, p. 171.

³¹ John S. Hand, Wayne Harsh, James W. Ney, and Harold G. Shane, Discovery in English: Experiences in Language (River Forest: Laidlaw Brothers, 1972), Level 5, p. 287.

³² Discovery in English: Experiences in Language, p. 162.

³³ Ibid., p. 279.

³⁴ Morton Botel and John Dawkings, Communicating (Lexington, Mass.: D.C. Heath and Company, 1973), Level 5, p. 3.

³⁵ Communicating, Level 4, pp. 233-234.

³⁶ Ibid., p. 113.

³⁷ Ibid., p. 11.

³⁸ Communicating, Level 6, p. 39.

³⁹ Ibid., pp. 223-224.

⁴⁰ Language for Daily Use, Level 6, p. 144.

⁴¹ Language for Daily Use, Level 4, p. 157.

⁴² Language for Daily Use, Level 6, p. 155.

- 43 Discovery in English: Experiences in Language, p. 159.
- 44 Ibid., p. 132.
- 45 Progress in English: Experiences in Language, p. 166.
- 46 Communicating, Level 4, p. 145.
- 47 Communicating, Level 6, p. 92.
- 48 Language for Daily Use, Level 6, p. 235.
- 49 Ibid., p. 102.
- 50 Ibid., p. T7.
- 51 Discovery in English: Experiences in Language, p. 137.
- 52 Exploring in English: Experiences in Language, p. 20.
- 53 Ibid., p. 22
- 54 Discovery in English: Experiences in Language, p. 193.
- 55 Ibid., p. 314.
- 56 Communicating, Level 4, p. 305.
- 57 Communicating, Level 5, p. 44.
- 58 Communicating, Level 4, p. 308.
- 59 Communicating, Level 6, p. 136.
- 60 Communicating, Level 4, p. 84.

⁶¹ Communicating, Level 5, p. 43.

⁶² Ibid., p. 162.

⁶³ Ibid., p. 248.

⁶⁴ Communicating, Level 4, p. 169.

⁶⁵ Communicating, Level 6, pp. 69-70.

BIBLIOGRAPHY

Botel, Morton, et. al. Communicating. Levels 4, 5, and 6.
Lexington, Mass.: D.C. Heath and Company, 1973.

Burke, Kenneth. A Grammar of Motives. New York: Prentice
Hall, 1945.

Christensen, Francis. "A Generative Rhetoric of the Sentence."
Contemporary Essays on Style. Eds. Glen A. Love and
Michael Payne. Glenview, Illinois: Scott, Foresman
and Co., 1969, pp. 23-44.

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

Dawson, Mildred A., et. al. Language for Daily Use. New
Harbrace Edition. Levels 4, 5, and 6. New York:
Harcourt Brace Jovanovich, Inc., 1973.

Hand, John S., et al. Discovery in English: Experiences
in Language. River Forest: Laidlaw Brothers, 1972.

Hand, John S., et al. Exploring in English: Experiences
in Language. River Forest: Laidlaw Brothers, 1972.

Hand, John S., et al. Progress in English: Experiences
in Language. River Forest: Laidlaw Brothers, 1972.

Joos, Martin. The Five Clocks. New York: Harcourt, Brace
and World, Inc., 1967.

Joos, Martin. "Homeostasis in English Usage." Readings in the Theory of Grammar. Diane D. Bornstein. Cambridge, Mass.: Winthrop Publishers, Inc., 1976, pp. 340-345.

Kenyon, John S. "Cultural Levels and Functional Varieties of English." Readings in the Theory of Grammar. Diane D. Bornstein. Cambridge, Mass.: Winthrop Publishers, Inc., 1976, pp. 333-339.

Labov, William. "The Study of Nonstandard English." Readings in the Theory of Grammar. Diane D. Bornstein. Cambridge, Mass.: Winthrop Publishers, Inc., 1976, pp. 346-372.

Larson, Richard L. "Structure and Form in Non-Fiction Prose." Teaching Composition: Ten Bibliographical Essays. Ed. Gary Tate. Fort Worth: Texas Christian University Press, 1976, pp. 45-71.

Mellon, John C. "Assumptions and Hypothesis [of Transformational Sentence Combining]." Contemporary Rhetoric: A Conceptual Background with Readings. Ed. W. Ross Winterowd. New York: Harcourt Brace Jovanovich, Inc., 1975, pp. 365-379.

Milic, Louis T. "Theories of Style and Their Implications for the Teaching of Composition." Contemporary Essays on Style. Ed. Glen A. Love and Michael Payne. Glenview, Illinois: Scott, Foresman and Co., 1969. pp. 15-20.

- Myers, Miles. "Influences on the Teaching of Composition." English Education, 9, No. 3 (Spring 1978), pp. 139-147.
- O'Hare, Frank. "Sentence Combining." Children and Writing in the Elementary School: Theories and Techniques. Ed. Richard L. Larson. New York: Oxford University Press, 1975, pp. 347-359.
- Rodgers Jr., Paul. "Alexander Bain and the Rise of the Organic Paragraph." Quarterly Journal of Speech, 51 (Dec., 1965), pp. 399-408.
- Rohman, D. Gordon and Wlecke, Albert O. "Prewriting: The Construction and Application of Models for Concept Formation in Writing." Cooperative Research Project No. 2174. Michigan State University, East Lansing, Michigan, 1964.
- Shearer, Ned A. "Alexander Bain and the Genesis of Paragraph Theory." Quarterly Journal of Speech, 51 (Dec., 1972), pp. 408-417.
- Weathers, Winston. "Grammars of Style: New Options in Composition." Freshman English News, Winter, 1976, pp. 1-4, 12-18.
- Weathers, Winston. "The Rhetoric of the Series." Contemporary Essays on Style. Eds. Glen A. Love and Michael Payne. Glenview, Illinois: Scott, Foresman and Co., 1969, pp. 21-27.

Weathers, Winston. Strategy of Style. New York: McGraw Hill, 1967.

Winterowd, W. Ross. Contemporary Rhetoric: A Conceptual Background with Readings. New York: Harcourt Brace Jovanovich, Inc., 1975.

Young, Richard. "Invention: A Topographical Survey."
Teaching Composition: Ten Bibliographical Essays.
Ed. Gary Tate. Fort Worth: Texas Christian University Press, 1976, pp. 1-43.

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

COMPOSITION THEORY IN SELECTED
PRE-JUNIOR HIGH LANGUAGE ARTS TEXTBOOKS

by

MARSHA L. MAURER

B.S., Concordia Teachers College, 1973

AN ABSTRACT OF A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

MASTER OF ARTS

Department of English

KANSAS STATE UNIVERSITY
Manhattan, Kansas

1979

Reading Donald Stewart's "Composition Texts and the Assault on Tradition," College Composition and Communication, 29, No. 2 (May, 1978), an analysis of the extent to which new theory has been incorporated into college rhetorics, I wondered why no comparable review of elementary school textbooks had been undertaken. In grade school, particularly in pre-junior high years, children begin to pattern their writing behavior and to establish fundamental writing practices on which they will build their later composition skills. Since teachers frequently feel unprepared or incapable of devising their own writing materials or programs, most classroom writing originates in language arts textbooks. I felt it necessary, therefore, to examine the theoretical bases for the practices the growing writer confronts in these texts.

This report, therefore, examines the principles and assumptions about composition which permeate three elementary language arts series: Language for Daily Use, Harcourt, Brace, and Jovanovich, 1973; the Laidlaw Language Experiences Program, 1972; and Communicating, Heath, 1973. The first of these is used by grades four, five, and six in Manhattan and Junction City, and is therefore, of some local interest. It and the Laidlaw series were also recommended as leading sellers by national specialists in language arts education: Rita Hansen, Chicago Board of Education member; Rudine Simms, Associate Professor, Amherst School of Education; and Mary

McDonald Harris, Associate Professor of Curriculum and Instruction, Kansas State University School of Education. They were also evaluated by Donald H. Graves in "Language Arts Textbooks: A Writing Process Evaluation," Language Arts, 54, No. 7 (Oct., 1977) 817-823. He reported the number and kinds of writing activities found in eight language arts texts at the second and fifth grade levels. The Heath series was suggested as a leading seller by Simms, Harris, and Graves. Specifically, this paper is concerned with vestiges of classical and nineteenth century theory or evidence of familiarity with more contemporary views in these series.

This report summarizes classical, nineteenth century traditional, and current theory on invention, arrangement, and style. Four modern approaches to invention are examined: a revival of classical theory; Kenneth Burke's pentad; Gordon Rohman and Albert Wlecke's prewriting; and Richard Young, Alton Becker, and Kenneth Pike's tagmemics. Classical rhetorical patterns, Alexander Bain's concept of the organic paragraph, and Winston Weathers' new options for organization provide the basis for examining assumptions concerning arrangement. Stylistic emphases--traditional concern for restricted levels of usage and mechanical accuracy or modern treatments of syntactic fluency (free modifiers, sentence combining)--are examined last. The conclusion of the paper attempts to determine the extent to which this theory can be found in each series, and evaluates its appropriateness for teaching composition to pre-junior high students today.