

AN INTEGRATED READING/WRITING CURRICULUM

by

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(ABSTRACT)

This study develops an integrated reading/writing curriculum for the "new" college students. It is based on four assumptions. The first is that the reading of long, complete selections (books, speeches, essays) facilitates comprehension. The second is that the writing of at least three-hundred word essays improves writing ability. The third is that writing is a recursive process. The last is that collaborative learning is valuable because it enables students and teachers to share power and responsibility for planning and evaluating not only course content but also student and teacher performances. The assumptions are derived mainly from the cognitive structure theory of Frank Smith and the non-directive psychological theory of Carl Rogers. The humanist approach of Carl Rogers is applied to the pedagogical process by Rogers himself; Richard Young, Alton Becker, and Kenneth Pike; Kenneth Bruffee; and Peter Elbow.

Psycholinguistic and particular composition and writing theories are cited to support the theories of Smith and Rogers. All these theories explore how one grows in understanding and becomes a mature reader and writer.

The research leads to instructional principles, and from them, I developed the rationale for the content of the curriculum, the procedure

for selecting materials, and the eight course components.

The integrated reading/writing curriculum includes these components: 1) Orientation; 2) Assigned Readings; 3) Personal Reading; 4) Informal Writing; 5) Formal Writing; 6) Conferences; 7) Special Help; and 8) Evaluation. Each of the components includes an overview, materials needed, teacher's goals, student goals (surmised), proposed activities, and evaluation by teacher and students. The proposed curriculum is complete and ready for use as a pattern in an actual classroom.

The study analyzes the curriculum to see if it has remained true to its theoretical base. I develop analysis criteria for the instructional principles and the course components are duly analyzed according to these criteria. The results show that the curriculum did reflect the theoretical foundation. I conclude that it is not only possible to develop a curriculum from a theoretical base, but that it is possible to develop a non-directive, humanities-based curriculum for non-traditional students, in a formal educational setting. Such a course of study can include components which help these students learn how to improve their reading and writing abilities. For further research, I suggest that the curriculum could be field tested in both urban and rural settings. I also suggest that others may wish to experiment with different humanist and/or liberal arts based curricula.

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CHAPTER ONE

Introduction

Some college students have difficulty succeeding in their English classes. Even when English is their mother tongue, they often produce unsatisfactory written work and have trouble responding to reading assignments. Before the 1960's, most students with problems like these did not attend college. With the advent of the community college system and the "open door" policy, people who wanted formal education beyond high school went through these open doors and became the "new students."

Description of the Population

When one looks at a class of incoming freshmen, it is difficult to predict who the new students will be. Various educators seem to focus on different segments of the population. Patricia Cross, an accepted authority on students in community colleges, has described the new students as those who, on the basis of academic test scores, are in the lowest third of their class (1972). Most of them are not members of an ethnic minority (Cross, 1976: 34). They have vocational aims rather than purely academic ones; they prefer being receivers of knowledge to active questioners of what they are told; and they choose authoritarian methods for dealing with life situations more often than traditional college students. In addition, since they have experienced repeated failure in school, they are afraid of "challenging tasks" and undertake only those activities in which they obviously will succeed or just as

obviously fail (Cross, 1972: 159,169). But according to William Moore, himself a successful new student and now an educator, the new students are "indigenous to the whole class structure" of society (Moore, 1970: 24,25). He uses case studies to make his point that students in academic trouble can be any combination of the following: poor, members of a minority group, white, graduates of schools with inadequate academic standards, culturally different from those in the white middle class, "typical" community college students, and/or iconoclastic students (Moore, 1970: 49-62). They can vary with respect to age too. They can be from eighteen to sixty or older. The new students, argues Moore, represent many backgrounds, and can differ from each other in intellectual ability, level of worldliness, educational level of parents, exposure to other ethnic and cultural groups, family responsibilities, work experience, urban or rural experience, economic status, marital status, experience with religious or racial prejudice, coping ability, emotional burdens--and many others that an educator, psychologist, sociologist, or economist might devise (Moore, 1970).

For the purposes of this study, the new students are those who, from whatever background are unable to do college level work at the particular two- or four-year institution in which they are enrolled. It will be important for teachers to find out the nature of the specific student population facing them in their classes--a procedure that will be discussed in Chapter Five.

Attitudes of Some Educators Toward the New Student

The new students often receive conflicting messages from faculty and administrators in the academic institutions where they enroll. Open door policies signal an ostensible welcome to anyone with a high school diploma or its equivalent who desires more education. These colleges claim that achievement test scores, race, religion and age are not relevant factors for admission. They announce "the best education possible" as their goal (Ahrendt, 1975).

Although the students are officially welcomed, placement exams in many of their courses make them acutely aware of their deficiencies. Their scores disqualify them from entering the regular college curricula. Special programs have been developed, often on a non-credit basis. Educators have designed many of these courses with a medical model in mind. They plan structured programs which include reading clinics, math clinics, and/or major skill clinics; when the students learn enough to eradicate their intellectual deficits, they not only receive passing grades, but are metaphorically perceived as being "cured." In the 1960's and 1970's nine out of ten students failed these courses (Roueche and Snow, 1978: 8). I believe that the analogy between medicine and education is probably not sound. Medicine is a fairly exact science. Teaching is not. Those who exhibit a vitamin deficiency and those who lack (for example) the ability to write sentences in standard English have qualitatively different problems. A vitamin lack can lead to illness; non-standard English can be used to communicate adequately albeit in an unpolished manner. Moreover, most theorists

believe that emphasizing deficiencies is not good pedagogy. Cross (1972), Kohl (1973), Raisner (1978), Pufahl (1980), and other educators prefer to expand knowledge by emphasizing what a student does well rather than dwell on what he or she has not yet mastered. They believe that, when students begin with success, they also begin a cycle of reward, enhanced self-worth, and motivation to continue working. According to a Tennessee Department of Mental Health Self-Concept Scale, "adults with optimal self-concepts use their intellectual abilities more effectively than those with poor self-concepts" (Knox, 1978: 339).

Critics of the educational programs offered to these students also accuse colleges and universities of "cooling out" students--a counseling procedure which redirects a student's career goals, reduces the quality and quantity of the liberal arts courses that are offered, and limits upward mobility by steering everyone to his or her "proper" place in society (Clowes and Levin). James Doherty, who has been a professor of English at several New England community colleges, is scathing in his criticism: "It is a lot easier to teach minimum vocational literacy than full participation in human culture." But, he says, the new students need a "humanistic education for the same reason we do--to make sense of their lives" (1979: 7,9).

And finally administrators assign negative labels to these students, terms such as "culturally deprived," "high risk," "marginal," "underachievers," "emotionally handicapped," and "disadvantaged." Hayakawa, in 1939, wrote of the detrimental effects of labelling, pointing out that labels serve to create stereotypic images which hide the flesh and blood people from view (1939: 202). The less pejorative

terms "new student" and "basic writer" are useful tags to stand for the population discussed in this study. "New student" is the term a group of English professors led by Dr. Walker Gibson found acceptable for use in their year long seminar and later in their collected essays New Students in Two Year Colleges, (published by the National Council of Teachers of English, 1979). "Basic writer" is the term used by Mina Shaughnessy, David Bartholomae, and other composition and writing theorists.

Problems with the Way Reading and Writing Are Currently Taught

Reading and composition are usually taught separately; the courses often emphasize instruction in what many consider the component skills of these subjects--increasing one's vocabulary, finding the main idea, writing a coherent paragraph (Ahrendt, 1975; Call, 1977; Aron, 1978). Teachers isolate skills that they believe must be taught before a student can read or write well. Some educators object to both the separate teaching of reading and writing, and the emphasis on related skills. They find fault with these approaches on two counts: they are inefficient and educationally unsound. The literature provides examples of the inefficiency of the skills approach. Students who learn the reading skills of, for example, skimming and scanning using especially prepared materials do not automatically apply their new knowledge to material in content area courses. According to Ahrendt, they must practice with their textbooks to ensure the utilization of these skills in biology, psychology, or education classes (Ahrendt, 1975: 18).

Many theorists also consider the isolated skills approach to be educationally unsound. Most skills-oriented programs use sentences or isolated paragraphs as the unit of study to help students find the main idea, define words, or make inferences. Basic writing programs usually focus on analyzing and then writing sentences and paragraphs. The textbooks describe these activities as logical and developmental approaches to reading and writing. James Moffett, in The Universe of Discourse, however, maintains that the procedures are neither logical nor developmental, and that the textbooks misrepresent the reading and writing processes:

I do not know what development this corresponds to--certainly not to the functioning of either the language or the student. For one thing, only in the largest context--the whole composition--can meaning, style, logic, or rhetoric be usefully contemplated. Secondly, little particle to big particle is not even an order of simple to complex, since each substructure is as complex as the next largest. What does count is that, as context for the next smallest, each of these structures governs everything of significance in the one below.

(Moffett, 1968: 5)

In a reading skills approach, phonics too, is often emphasized. But those who agree with psycholinguistic theory--John Pufahl, Charles Cooper, Anthony Petrosky, Frank Smith and others--maintain that phonetic analysis is the hardest task possible for unskilled readers. Readers get meaning not by decoding written symbols into speech but by relying on context, by hypothesizing meanings based on past experience, by using feature analysis to "identify letters, words and meanings," and by predicting meaning through semantic and syntactic clues (Pufahl,

1980). Thus by utilizing redundant information, people read the printed word. Paradoxically, the better the reader, the less reliance there is on visual information. Moreover, the pronunciation and the meaning of individual words is determined by an entire sentence--not by dealing with the word itself (Cooper and Petrosky, 1976; Smith 1971, 1975). For example, in the following sentences, the reader must decide how to pronounce the letters w-i-n-d:

The wind is blowing.

She will wind the clock.

Smith and others speak of reading as a transaction between reader and writer and as an activity which is more dependent on the reader's prior knowledge than on the printed words of the author (Smith, 1971: 69). Pufahl speaks in terms of a balance between the students' and author's views of the world. Therefore, when students respond with an unexpected interpretation, teachers must ask questions and go back to the text to see what led them to their conclusions. Otherwise, the reader/writer dialogue is suppressed and turned instead into a translation exercise--the author as understood by the instructor. If teachers rely on objective tests to yield the "correct" answers and students fail at this task, the message is that their picture of the world is no more correct than their responses. Students who are continually told that their views of the world are wrong and that their "experience, attitudes, values and thoughts" are invalid, will become alienated and simply not read anymore (Pufahl, 1980: 140-141).

David Bartholomae, an associate director of the writing program

at the University of Pittsburgh, criticizes the isolated skills approach from the writer's point of view. He, like Moffett, maintains that writing, when taught as an analysis of the sentence and the paragraph, is not true writing, is not the way real writers write, and will not develop students into writers. Learning how to write the forms--the words, sentences, paragraphs, and even essays--is not a writer's problem; the real writing problem is one of using these forms in the context of trying to express thoughts clearly to a real audience on a particular subject. The "true syllabus" of a writing course is not to be found in workbooks, but is "built into the learner, corresponding to his particular competence and the stage of his development in the acquisition of the formal, written dialect" (Bartholomae, 1979: 87). Moreover, many basic writers opt for simplicity, equating it with profound thought. In reality, they have managed to avoid complexity in both thought and writing structure and produced a boring piece of writing (Bartholomae, 1979: 95). They have not dealt with the very stuff of life--"ambiguity, contradiction, [and] uncertainty," and Bartholomae believes that teachers encourage this kind of thinking when they emphasize writing formulas instead of the writing process. If the students use a formula to develop a paragraph, the following is likely to occur:

We tell [students] to begin by stating an idea. . . . They. . . put down the first thing that comes to mind, which for all of us is most likely to be a commonplace. Then we tell them to "restrict" that idea and to "support" it with some examples, so that writing "about" the idea precludes any chance to test or probe that idea. If a piece of contradictory evidence worms its way in, or if a student changes his mind half-way through, he has. . . made a "mistake," since the contradicting movement--the one place where something might be said to

happen--destroys the "unity" and "coherence" of the paragraph. This image of coherence invites students to be stupid. . . . (Bartholomae, 1979: 96)

Paolo Freire, a radical Brazilian educator, has developed a phonetic method for teaching Spanish and Portuguese adult illiterates to read. However, he considers phonics only one of the ways to achieve his pedagogic ends. He emphasizes learning as a political activity, as an interactive process between people and their environment. When impoverished adults believe that education will truly improve unfavorable living conditions, they can and do learn the "symbol systems" of reading and writing:

Insofar as language is impossible without thought, and language and thought are impossible without the world to which they refer, the human word is more than mere vocabulary--it is word-and-action. . . . If learning to read and write is to constitute an act of knowing, the learners must assume from the beginning the role of creative subject. It is not a matter of memorizing and repeating given syllables, words, and phrases, but rather of reflecting critically on the process of reading and writing itself, and on the profound significance of language. (Freire, 1970: 12)

The breaking down of reading and writing into skills which become prerequisites before one can get down to the business of reading and writing has lead educators to artificially separate language activities that often in real-life situations are used at the same time, or flow into one another. One can find examples in the literature to support the naturalness of unified language activities. Ashton-Warner (1963) uses many approaches to facilitate beginning reading, but one major way is to teach reading through writing. Herb Kohl, in Reading, How To

(1973), assumes the integration of speaking, reading, and writing activities without even providing a theoretical explanation. According to Moffett and Wagner (1976) it is practically impossible to draw "a line between reading and other language work" (Moffett and Wagner, 1976: xii). When students are at the college level, they are expected to respond to something they've read by talking or writing about it. They must be articulate enough to explain their ideas, defend their point of view, describe a process, and so on, both orally and in writing.

Reading and writing, speaking and listening are all aspects of discourse, and should be seen as an interrelated set of communication activities, by which people may send or receive messages, orally or in writing (Moffett and Wagner, 1976: 12). A further explanation of discourse using concepts from communication (information) theory is presented in Chapter Two.

In sum, a false dichotomy has been set up by those who feel that one must choose between basic skills and encouraging students to be fluent and creative with language. A more helpful learning attitude acknowledges language as a symbol system and therefore a major way of thinking abstractly. It takes into account that language for most students is not a subject to be studied for its own sake. This attitude facilitates the development of abstract thinking and fluent discourse by preserving the "natural relations among different language activities" (Moffett and Wagner, 1976: 40). When the personal, human significance of language activities is maintained, then the basic skills will also be learned.

The Need for a New Curriculum

The common approaches to the teaching of basic reading and writing courses in post-secondary institutions is unsound because they 1) emphasize the weaknesses rather than the strengths of new college students, thus fostering negative attitudes toward students by administrators, faculty and the students themselves; 2) do not build on the student's perceptions of the world based on their life experiences; 3) stress an isolated skills approach to the symbol systems being taught; 4) arbitrarily separate language activities like reading and writing which naturally complement each other; and 5) do not always offer tangible incentives (like credits) for students to try their best. Colleges clearly need a different approach to the teaching of reading and writing, one that reflects a shift from remedial, or curative, to developmental or process oriented programs which emphasize "continuing growth and change for the individual" (Clowes, 1980: 9). The differences between these concepts are discussed in more detail in the following section.

The Differences Between Remedial and Developmental Courses

The terms "remedial" and "developmental" are sometimes used interchangeably but they have different meanings. Most educators view remediation as a cure and a remedy for specific student weaknesses. Teachers remediate for phonics skills, syllabication, sentence fragments, and study skills in general, in order to raise the students' general level of competence (Clowes, 1980: 8). But developmental edu-

cators stress "the value and worth of each individual" and are in favor of learning that facilitates growth in interpersonal relationships and ability to cope with life's problems, in addition to enlarging one's intellectual horizons (Clowes, 1980: 9,10).

Muriel Chaplin's article, "Where Do We Go From Here? Strategies for Survival of College Remedial Programs," exemplifies the blurring of the distinction between two terms while giving a fine description of a developmental reading course. Although she uses the term "remedial," Chaplin describes a developmental approach. She believes that a reading program should evolve from a "theory of possibility rather than deficiency." Instead of segregating a particular group of students to remedial courses because of academic weaknesses, she states that most college students can benefit from help with reading. Thus Chaplin favors a developmental reading program open to all students for full credit. Here they can learn how to improve their ability to carry out research, understand difficult reading material, and improve their critical and analytical skills (Chaplin, 1978: 587,588). In addition, they can improve their ability to think abstractly, "which may lead to new ideas or reorganization of old ideas" (Chaplin, 1978: 587, 588).

All that Chaplin says about reading courses holds true for composition courses as well. Writing labs for basic writers are considered remedial (Elliott, 1981). Those labs with programs for all English students and interested faculty are called developmental (Reynolds-Biasca, 1981).

Combined Reading/Writing Programs Already in Existence

The literature describes some courses that combine reading and writing in an integrated curriculum. This type of course has been used at the first grade level by Sylvia Ashton-Warner (Teacher, 1963); at the elementary and high school levels by James Moffett and Betty Jane Wagner (Student-Centered Language Arts and Reading, K-13, 1976), Herbert Kohl (Reading, How To, 1973), and Karen Hubert (Teaching and Writing Popular Fiction, 1976); and to a lesser extent, at the college level by David Bartholomae ("Teaching Basic Writing: An Alternative to Basic Skills," 1979), John Pufahl ("Time to Stop Building Prefabricated Readers," 1980), Charles Bazerman ("A Relationship Between Reading and Writing: The Conversational Model," 1980), and others.

The three main ways, on the college level, in which this type of curriculum is taught, are 1) courses in which the subject matter is composition, the students' own writing; 2) courses in which the subject matter is literature and the students respond in writing, sometimes before any discussion takes place; and 3) courses that are in a sense rehearsals for the students' main academic work in college, in which textbooks and typical lectures by their professors become the basis for the classwork. This study will focus on the first two but will not include material from the students' content courses. Cooper and Petrosky (1976), Chaplin (1978), and Santa and Truscott (1979) discuss this third approach. It is true that students who are unable to organize, sort, and rank information from academic courses, and thus unable to assimilate and apply this information, are in need of specialized help. Such help is valuable for the new students and can increase their

knowledge, sharpen their abilities to perform academic tasks, and improve their self-confidence as well.

However, the orientation of this study is not towards the skills of note taking or the techniques of skimming a textbook in order to extract the ideas perceived as central to a biology or sociology course. I would like to consider reading on a more fundamental level. Reading involves more than accepting "information fixed in a text"; reading is different from finding meaning at the paragraph level. Students must read more than paragraphs about this or that. They must read long selections from various authors so that they can grapple with complex ideas and be able to discuss them in some depth. Students need "to read for the larger context that makes the individual bits of information meaningful" (Bartholomae, 1979: 101). The image of the student for this curriculum is the thoughtful reader writing about what he/she finds significant in a book (Bartholomae, 1979: 102).

This emphasis on long reading and writing selections has been absent from most developmental and remedial programs. But it is important for all students to understand the ramifications of the idea that it is language which characterizes us as human: it is language which makes culture possible by keeping us in touch with the past and enabling us to plan for the future.

The Curriculum

I propose to design a curriculum for the new students based on humanistic principles and the theory of cognitive structure as an alternative to the skills-oriented approach. Carl Rogers and Frank Smith are the theorists whose ideas will provide the underlying rationale for the curriculum. I will find propositions from researchers in reading and writing which fit cognitive structure theory and which are harmonious with a humanistic approach. The curriculum design and the resulting course syllabus will reflect both the affective and cognitive goals of a humanistic theory.

Humanism is a philosophy that values the worth and dignity of each individual. It encourages the growth, development, and maturation of each person, in part by insisting that individuals take responsibility for their own actions. While valuing the individual, humanists also emphasize a feeling of community and the interrelatedness of human beings. Therefore, they favor the peaceful settlement of conflicts and focus on education and reasonable discourse as a means to convince others. Humanism is an active philosophy which encourages participating in life-affirming activities and resisting forces that separate people from one another. Humanists seek to bring out the good they believe is inherent in themselves and others (Spetter, 1980: 6).

Specifically, the curriculum that I propose has four major assumptions. 1) The new students can benefit from a writing curriculum that integrates the language activities of reading and writing and that deals with language in large segments--complete books, stories, essays,

poems, speeches, and so on. 2) Reading is a personal act involving a reader having a conversation with an author. This active participation can be encouraged by the student silently reading large selections (sustained silent reading), then writing down his/her own thoughts about the material, and finally, discussing the material with peers. 3) Writing will usually mean producing selections of at least three hundred words (sustained writing). It will be treated as a recursive process in which the students have time to think of their purpose for writing and the intended audience, time to jot down first thoughts, to let thoughts incubate, to write, revise, let their thoughts simmer some more, revise again, edit and so on until a draft is satisfactory. 4) Collaborative learning implemented, in part, by group work, is a process in which students and teachers share varying amounts of responsibility for course content and evaluating students' work, and is an essential element in an educational setting. It can have a political dimension when the intellectual activity points to some direct action in the school or larger community (changes in school cafeteria policies, school bookstore policies, the hiring practices of the local police force and so on).

These assumptions will be explained and defended in Chapters Two and Three. As has been noted, they are derived mainly from the cognitive structure theory of Frank Smith and the non-directive psychological theories of Carl Rogers. The humanistic approach of Carl Rogers will be applied to the pedagogical process by Rogers himself; Young, Becker, and Pike; Kenneth Bruffee; and Peter Elbow. I will also cite ideas from Dewey and Freire to show how education can foster the kind of thinking that leads to action. In the specific area of reading,

theoretical support for the cognitive structure approach will come mainly from the psycholinguistic theories of Frank Smith, Cooper, and Petrosky. Rosenblatt's writings clarify the transactional nature of reading. Smith, Cooper, and Petrosky, and Bartholomae implement cognitive development theory in their methods of teaching reading.

In the area of writing, I will derive rhetorical theory from Kinneavy and will explain the composing process through the work of Rohman, Emig, Perl, Murray, and others. The pedagogical process will be represented by Moffett and Bartholomae. The work of these last two researchers and teachers, and that of Freire, demonstrates the instructional implications of cognitive development for combined reading and writing activities. All of the above theorists are either explicitly or implicitly sympathetic to the developmental approach.

Essentially, the proposed curriculum is concerned with process--how one grows in understanding and becomes a mature reader and writer. The theories on which the curriculum is based accept change as the one constant in life and thus are concerned with the process more than the products of learning. The curriculum, with components drawn from different theories, should provide for affective and cognitive learning by students who must understand how to function both as strong individuals and as caring members of a community.

CHAPTER TWO

Theoretical Rationale for the Study:

Humanistic Learning Theory and Cognitive Structure Theory

Introduction

In this chapter I present the two general learning theories on which the proposed curriculum is based. I show how humanistic learning theory as presented by Carl Rogers, and cognitive structure theory as presented by Frank Smith reinforce and enhance each other. General learning principles are derived from these two theories. Next I show the instructional implications of humanism by reviewing some of the literature on motivation, the art of persuasion, and collaborative learning, drawing on the work of Young, Becker, and Pike, Bruffee, and Elbow. And to conclude the general learning theory section, I summarize the main ideas and derive instructional principles from humanism applied to learning situations.

The Humanistic Learning Theory of Carl Rogers

After considering the ways young children learn about their world--about hot stoves, traffic regulations, or a new language, Rogers concludes that human beings are naturally curious and have a predisposition toward learning. It is true that at many times this predisposition is tempered by ambivalence, but ambivalence arises because some learning is painful: learning to walk includes many falls and bruises; academic learning can be painfully humbling to an honor

student from a small town high school who becomes one of many bright freshmen at a superior university. However, most of the time, learners overcome these problems (Rogers, 1969: 157,158). Rogers also concludes that significant learning takes place, and with a minimum of time, when the student decides the subject matter is relevant. For example, people are interested and conscientious participants in computer courses needed to further their research; many adolescents quickly learn how to drive a car (Rogers, 1969: 158).

Rogers' conclusions are hard to separate into discrete propositions. Ideas that can be found in the hypotheses already stated are that "much significant learning is acquired by doing," and that students learn best when they take some responsibility for what they learn and the manner in which the learning will take place (Rogers, 1969: 162). Rogers believes schools should encourage students to experience and then try to solve practical, social, ethical, and philosophical problems. The learners within a given field should decide what aspects of a problem to study, search for learning resources, choose a course of action, and live "with the consequences of each of their choices" (Rogers, 1969: 162). Moreover, "self-initiated learning . . . is the most lasting and pervasive . . . when it involves the whole person" (Rogers, 1969: 162). This happens when a person generates a new idea, "learns a difficult skill," or creates a work of art. Rogers believes that self-initiated learning not only puts students in control of learning but frees them to discard new learning for still deeper meanings and insights without turning to others for moral support (Rogers, 1969: 162,163).

Practical applications of these notions lead Rogers to plan courses in which students set their own goals, in which Rogers does not set specific tasks for each lesson, does not assign readings, and only lectures when requested to do so (Rogers, 1969: 143,144). When learning is self-initiated and directed by the learner, Rogers believes that self-criticism and self-evaluation assume primary importance, and that evaluation by others is of lesser significance. If one makes one's own judgments and mistakes and then must evaluate the consequences, "independence, creativity, and self-reliance" are more likely to occur (Rogers, 1960: 163).

Rogers discusses options that he and others have used when leading classes in which self-evaluation is primary. He only evaluates and criticizes students' work when they request such help; he does not give exams and insists that his students share the responsibility for assigning grades for their work. In some classes, students and teachers have placed a specific value on clearly defined amounts of work through the use of contracts; students have submitted suggestions for the grade to be assigned; students have established criteria for particular grades; and students have evaluated each others' performance during the entire course and formed a committee to work with the teacher on final grades (Rogers, 1969: 143). As part of his evaluation procedure, Rogers also includes student evaluations of the course and teacher.

In his work with clients, Rogers has noticed that an idea "which involves a change . . . in the perception of oneself--is threatening and tends to be resisted." If someone's lifestyle threatens your ideas of propriety, if concepts of evolution threaten your religious beliefs, if

your belief in free speech is tested by what you consider to be outrageous statements of a politician, you may resist these new ideas. Rogers offers help by suggesting that "those learnings which are threatening to the self are more easily perceived and assimilated when external threats are at a minimum" (Rogers, 1969: 159). To minimize these threats, Rogers believes the teacher, leader, parent, and/or others in the group must reaffirm what he considers most important: that each person has worth (Rogers, 1969: 247). Acting from this base, Rogers has developed a specific approach to argumentation and persuasion, which is directly related to reducing a perceived threat to self and will be discussed under the rhetorical theory later in this chapter.

Rogers brings a certain distance to the school setting, since his primary focus is the client-patient relationship. As can be seen from the above proposals, he is more interested in learning than teaching. He feels that only when one's cultural environment is unchanging can "teachers" who hand down knowledge that is important to know--perhaps for one's very survival--have an important role to play. But today, "people live in an environment which is constantly changing." Society needs people who "have learned how to learn." Therefore, although I have referred to educators as "teachers" when discussing Rogers' proposals, they have a different function and are really "facilitators," those who facilitate learning on the part of themselves and the other members of the group (Rogers, 1969: 103-105). They do not have a pre-planned package of information that must be taught. The line between teacher and students is blurred, and each may be one or the other during the learning process.

Although Rogers removes the teacher from the front of the room and changes him/her into a facilitator and member of a "community of learners," he believes that the facilitator's personality, commitment, and conviction are essential for the success of self-directed learning programs (Rogers, 1969: 105,23). A facilitator sets the mood of the learning experience by communicating a feeling of trust and by being a participating learner within the group after "an accepting classroom climate has been established." The facilitator does not want to speak out until the students feel confident and believe their views are of interest to others--especially the teacher. As a facilitator, one does not dole out chunks of information that must be learned, but does make "available the widest possible range of resources for learning," including oneself. This kind of teacher strives to remain a real person, feels free to share his/her thoughts and feelings with the group, and does not try to be something he/she is not. As a facilitator, one helps students clarify their purposes in a particular learning situation and relies on the students' motivation to accomplish their goals. And finally, the facilitator, still concerned with maintaining a mood of trust and openness, stays "alert to expressions of deep or strong feelings and [brings] them into the open for constructive understanding and use by the group" (Rogers, 1969: 164-166).

Rogers believes that a facilitator must develop qualities of "realness," "prizing," and "empathy." When one is "real," one is free to acknowledge feelings of enthusiasm, boredom, anger, and the like; but one does not insist that others have these feelings at the same time nor does one label these emotions as good or bad or disguise them as

critical judgments of others (Rogers, 1969: 106,114). For example, if the group is noisy, the facilitator might say "I don't like to work in a noisy room; it upsets me." He/She would not say, "You are very inconsiderate and thoughtless people and don't care whether you are disturbing others or not."

"Prizing" the learner means to value another's feelings and opinions. It is "non-possessive caring." The facilitator can accept the positive and negative attitudes of the student, the apathy as well as the enthusiasm, always seeing the potentiality for growth in the individual (Rogers, 1969: 109).

A facilitator must also be capable of expressing "empathy" for others, to see events from another's point of view. And finally, a facilitator acts from a belief that others are "fundamentally trustworthy" (Rogers, 1969: 109,111).

Rogers presents evidence that implies his approach is as effective as traditional methods, if not more so, in fostering learning in educational settings ranging from elementary to graduate schools. He cites the results of a Relationship Inventory, developed and revised by Barrett-Lennard, and the results of other researchers, which show that students exposed to a Rogerian approach had positive attitudes toward learning, more friendly attitudes toward their teachers, classmates, and themselves, and were using more of their abilities (Rogers, 1969: 116-119). In addition, he submits anecdotal evidence from students and teachers which expresses enthusiasm and exhilaration for a learning approach which seems to help each learner feel like a "whole person." Last, other studies show that when Rogerian methods are used to teach

traditional subjects, students' scores increase on standardized tests (Rogers, 1969: 123).

The improved test scores are probably the weakest and least significant proof for Rogers' approach. Moffett and Wagner cite specialists in evaluation procedures (House, Rivers, and Stufflebeam) who claim that results from this or that innovative program show impressive gains in test scores for short periods of time and then "fade within a year or two." Moffett and Wagner prefer to support programs similar to Rogers' and base their criticism of more teacher-directed approaches on the great quantities of evidence accumulated in and out of schools over the years. "Direct learning, by doing, . . . practice of target activities under conditions of awakened will, copious and various trials, and plentiful, relevant, non-threatening feedback has been validated by centuries of successful learning in areas such as sports, arts, crafts," and language acquisition (Moffett and Wagner, 1968: 45). The proposed curriculum, described in Chapter Five, will utilize some but not all of Rogers' proposals.

Summary of Ideas from the Humanistic Theory of Carl Rogers

1. Human beings are naturally curious and as a result have a predisposition toward learning.
2. Significant learning takes place, with a minimum of time under certain conditions:
 - a) when the subject to be studied is perceived as relevant by the learner,
 - b) when students learn by doing, and
 - c) when students take some responsibility for the course content and the procedure for their learning.
3. Self-initiated learning is the most lasting and pervasive when it involves the whole person.

4. Self-initiated learning enables students to take responsibility for the consequences of their choices and encourages independence, creativity, and self-reliance.
5. Self-initiated learning leads to an emphasis on self-appraisal and down plays evaluation by others.
6. Within the framework of different educational settings, students and teachers can work together to establish criteria for evaluation of students, teachers, and course content.
7. Learning is a better focus than teaching, because modern societies need people "who have learned how to learn" rather than those who know specific answers to specific questions.
8. Facilitators are preferable to teachers because they enable learning to occur in themselves and students; they do not have a pre-planned package of information that must be taught.
9. A facilitator's personality, commitment, and conviction are crucial to the success of self-directed learning programs.
10. Successful facilitators must develop the qualities of "realness," "prizing," and "empathy."
11. Evidence to support the efficacy of self-initiated, self-directed education can be found in the way people over the centuries have learned a sport, an art, a craft, and how to speak and walk.
12. "Learning which involves a change in the perception of oneself is threatening and tends to be resisted."
13. "Those learnings which are threatening to the self are more easily perceived and assimilated when external threats are at a minimum."

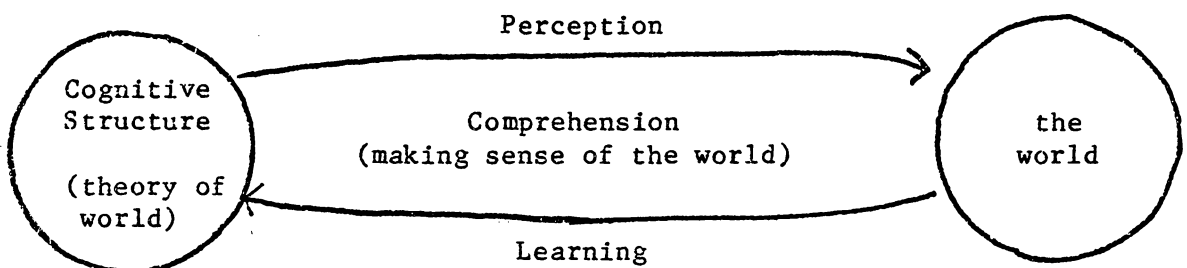
Cognitive Structure Theory: "A Theory of the World in the Head"

The theory of cognitive structure seeks to demonstrate that to be human is to have an innate ability to understand and learn, to produce language, and to participate in intellectual activities. It is very closely allied with psycholinguistics and with information processing theory. Information processing theory "presents a way of conceptualizing the manner in which all humans think and learn." Psycholinguis-

tics is "a field of study concerned with how individuals learn, use and comprehend language" (Smith, 1975: 2,3). Both of these disciplines will be discussed more thoroughly in later section of this study.

Frank Smith, a researcher and teacher, does not feel it necessary to view cognitive development in terms of stages. All human beings in their attempt to make sense of the world use their brains to follow certain procedures that remain the same throughout their lives, whatever their age, economic status, or level of intelligence (Smith, 1975: 4,5). He uses several words and phrases interchangeably to explain that people organize what they know in order for them to make sense of the world. One is "memory," another is "cognitive structure," and the third is "a theory of the world in the head" (Smith, 1975: 10,11).

The purposes of cognitive structure are "to summarize the past, make sense of the present and predict the future" (Smith, 1975: 242). When one's cognitive structure no longer adequately explains the world, an individual learns by reorganizing information in the light of his/her most recent experience, and thus one's theory of the world is modified. Cognitive structure includes not only perceptions of the outer world but also ideas, images and fantasies that each individual invents (Smith, 1975: 73). Below is a figure representing "cognitive structure as a part of a cycle of interaction" (Smith, 1975: 13,119).



There are three components of cognitive structure: "a) a set of categories, b) lists of distinctive features to specify membership of each category and c) a network of interrelationships among the categories" (Smith, 1975: 121). Categories are arbitrary groupings of ideas or objects, the grouping based on characteristics which an individual believes set one group apart from the rest. "It is generally necessary to have a cognitive category before a name can be learned." A person will first classify certain flying creatures as butterflies; later some may be separated out to be labeled moths (Smith, 1975: 15). A child decides unconsciously what the distinctive features are for each category and thus decides what objects will be called, for example, "dogs." "Functionally equivalent feature lists" help one place "brick and wooden houses" in the house category; "HAT, hat, *hat*" all can refer to the same object, are three ways of writing the same word, and therefore are functionally equivalent (Smith, 1975: 16,123). The third aspect of cognitive structure, the interrelationship of the categories is the core of each individual's theory of the world. It is these interrelationships that each person established which enables him/her to "summarize past experience, make sense of the present and predict the future" (Smith, 1975: 17). Objects can belong to more than one category and be assigned different and appropriate names for each category (Smith, 1975: 17). Some categories are the result of emphasizing one aspect of an object over another. Oranges can be classified by shape, taste, color, as an edible fruit, and so on. Some categories establish rank (Smith, 1975: 20). Following is a hierarchical chart giving some idea of the interrelationships possible among the items, and the different names which clarify the various relationships:

Hierarchical Chart of Categories

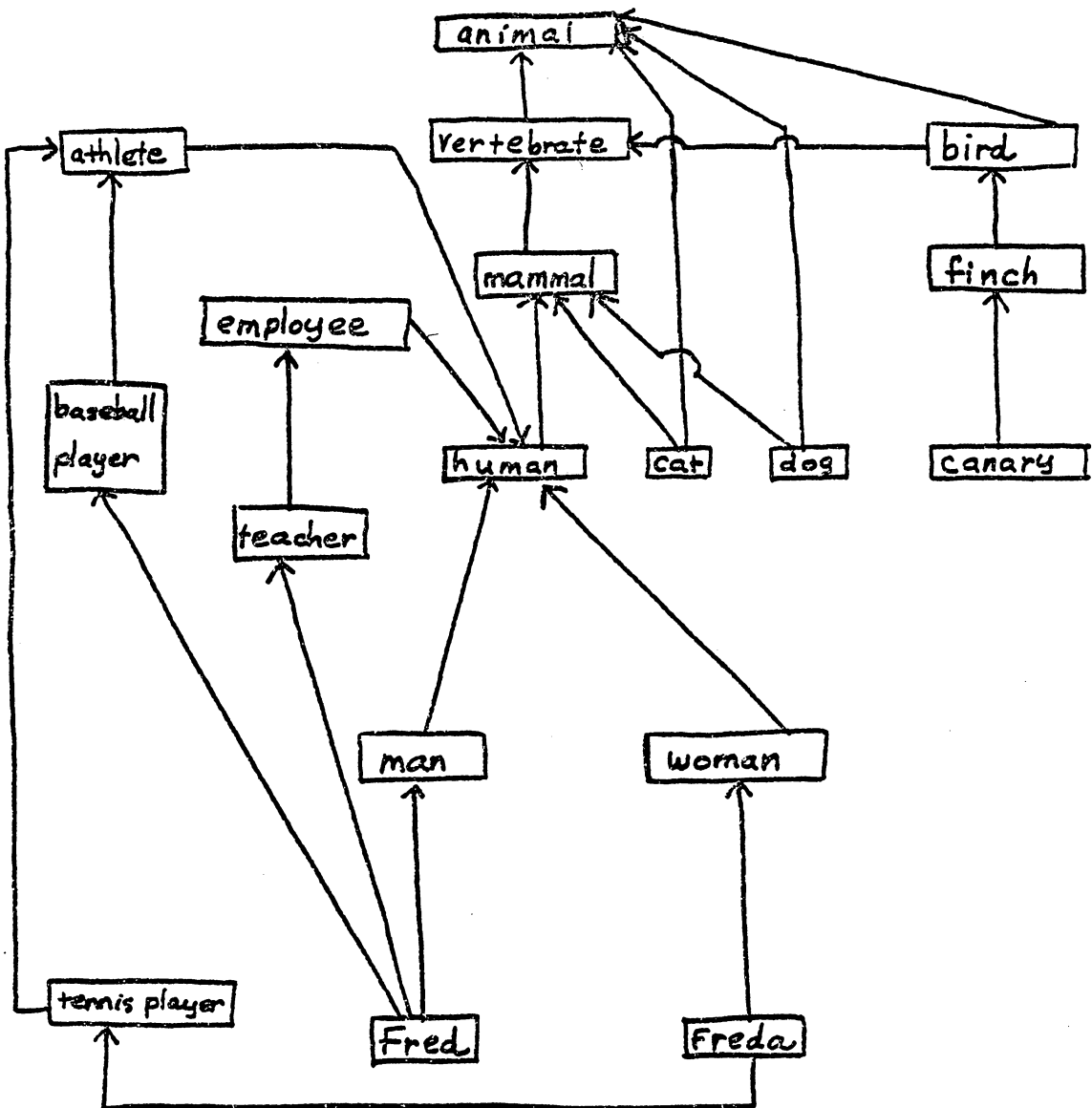


Figure II
Smith, 1975: 20

Establishing categories, developing distinctive features, and understanding the relationships among categories occur during comprehension and learning. Smith further divides the cognitive process into four stages. One must:

- a) Generate a hypothesis based upon a tentative modification of cognitive structure
- b) Test the hypothesis
- c) Evaluate feedback
- d) Confirm or reject the modification of cognitive structure.

(Smith, 1975: 125)

When testing hypotheses, individuals become persuaded of the rightness or wrongness of their opinions through personal experience, including discussions with others. Being incorrect can be as helpful as being correct, provided one is not punished for mistakes (Smith, 1975: 126). Learning involves risk, hard work, and frequently frustration and inconvenience. But babies and young children do not seem to mind making mistakes because they are not made to feel ashamed of questions that seem foolish or strange to adults. People assume that babies will learn from their mistakes. "A child acquires most of his knowledge by asking questions, explicitly and implicitly, and by testing his hypotheses. To a large extent he learns by being wrong, because if he is sure he is right he can have nothing to learn" (Smith, 1975: 129).

Language is probably central to the way children learn of new categories. When they are first told "That is a cow, not a horse," children must decide what separated a cow from a horse; the task is not to memorize but solve the problem by hypothesizing, testing the hypothesis and evaluating the results. The children unconsciously must

come to some conclusion in order to modify their cognitive structure as a result of the new information. They arrive at an answer by deciding what the "appropriate distinctive features are" (Smith, 1975: 127).

Smith argues that the way children learn to speak and understand language is similar to the way they learn to make sense of the rest of the world. He draws an analogy between language and cognitive structure. He sees language as a "limited number of elements . . . termed morphemes [the smallest element of meaning] and a syntax or set of rules that determines the relationship these units have with each other in sentences." Most of the time people who are not linguists refer to the units as words (which can be made up of more than one morpheme). Explaining his analogy, Smith points out that nouns and pronouns serve to label categories; "verbs like is and has refer to an interrelationship between categories," as do grammar rules. But the analogy breaks down with other words like by and with. They relate solely to language and have only a grammatical function (Smith, 1975: 111,112).

Although language is the key to much learning, Smith believes that thought comes first. Often a child can understand much more of the world than is demonstrated in the language he/she produces. One can understand a category like "seashells" (competence) without being able to say the names of each type of shell (performance) (Smith, 1975: 115). Linguists make this distinction between one's competence in a language and one's performance or production of that language (Wardhaugh, 1977: 12,13).

Theorists offer different reasons why a child first learns language, like gaining control over the behavior of oneself or others, and seeing the world through another's eyes. Smith contends the reason is primarily because language is part of the environment and is one of the elements which must be understood in order to make sense of the world (Smith, 1975: 108-113).

Smith's theory views the learner as hypothesizing and inferring generalizations from raw data in the internal and external world. The learner is not always aware of the cognitive questions he/she is asking. As a result,

The highly structured instruction characteristic of many efforts of education might be regarded as systematic deprivation of information, since the teacher deprives the child of general information and offers him only specific information which may be quite irrelevant to the hypothesis he is trying to test.

(Smith, 1975: 129)

Summary of Ideas Derived from Cognitive Structure Theory

1. Learning is an active problem-solving activity in which one attempts to make sense of the world by forming a cognitive structure of interrelating categories.
2. When one's cognitive structure no longer adequately explains the world, it is modified by experience. New hypotheses are generated, tested, and evaluated in order to confirm or reject a proposed modification.
3. Cognitive questions involving the choosing of distinctive features to determine a category are often subconscious and cannot be explicitly stated by the learner. In order for a subconscious question to be answered, and for a hypothesis to be formed, there must be wide exposure to the many aspects of a problem.
4. One can learn much from the errors one makes, provided the penalty for being wrong is not too high.
5. Environments which place a premium on being correct rather than on being able to correctly interpret feedback do not encourage

learning.

6. Learning a language does not require unique cognitive processes. Children learn language similarly to the way they develop cognitive structure.
7. Language is probably the most important way in which children learn new categories.

As one can see from the preceding sections, the ideas of Frank Smith and Carl Rogers complement each other. When Rogers leaves the affective domain and discusses cognitive learning, he stresses process over product, content over form. When Frank Smith elaborates on his cognitive structure theory, he emphasizes active participation by the learners; he offers an environment that accepts the learner's view of the world as valid and therefore he is responsive to the learner's past experience and present emotional needs.

General Learning Principles Derived from Humanistic Learning Theory and Cognitive Development Theory

1. Human beings are intrinsically motivated to learn (Rogers, 1969).
2. Self-initiated, self-directed education encourages independence, creativity and self-reliance (Rogers, 1969).
3. Self-initiated learning is the most lasting and pervasive when it involves the whole person (Rogers, 1969).
4. Self-initiated and self-directed education are the means by which people successfully learn in the shortest amount of time what they believe is relevant and important to know (Rogers, 1969).
5. "Learning which involves a change in the perception of oneself is threatening and tends to be resisted" (Rogers, 1969).
6. "Those learnings which are threatening to the self are more easily perceived and assimilated when external threats are at a minimum" (Rogers, 1969).
7. Learning is an active problem-solving activity in which one attempts to make sense of the world by forming a cognitive structure of interrelating categories (Smith, 1975).

8. When one's cognitive structure no longer adequately explains the world, it is modified by experience. New hypotheses are generated, tested, and evaluated in order to confirm or reject a proposed modification (Smith, 1975).
9. Cognitive questions involving the choosing of distinctive features to determine a category are often subconscious and cannot be explicitly stated by the learner. In order for a subconscious question to be answered and for a hypothesis to be formed, there must be wide exposure to the many aspects of a problem (Smith, 1975).
10. One can learn much from the errors one makes, provided the penalty for being wrong is not too high (Smith, 1975).
11. One learns language similarly to the way one develops cognitive structure, because learning a language does not require unique cognitive process (Smith, 1975).

Instructional Implications of Humanism: Motivation

Motivation is Intrinsic

As has been already noted, Smith, Rogers, and Moffett and Wagner, affirm that motivation is intrinsic in human beings and that they learn best from self-initiated activities. Smith writes that people have a natural inclination to be curious about the unknown and to be motivated to learn, to seek out answers--"to make sense of their environment" (Smith, 1975: 243). He points out that these activities begin in infancy; babies do not have to be taught how to explore or be curious. They find boredom aversive. However, learning can become aversive when the individual is unable to make sense of the learning problem, when failure seems inevitable, or when the punishment for mistakes seems greater than the rewards of working toward the solution (Smith, 1975; Kroll, 1980a; Moffett, 1968).

Some Studies on Motivation

Various forces act on the learner, many in opposition to this natural curiosity. At the present time (in the United States), motivation can be encouraged or thwarted by a person's ethnic, cultural, and economic backgrounds, by one's sex, race, age, and fear of failure. All of these contribute to one's self image, and one's self image is influenced in part by how one is seen by others.

The Influence of Ethnic Background

Sometimes the ethnic community is the over-riding factor encouraging motivation and leading to outstanding academic success. The Issei, first generation Japanese in the United States, brought cultural attitudes which enabled their children in the 1930's to equal Anglo-Americans in I.Q. and achievement. The Issei had ideas about learning and student/teacher relationships that run counter to the theory of this study. They defended a non-questioning attitude as the best one for an aspiring pupil. They believed that the teacher was always right and the perfect pupil was passive, conforming, and competitive. Nevertheless, the Issei had a great respect for education and the Nissei, their children, benefited. This second generation, although they may have come from homes lacking in books and magazines of any kind, especially those written in English, got reinforcement for conformity and doing their best all the time from peers, family, teachers--the entire ethnic community. They met no one who doubted they could do well in school (Kitano, 1969).

The Influence of Economic Class

Students' economic classes influence the amount and type of education they perceive as relevant. Cross points out that many community college students are career oriented and do not actively seek a liberal education. Shor (1980) believes students' lack of interest in the arts, literature, or any math and science courses not directly related to their future jobs is partly due to the downplaying of intellectual activities in their earlier school experiences. Many elementary and high schools have a tracking system; working class students are not often placed in the academic track. Students exemplified by those Cross describes have not experienced much in their personal or school lives to foster an appreciation for intellectual pursuits. These students expect their studies in college to lead to well-paying jobs after graduation (Shor, 1980: 51). Susan P. Miller (1975) notes that students ask for precise help to get them out of the working class. They want grammar, expository and business writing, and help in skills whose lack caused low SAT scores. Many want to learn how to reason and organize their knowledge and are motivated to seek an education that is directly related to their everyday world (Miller, 1975: 13,14). This desire for a link between education and the real world has been expressed by students in other places. Peasants in Guinea-Bissau told Freire that before the agrarian reform there would have been "no way to use their letters" and as a result had felt no urge toward book learning (Freire, 1978: 112). Once they saw the possibilities for an improved economic status and education as the way to utilize these new opportunities to their advantage, they, like the peasants in Brazil and Chile, were eager

to form "circles of culture" and learn.

What is the appropriate teacher response to such students? Three answers emerge from the literature. Cross (1972) sees and encourages the inclination of the students toward a reduced emphasis on academics and a desire for career education. Dewey (1917), Bartholomae (1979), and Ira Shor (1980), although dissimilar in philosophy, view intellectual studies as beneficial to all, whatever their economic class. Freire allows room for education directly tied to one's work and education which enlarges one's knowledge in general. He writes that educators who want to help liberate people must not come with a prepackaged plan. A dialogue must take place between the teachers and the students. "The oppressed themselves must participate in the elaboration . . . of the pedagogy of the oppressed" (Freire, 1968: 118).

The Influence of One's Sex on Motivation

The sex of a student can greatly influence that person's motivation. The aspirations one may or may not have depend in part on what the society expects of its male and female members. Being female has posed special problems for women college students. As part of understanding the particular student populations facing them in the classroom, teachers should be aware of pressures that may be affecting the intellectual and emotional growth of some of their female students. However, the analysis that follows does not hold true for all women. Bruno Bettelheim argues that "Boys have no doubt that their schooling is intended, at least, to help them be a success in their mature life But the girl is made to feel that she must undergo precisely the same training only because she may need it if she is a

failure--an unfortunate who somehow cannot gain admission to the haven of marriage or motherhood where she properly belongs" (Bettelheim, 1962: 127). Female students experience anxiety over the dual roles they often feel forced to play in a college classroom:

You had to be intellectually assertive (in class) and play dumb (with men). You had to be ambitious and self-advancing but also supportive and submissive. You had to know when to speak up and when to shut up (the penalties for misjudging situations were severe: if you shut up in class you'd get a lousy grade and if you spoke up on a date he'd never ask you out again . . . both major failures). You had to be a good student and a good date and the standards for the two were usually directly opposed to each other.

(Schneider, 1971)

Cynthia Epstein felt in 1970 that there were only a few role models for young women. Women were neither a sizable part of the tenured faculty in colleges nor depicted in current novels as happy professionals married or single by choice, nor conspicuous successes in prestigious occupations. In addition, serious professors (usually men) found it awkward to "groom young women as disciples or successors" and hence did not (Epstein, 1970: 30,66). As a result, women do not often strive for high professional status or take their courses of study seriously.

Another problem facing young women who are considering a career involves what is known as one's primary status. If a woman is a doctor, very often the fact that she is a woman becomes more important than the fact that she is a doctor--who incidentally is a woman. When interviewed for a job, information about where she went to medical school and the quality of the work does not always receive the most attention

(Epstein, 1970: 92). As a result, women may be refused jobs because of their sex rather than their lack of professional qualifications. As the references from Schneider and Bettelheim have already indicated, women students get mixed messages from their college experience, and may not be motivated to excel as scholars.

The Influence of Age

One's self image can be influenced by age. The new students, especially in community colleges, include people whose ages can be from eighteen to at least sixty years. Alan Knox, in his book Adult Development and Learning, draws some tentative conclusions about a sense of self in adults. He writes that "as people grow older during the first six decades of life they become increasingly different from each other" (Knox, 1978: 11). Consequently, all generalizations about older students should be treated cautiously. But emerging evidence indicates that many people, as they grow to young adulthood and middle age, become "more tolerant of themselves, more understanding of personal and situational complexity, more self-directed" (Knox, citing Levinson et al., 1974, 1976; Gould, 1975). The Tennessee Department of Mental Health Self-Concept Scale presents evidence that between the ages of twenty and forty, men and women exhibit an increase in self-confidence although it seems greater for men than for women. After age fifty, many people of both sexes have a "negative self-concept" (Knox, 1978: 341).

The Influence of Success and Failure

And finally, motivation can be affected by the ratio of success to failure in one's work. Counselors and educators of various

pedagogical persuasions agree that students of any age can best deal with failure when they have had many successes. Cross (1972) states that students gain self-confidence by starting with a learning task which is of interest to them and which guarantees success. In her view, the teacher's job is to diagnose accurately the students' abilities so that sufficiently easy tasks can be proposed. Subsequently, students are urged to attempt harder and more challenging problems, which presumably are no longer frightening. The Virginia Tech Reading and Study Skills Lab, Blacksburg, Virginia, in 1981 had "reality based therapy groups" called success groups. These focused on each person's strengths and encouraged the students to change their academic behavior to ensure success. They offered extra support for students under the added stress of studying for exams (Shelton, 1980). Dr. Shelton, director of the lab, believed these groups were instrumental in enabling students successfully to complete their work for the quarter.

Both Smith and Rogers emphasize that the environment must be sensitive to the problems of the learner. This section shows that if humanists are to use motivation to help the learner, teachers must be aware of the many factors involved.

Summary of Ideas Derived from the Literature on Motivation

1. Motivation to learn is intrinsic to each individual (Moffett and Wagner, 1968; Rogers, 1969; Smith, 1975).
2. Motivation can be encouraged or thwarted by a person's ethnic, cultural, and economic backgrounds, and by one's sex, race and age, because of society's expectation of people in these different categories (Bettelheim, 1962; Freire, 1968,1970,1978; Kitano, 1969; Epstein, 1970; Schneider, 1971; Cross, 1972; Miller, 1975,1975; Farrell, 1977; Knox, 1978; Irmscher, 1979; Shor, 1980).

3. Students are motivated when they perceive a subject to be studied as having relevance to their present lives (Freire, 1968,1978; Cross, 1972; Miller, 1975; Ginsburg and Oppen, 1979).

Instructional Implications of Humanism:

Rogersian Arguments as a Way to Handle Diverse Opinions in the Classroom

Classical Aristotelian argument, an oral tradition, paid a great deal of attention to the effect of words on an audience. However, in the United States since the early 1900's, what used to be called rhetoric and which included speaking and writing, became only written composition; and, until the 1950's, the students' sole audience was the instructor. Over the last few years, the situation has changed. Teachers again realize the importance of an audience larger than one, ideally part of the non-school world, but at least composed of the students' peers. One's peers are a valuable audience because they respond to the content instead of having to evaluate for a grade.

Although Aristotelian rhetoric may be a good model for understanding the role of an audience, as a model of persuasion it is often inappropriate in freshman composition classes. Classical argument is logical, and logic may seem insufficient when the topics produce a polarization of ideas, like those in which the young oppose the old, political dogmas clash, and race or other civil rights issues are being discussed (Young, Becker, and Pike, 1970: 274). Richard Young, Alton Becker, and Kenneth Pike, describe a different, more suitable argumentation strategy, proposed by Carl Rogers. The basic tenet of Rogersian argument is that one must reduce the sense of threat felt by an opponent. People who feel threatened by others' beliefs will be so busy

defending their ideas that any argument no matter how well reasoned and logical will be ignored. Roger's procedure is straightforward and is adapted by Young, Becker, and Pike to the reader/writer situation. However, the Rogerian approach can be used in all classroom situations involving differences of opinion. If two people disagree, including a teacher-student combination, then the following can take place. Person A "states the opponent's position as accurately, completely, and as sensitively as he can, taking care not to judge it" (Young, Becker, and Pike, 1970: 275). If the restatement is done to the other's satisfaction, then Person A has scored a victory. He has succeeded in making Person B feel understood--"to sense how it feels to him, to achieve his frame of reference in regard to the thing he is talking about" (Rogers quoted in Young, Becker, and Pike, 1970: 275). Therefore, Person A does not appear as a villain, and has thereby encouraged Person B also to win points by trying to understand Person A's position. When both have demonstrated that they understand each other, Person A enumerates the valid and strong aspects of Person B's positions and goes on to present the contexts in which his/her own argument is valid (Young, Becker, and Pike, 1970: 276,283). This approach encourages a discursive tone. Language is not used to arouse emotion. After finding areas of agreement, the basic areas of disagreement can be uncovered. Person A can point out how "the opponent's position would benefit if he were to adopt elements of [his/her] position. If [Person A] can show that the positions complement each other, that each supplies what the other lacks, so much the better" (Young, Becker and Pike, 1970: 283). In essence, the two people are asked to act towards each other as if each was worthy of

trust. Developing skill in this type of argument has political, intellectual, and social value. It encourages reasonableness in human relations and careful research into many aspects of a problem; and, as Rogers suggests, it is a paradigm for handling disputes among nations in a non-combative manner (Young, Becker and Pike, citing a complete essay of Carl Rogers, 1970: 284-289).

Summary of Ideas from Rogerian Argument

1. People feel threatened when their cherished beliefs are challenged. They can change their views when this sense of threat is eliminated.
2. People can eliminate an opponent's sense of threat by doing six things: stating an opponent's position accurately and without judgment; analyzing the sound points of his/her argument; using descriptive language and not trying to arouse emotions; stating the aspects of an opponent's position that show the "contexts in which it is valid"; stating one's own position and the "contexts in which it is valid"; stating how the opponent's position would be improved if he/she were to adopt elements of one's own position.
3. The purpose of Rogerian argument is to arrive at a mutually acceptable solution rather than defeat an opponent.

Instructional Implications of Humanism:

Collaborative Learning Theories

Collaborative learning takes place in classes when students and teachers share in varying amounts, the responsibility for the nature and content of the course. It is one instructional implication of humanism, implemented by Rogers and others to put into practice their emphasis on learning rather than teaching. I have divided collaborative learning into two levels: peer groups responding to classmates' compositions and published material, and students and teachers sharing responsibility for

the course content.

Before discussing these two levels, I must consider the importance of the classroom environment. The atmosphere of a classroom influences the kind of learning that takes place there. If small student groups are to assume responsibility for some of the course content, and if the teacher believes that continuity, mutual support, and feedback will be of the utmost importance, then the teacher must establish the kind of atmosphere that will encourage these activities to take place. Such an environment is studious but relaxed. Details about teacher/facilitator attitudes and behaviors have already been discussed under humanistic theory.

College students may very well be wary of collaborative learning. Kenneth Bruffee, who has worked a great deal with peer groups, states, "They are being asked to do something their whole education has not only left them unequipped to do, but has actually militated against" (Bruffee, 1973: 642). Traditionally, the teacher is the focal point in the classroom. Students are not supposed to talk to each other--they are supposed to respond to questions or problems posed by the teacher. If students collaborate with each other, the traditional teacher has often considered their actions too noisy, or evidence of cheating. In the past, students have been encouraged to remain isolated from one another. Relationships have not been looked on favorably (Bruffee, 1973: 636). Moreover, as previously stated, when asked to learn in a new way, many people feel threatened and tend to resist. This threat must be reduced if new ideas are to be accepted (Rogers, 1969: 162). Teachers have to bear this mistrust in mind and act so as to allay

student apprehension when implementing collaborative learning at any level of student participation.

Level 1: Responsive Peer Groups

In combined reading/writing classes and in composition classes, described in Chapter Three, peer groups can be the strong center of the class. In such situations, peer groups are used for discussions of the readings and as an audience for the student writers. This audience response is a vital part of the revision process and provides peer feedback before comments and/or grading by the teacher. According to Bruffee, "One can be an astute and demanding audience before becoming a clear and effective writer" (1973: 640). Students benefit from reading their own work aloud and from listening to others do the same. Such activities help develop "an ear for the language." The students become aware of ideas that are not clearly expressed and are able to sharpen their ideas concerning organization and style. Students also seem more amenable to peer rather than teacher criticism (Bruffee, 1973: 641).

The peer groups are usually small and heterogeneous in terms of sex, place of origin, and other factors. Some teachers deliberately encourage the expression of sharply divergent views (Elbow, 1973: 110,115). In addition to exposure to diversity, there are other advantages to heterogeneous grouping. In many colleges, international students as well as those who speak non-standard English dialect may be enrolled in reading and/or composition classes. Moffett writes that these groups offer students a valid situation in which to speak and write standard English. The students "will learn it the same way that they learned their [mother tongue or] local dialect, and for the same

reason--that they are members of a speech community where it is native" (Moffett, 1968: 158). In addition, many students, whatever the dialect they speak, may have difficulty writing. They may be unable to stand back far enough from their subject to understand how much an audience knows or does not know about a topic. They may fail to "specify"--provide enough details--or they may fail to "relate"--provide a focus. The writer must emphasize some details more than others and not present the reader with just a list. The bits of information must be woven together. If writers fail to specify or relate, the audience will be faced with two kinds of writing. One resembles the primer stories of Dick and Jane. (I see you. You can run. You are running on the grass. You run fast.) Or the audience can get tantalizingly succinct sentences that tell too little: (There was a robbery on Main Street, but he ran before the police arrived.) With heterogeneous grouping, linguistic progress is likely. If the sentences are kernel sentences of the Dick and Jane variety, someone in the group will be bored, and the writer will be forced to elaborate. If the sentences are dealing with exciting material such as a robbery, but in too brief manner, the group members will ask the right questions. "What store was robbed? Who is 'he'?" And so on (Moffett, 1968: 73,75).

The groups can be formed by having three or four students who happen to sit in close proximity to each other form a unit. Other ad hoc groups may form for temporary purposes during the course, but unless personality problems surface, or all the group members are too inarticulate, Moffett (1976) and Bruffee (1973) have stated that it is best to retain the same response groups for the duration of the course.

After a few weeks a cohesiveness develops. The students feel comfortable with each other and the groups become "loyal" oases for the students in a schedule of what otherwise may be large impersonal classes (Bruffee, 1973: 637).

However, Middleman, in his freshman English classes at Virginia Tech, initiates several activities at the beginning of the term that are designed to help all the class members get to know each other. Therefore, he feels free to use ad hoc pairing groups for critiquing student essays. With the use of specific guidelines, each student writer can benefit from the thoughtful and detailed opinions of different classmates (Middleman, 1982).

Some theorists have suggested a highly developed explicit structure for the peer groups, in which different members play specific roles. Some possible roles that may be assigned are:

1. Initiating
2. Giving and Asking for Reactions
3. Clarifying
4. Summarizing
5. Gatekeeping [encouraging everyone to participate]
6. Timekeeping
7. Sponsoring, Encouraging
8. Group Tension Relieving

(Hill, 1962: 33)

The above format would be appropriate for responding to both literature and student compositions. But all of this formal structure might interfere with the smooth operation of the group, and may be unnecessary since these functions are often performed by group members without having been explicitly stated. Groups function well when the power is shared by having the responsibility for leader and recorder rotated

informally or with no assigned roles at all (Elbow, 1973: 84,85). I prefer this type, because it does not involve any unnecessary structure and it does encourage all the students in the group to share different types of responsibility (discussion leader, recorder, diplomat, time-keeper, and so on). It also discourages one person from becoming a surrogate teacher, in charge of proceedings at every meeting.

To help students assume greater responsibility, Bruffee suggests that teachers begin the term by offering questions for use when discussing literature and during the course gradually shifting the responsibility for analysis and formulation of questions to the students. Bartholomae (1979) and Pufahl (1980) have students write reactions to the readings before each group meets and use these reactions as a focus for discussion.

When the group is to respond to student writing, guidelines are helpful. Elbow (1973) is not concerned with catching every mistake but with the effect a piece of writing has on the audience. He urges that the writing be read aloud by the author, preferably twice. The group should then give specific reactions to particular parts of the writing selection. At the first few sessions only positive comments are considered acceptable feedback. Listeners are encouraged to point out words "full of energy," to compare paragraphs, sentences, or words to a color, an animal, a type of weather, terrain, clothing, shape, musical instrument and so on (Elbow, 1973: 85,90,91). Elbow (1973) and Walter Lamburg (1980) advocate that a group member summarize the selection read, so that the reader knows if he or she has been accurately understood.

Elbow has been interested in the emotional impact of writing on an audience and the emotions that inhibit or enhance the act of writing. Richard Gebhardt (1980) is also concerned with the emotional state of the writer and the role that peer feedback can play in easing "the tangle of technical and emotional matters" for the writer (Gebhardt, 1980: 71). Writers need the support of their peers in acknowledging the fear and frustration they have experienced while writing alone. Gebhardt believes that feedback is usually discussed in terms of collaborative editing. Writers are "left on their own while they generate material, crystallize a thesis, develop a sense of audience and voice, and organize a draft" (Gebhardt; 1980: 72). Gebhardt stresses the value of peer help during all stages of writing, and especially the earliest. He suggests that the group offer support during all the agony and pain that Peter Elbow describes so well in Writing Without Teachers. The group should collaborate on pre-writing activities, discuss the most compelling ideas in compositions, and anticipate what a likely audience reaction might be to a proposed composition. Gebhardt feels that such collaboration is just the kind of support that inexperienced and fearful writers need. He considers such a supportive group more effective than the typical ones in which teachers tell the students, "Write a pretty complete draft, and then four or five students will tell you what they think of your work" (Gebhardt, 1980: 74). Gebhardt's attitude is supported by the latest research in writing that emphasizes writing as a process in which the work should be evaluated during the entire process, not just at the very end when writers have produced a finished product (Judy and Judy, 1981: 21).

Level 2: Students and Teachers Sharing Responsibility
for the Course Content

Collaborative learning involves "affinity, mutual interest and responsibility" (Bruffee, 1973). Three different types of situations are presented to show what can happen when students and teachers both shape a course together. The first type is a freshman psychology class, planned by Dr. Volney Faw and described by Carl Rogers (1969). The second is a graduate seminar in human behavior, planned by Carl Rogers (1969). The third type is exemplified by two literature classes, one planned by Kenneth Bruffee (1973) and the other by Barrett Mandel (1975).

My intent in presenting information from an introductory psychology class, a graduate seminar, and from literature classes, is to show that the technique of collaborative learning is flexible enough to fit a variety of teaching styles, subject matter, and levels of student maturity.

In all the classes, both teachers and students carved out an area of interest to study, established a point of view, and took responsibility for sharing information with the class. The instructors defined the very broad limits of their course, offered resources such as bibliographies and other materials, suggested resource persons and places. Some of the professors (Mandel and Rogers) were very uncomfortable using letter grades and devised various ways of downgrading their importance. Faw and Rogers provided for student assistance in evaluating the term's work. Everyone participated in self-initiated and/or self-directed activities, based in part on suggestions by the professor.

In the two psychology courses, despite their difference in purpose and type of students enrolled, both teachers and students set personal goals to be accomplished during the course. Specific opportunities were provided for the expression of feelings, and in Faw's psychology class optional lessons were offered for the improvement of interpersonal relationships (Rogers, 1969: 37).

Courses that implement collaborative learning principles are designed to be challenging but non-threatening. However, those who prefer to be "stimulated and led by another" find it frightening to be in charge of their own learning (Rogers, 1969: 47). It is overwhelming to make choices "from a . . . wide range of alternatives" (Rogers, 1969: 52). Professors can also find this type of course threatening. If one needs to be lecturing in order to feel in control, then melting into the background can make one feel lost. Trusting that the students will actually do the work and initiate or choose worthwhile projects can put a professor under a strain greater than he/she might face lecturing each class period. If the students have been given the option of choosing between attending an occasionally scheduled lecture or pursuing some activity related to course work, the professor can find it threatening to have such a "ready measure of the interest of the class in himself and his work" (Rogers, 1969: 53).

Teachers treat grading with an eye toward non-threatening solutions. Mandel presents contracts, which, if completed, guarantee a pre-determined grade. He claims to receive a preponderance of high quality work (Mandel, 1975: 229-230). Faw uses student goals, student self-evaluations, and the quantity and quality of the work to arrive at

a grade for each student (Rogers, 1969: 44). Faw reports class attendance (which was optional in the collaborative sections of his course) equal to that in the traditional sections (Rogers, 1969: 45). All the teachers (Bruffee, Mandel, Faw, and Rogers) express satisfaction with the quality of the work submitted, and Rogers is full of praise for the personal growth and initiative exhibited by the participating students in his and Faw's classes (Rogers, 1969: 54). Favorable student comments are reported by all, but no statistical conclusions are drawn in terms of student preference. The above bare outline of students sharing in the planning and implementing of course content suggests some of the ways in which responsibility can be divided between the students and teacher. The brief outline also points out activities which may discomfort either the students or the instructor.

On levels one and two of collaborative learning, the teacher has a non-traditional but very definite role to play. Bruffee (1973) sees the teacher as the "organizer of people into communities . . . for learning." Once the classroom is organized, "the teacher moves on to the perimeter of the action" as a resource person and facilitator (Bruffee, 1973: 637,638), circulating among the groups, unobtrusively listening, and developing the fine art of knowing when to participate, when to encourage, and when to be silent. Bruffee warns that despite the best of intentions, teachers will have to remain on guard against the "tendency to lapse back into the traditional pattern of dominance and passivity" on the part of the teacher and the students respectively (Bruffee, 1973: 642).

Some Problems Implementing Collaborative Learning

Shor, teaching in a working class milieu in the United States, explores problems that arise when he tries to implement true dialogue in his particular college setting. He feels the problems he faces are related to class and, therefore, status. The students act as if school is enemy territory. They talk freely among themselves but not with authorities. If they enjoy their courses and begin to participate, their peers accuse them of currying favor with the enemy. Rebellious talk and confrontations with teachers are admired. Besides, Shor points out that the usual seating arrangements (chairs in rows) and the lecture method used in most classes indicate teacher disapproval of not only true dialogue with the teacher but of conversations among the students. The environment implies that the teacher holds all power and knowledge (Shor, 1980: 72). He also notes that the sexual image of some college males can be an obstacle to dialogue. To talk a lot means to be "silly like a woman." Moreover, "talking a lot in class means" one is interested in the discussion and its resolution. If one is male, to show such commitment is to lose one's cool (Shor, 1980: 73). And finally, many of Shor's students speak non-standard English and are reluctant to "betray their working-class background by simply speaking" (Shor, 1980: 74).

The Staten Island Community College students had not come up through the academic track in the school system, and Shor maintains they had not been encouraged to think. Instead they had been taught to await orders (Shor, 1980: 51). Echoing Bruffee, Shor believes that the skills-training curriculum they had been through made each of them an

authority-dependent personality; therefore they felt threatened when they were empowered to speak with the teacher as equals in the classroom (Shor, 1980: 51).

Many of Shor's observations confirm an earlier study by Howard London (1978). The research in London's book points out the conflicts within each student, and between students and faculty, as they confront and misunderstand each other because of different values (based on class).

But people's attitudes can change, and collaborative learning can lead to a change in the student/teacher relationship. The curriculum to be presented in Chapter Five will offer opportunities for both levels of collaborative learning.

Summary of Ideas Derived from Collaborative Learning Theories

1. Students empowered to share responsibility for the classwork with the teacher can learn this active role when teachers consistently assume a less dominant role and encourage an exploration of the meaning of this new freedom (Bruffee, 1973; Shor, 1980).
2. A student "can be an astute and demanding audience before becoming a clear and effective writer" (Bruffee, 1973: 640).
3. Peer groups formed to respond to student writing foster language improvement because the increased time spent in reading and listening enables students to "develop an ear for language," to sharpen their organization skills, and to improve their writing style (Bruffee, 1973).
4. Students are more responsive to peer than to teacher criticism (Bruffee, 1973).
5. Students improve their facility in Standard English if they are exposed to this dialect in the peer group discussions (Moffett, 1968).
6. Students who are learning to respond to peer writing find guidelines for the procedure to be helpful since these establish a pattern for behavior and inform the students of ideas and attitudes which the teacher wishes to promote (Hill, 1962; Elbow,

1973).

7. Peer groups formed to respond to student writing can offer the support needed to reduce anxiety and frustration and also offer insight into every stage of the writing process, thus improving the quality of the writing (Gebhardt, 1980).
8. The learner's interest in a problem can be sufficient motivation for high quality work. Students do not need teachers' grades as incentives for good work and often view these grades more as threats than as promises (Rogers, 1969; Mandel, 1975).
9. Learning consists of extracting from experience a problem which stimulates thought. The problem is solved through the use of the scientific method: observing, hypothesizing, testing and drawing conclusions. Ideally, learning consists of "reflective thinking" leading to action (Dewey, 1917, 1938; Freire, 1968).

Instructional Principles Derived From Humanist Learning Theory

1. Teachers, recognizing that motivation is intrinsic, encourage self-initiated and self-directed learning (Rogers, 1969).
2. Teachers emphasize their role as facilitators in order to foster learning by using their personal qualities of "realness," "prizing," and "empathy" (Rogers, 1969).
3. Teachers consistently assume a less dominant role and encourage students to share responsibility for the classwork, course content, in part by encouraging self, course, and teacher evaluation (Rogers, 1969; Bruffee, 1973; Shor, 1980).
4. Teachers, in order to prevent a potentially threatening environment and thus one not conducive to learning, provide a mechanism for resolving differences of opinion which results in a mutually acceptable solution. The method is based on six actions which reduce one's opponent's sense of threat. 1) A person states the opponent's position accurately and without judgment; 2) analyzes sound points of his/her argument; 3) uses descriptive language and does not try to arouse emotions; 4) states the opponent's position, including the "contexts in which it is valid"; 5) states one's own position and the "contexts in which it is valid"; 6) states how the opponent's position would be improved if he/she were to adopt elements of one's own position (Young, Becker, and Pike, citing a complete essay of Carl Rogers, 1970: 284-289).

CHAPTER THREE

Theoretical Rationale: Reading and Writing -- Theory and Programs

Introduction

In this chapter I present theoretical support for cognitive structure theory's use in the areas of reading, writing, and in integrated reading/writing courses.

Section One deals with reading, and theoretical support comes from Smith, Cooper, Petrosky, K. Goodman, G. Miller and Rosenblatt. Their research on psycholinguistics and the transactional nature of reading is essential to understand the manner in which reading will be taught in my curriculum. The discussion in this section yields a summary and instructional principles specifically related to reading.

Smith's simplified and abbreviated explanation of information theory helps explain and heighten one's awareness of both the reading and writing process. This discussion yields a summary and instructional principles derived from information theory.

Section Two deals with writing, and the ideas of Kinneavy explain rhetorical theory; those of Rohman, Emig, Perl, Murray, and others explain the composing process. The writings of Bartholomae and Bazerman show the instructional implications of the writing theories discussed and their relation to humanistic and cognitive structure theories. This section concludes with a summary and instructional principles specifically related to writing.

The last section of Chapter Three is divided into two parts. The first explains and summarizes the theoretical support for integrated reading/writing courses as offered by Moffett, Smith, Harste, et al., C. Chomsky, Raisner, and others. The second part explains the primary influence of Bartholomae, and describes his course for basic readers and writers, which served as a catalyst for this study. The connection is clearly made between the reading/writing curriculum and cognitive development. I conclude this section with a summary, derive instructional principles specifically related to the integrated curriculum, and list all the instructional principles that will be used to shape the proposed curriculum in Chapter Four.

Instructional Implications of Cognitive Structure Theory

Psycholinguistics and the Reading Process

For Frank Smith, psycholinguistics emerges as a part of his cognitive structure theory, but deals explicitly with language development. He defines psycholinguistics as "The manner in which we learn, produce, and comprehend language" (Smith, 1975: 108). Charles Cooper and Anthony Petrosky, writing in the Journal of Reading (1976), emphasize that psycholinguistics defines reading as getting meaning from printed symbols, not sounding out the words per se. Edmund Burke Huey, in his 1908 book The Psychology and Pedagogy of Reading, states that "meaning . . . dominates and unitizes the perception of the words and phrases." The "findings of experimental work in perception" lead him to conclude that "the first factors of perception in reading are not usually the total form, word-length, etc., but certain striking 'dominant'

parts," which lead to the "apperception of total word-form and word-length" (Huey, 1908: 109). Building on the ideas of Huey, Smith writes of feature analysis used by readers to prevent their visual system from being overloaded. By unconsciously choosing significant differences in visual information, (shapes, letters, words) readers reduce uncertainty; they reduce the pool from which they must select appropriate letters or words (Smith, 1971). Theorists are not sure what these critical differences are; they don't know what features readers choose when naming letters or reading words. Theorists do know that, when considering letters, the feature is definitely some small part of the letter. Moreover, readers are helped in their decisions by semantic and syntactic clues which are important for getting at the meaning of a written selection. Semantics means knowing the denotations and connotations of the words in sentences. Syntax refers to the word order in a sentence. Transformations in the word order are the link between surface structure (the written form of the sentences) and the deep structure (the meaning of the form). Therefore, it is the relationship and the interaction of the words in a sentence that are important to the reading process (Cooper and Petrosky, 1976: 185,187,188).

Smith explains the reading process from the psycholinguistic viewpoint as follows:

The eye picks up useful information . . . only when it is at rest--unless it is locked on to a moving object--and it can move from one position to another to pick up new information no faster than four or five times a second.

. . . .

It takes a full second for the brain to process all the information available in a single fixation. The eye need make just one fixation a second for all the visual infor-

mation the brain will be able to handle. Instead the brain uses only a fraction of the visual information that could be available from four or five fixations a second. These information processing limitations apply to all people, . . . adults as well as children, good readers as well as bad.

(Smith, 1975: 51)

If the visual information is a set of twenty-five unrelated letters, "about four to five can be identified in one fixation." If the visual information is a set of unrelated words, two or three words (about nine or ten letters) can be read in one fixation. When words comprise a meaningful thought, the entire string can be read, even though it may involve twenty-five or more letters. Moreover, if a reader misreads "the letter A, he is likely to say (and see) H, K, or R. but rarely L, O, or T" (Smith, 1975: 52-56). This information leads psycholinguistics to infer that fluent readers rely as little as possible on the visual information and "compensate for the rest with nonvisual information." Readers predict and make educated guesses based on the visual information and the knowledge in their heads (Smith, 1975: 60). "Speed readers do not read fast by reading one word in ten," but rather "make do with a tenth of the visual information that is available in every word and compensate with nonvisual information" (Smith, 1975: 57,58). Fast readers use redundancy available in the form of prior knowledge, orthographic, syntactic, and semantic clues to extract meaning efficiently.

Hirsch comments on how good readers concentrate on meaning and forget how they arrived at that meaning. He cites many authors to support the view that after reading a short passage, readers cannot remember the grammatical and lexical forms but have stored the meaning,

which helps them understand the next section (Hirsch, 1977: 86).

Psycholinguists stress reading as a process learned through experience with reading. It is not easily broken down into bits to be learned separately from the whole. When considering unskilled college readers, one must remember that they have had more life experiences than a young beginning reader. They have not, however, read very much and are not familiar or comfortable with the conventions and vocabulary of the written language. As a result, one of the main strategies of psycholinguistic reading teachers is to encourage sustained silent reading of stories, articles, and poems, on a variety of subjects (Cooper and Petrosky, 1976: 191). Yetta Goodman and Carolyn Burke, in their book Reading Strategies: Focus on Comprehension, come out firmly in favor of large selections as essential to comprehension:

Because of the significance of minimizing ambiguity and using appropriate redundant information, instructional material should be a complete story or article of at least 400 words whenever possible. By complete we mean material that carries its message through to an appropriate conclusion. We believe that comprehension is aided when the reader has sufficient context to read. One of our assumptions is that a story is easier to read than a page, a page is easier to read than a paragraph, a paragraph is easier to read than a sentence, and a sentence is easier to read than a word.

(Goodman and Burke, 1980: 33)

Agreeing with this reasoning, Cooper and Petrosky urge the reading of books to increase a reader's vocabulary, rather than having students study vocabulary lists or work in vocabulary exercise books (Cooper and Petrosky, 1976: 199).

Summary of Ideas Derived from Psycholinguistic Reading Theory

Cooper and Petrosky's list of reading strategies summarize the process of fluent reading as interpreted by psycholinguistics:

1. The reader discovers the distinctive features in letters, words, and meaning . . . The reader builds categories . . . [e.g. fish, or four-legged mammals, a specific letter or word].
2. The reader takes chances--risks errors--in order to learn about printed text and to predict meaning. . . .
3. The reader learns to identify meaning rather than to identify letters or words
4. The reader guesses from context at words or else just skips them
5. The reader takes an active role, bringing to bear his or her knowledge of the world and of the particular topic in the text
6. The reader reads as though he or she expects the text to make sense
7. The reader makes use of redundancies--orthographic, syntactic, and semantic--to reduce uncertainty about meaning Redundancy is learned below the conscious level of awareness [and] this strategy goes on continuously during reading
8. The reader maintains enough speed to recover the limitations of the visual and memory systems . . . at least 180-220 words per minute for processing complex unfamiliar material
9. The reader shifts approaches for special materials
10. The reader shifts approaches depending on the purpose for reading
(Cooper and Petrosky, 1976: 191-195)
11. In order to improve reading ability, one must read books, complete articles, stories, and poems (Goodman and Burke, 1980: 33).

Theories About the Transactional Nature of Reading

Norman Holland, Louise Rosenblatt, and others perceive reading as "a two-way transactional relationship between the reader and the text" (Rosenblatt, 1978: 151). Holland bases his literary criticism on Freudian psychoanalysis. He is interested in the transactions that take place between the "Me" and the "not-me." He also uses the terms "Self" and "Other." By accommodating myself to the Other, I can make meaning when I read or speak. When reading, I enter into the imaginary world of the writer. Holland's acronym, DEFT, describes the reader as having "defenses, expectations, fantasies, and transformations (Holland, 1976: 338), as cited by Samuels, 1978: 54). If an essay explains the procedure for refinishing furniture, readers can imagine themselves as novices, modestly skilled, or experts. After reading a few paragraphs, the reader can also classify the writer. According to Holland, reading involves a transaction between the reader and the writer resulting in a "DEFTLY" changed reader. The act of reading brings a new knowledge of the subject, the writer, and the reader and, in so doing, alters the reader's identity (Samuels, 1978: 54).

Rosenblatt begins by isolating two types of reading activities, "efferent" and "aesthetic." When readers analyze a text or read for specific information (a historical fact, a recipe, or an algebraic equation), efferent reading is taking place. When readers let "associations, feelings, attitudes" control their response to an author's words, then aesthetic reading is taking place (Rosenblatt, 1978: 24,25). Transactions occur only during aesthetic reading, according to Rosenblatt.

She views texts as both controlling and open. Although she strongly objects to the notion of one "correct" reading, any interpretation must be rooted in the words of a text and must not be contradicted by anything in the text (Rosenblatt, 1978: 115,118). In this way a text sets limits or controls a reader's interpretations. But the text is also open because transactions involve what is actually written and the effects of those combinations of words on a particular reader in a particular culture and time. Parts of a text may have more meaning to some readers than others because of events in their own lives. On the other hand, Rosenblatt acknowledges that readers need to be exposed to aesthetic values so they may have many criteria with which to evaluate a work. "Personal meaningfulness should be recognized" as a very important criterion, but only one out of many "to be applied by a reader assessing the reading-event" (Rosenblatt, 1978: 157). Readers can also consider the form of a text, how well it expresses ideas and feelings (and in how sophisticated a manner), and whether the author transcends cultural and generational boundaries, and as a result has a wide appeal (Rosenblatt, 1978: 156, 157). Readers are also encouraged to rank their criteria, to state what for them, when reading this text, are the more important values. For example, a text considered mediocre by literary critics may deal with death and answer a strong personal need of a particular reader, who therefore finds it a satisfying reading experience (Rosenblatt, 1978: 156, 160).

Readers, when they perceive reading as an aesthetic activity and also as a "lived-through" event, can apply this event to the other aspects of their lives--"aesthetic, moral, economic, or social." This

humanistic concern for integrating the parts of one's life and drawing meaning from those parts as a result of reading activities complements the general humanistic orientation of the proposed curriculum. And of course, reading as a transaction between reader and text acknowledges the validity of the reader's "theory of the world in the head" and directly supports cognitive structure theory. If readers can use many criteria, they will be able to enjoy a text on more than one level.

Holland gives one view of what happens to people when they read. Rosenblatt's transactional view of reading is especially helpful to inexperienced readers. It supports the notion that their opinions have value, but helps them grow intellectually by insisting they must have informed opinions based on the text.

Summary of Ideas Derived from Rosenblatt's Theory of Transactional Reading

1. There is not one "correct" reading of a text.
2. Readers' interpretations must be rooted in the words of a text, and must not be contradicted by anything in the text.
3. Readers can consider many criteria when living through a "reading-event," including "personal meaningfulness," style, form, and whether the author transcends cultural and generational boundaries and thus appeals to a wide audience.
4. The transactional view places responsibility for thinking and forming opinions on the reader; it also accepts his/her "theory of the world in the head." Therefore, Rosenblatt's theory is compatible with both the humanistic and cognitive structure theories that are the basis for the curriculum proposed by this study.

Instructional Principles Derived from the Reading Theories Presented

1. Teachers provide activities which acknowledge that readers read to identify meaning rather than letters or words (Smith, 1975; Cooper and Petrosky, 1976).

2. Teachers as facilitators provide a non-threatening environment, thus enabling readers to risk being wrong, free them to predict meaning from a text, and practice intelligent guessing (Smith, 1975; Cooper and Petrosky, 1976).
3. Teachers as facilitators provide reading material which is comprehensible to the students. The material is suitable if:
 - a. readers can utilize their "knowledge of the world and of the particular topic in the text" in order to understand what is being read.
 - b. readers can maintain a reading rate of at least 180-220 words per minute in order to understand the written material.
 - c. readers can make unconscious use of "redundancies--orthographic, syntactic and semantic--to reduce uncertainty about meaning" (Cooper and Petrosky, 1976).
 - d. readers read complete books, complete articles, stories, poems, speeches, and so on (Goodman and Burke, 1980: 33).
4. Teachers allow time in the curriculum for the students to read a great deal, so that they can subconsciously generalize and categorize and thus learn what the distinctive features in letters and words are (Smith, 1975).
5. Teachers recognize that there is no one "correct" reading of a text. As a result of this approach, they respect informed opinions as long as these are rooted in the text, and are not contradicted by anything in the text (Rosenblatt, 1978).

Information Theory as it Relates to Reading and Writing

Information theory is highly mathematical and will not be discussed in great depth. But some of the concepts and terms can sharpen one's understanding of the reading and writing processes. Two theorists who use information theory to clarify these processes are Frank Smith, in Understanding Reading, and E. D. Hirsch, Jr., in The Philosophy of Composition. Information theory consists of a number of key concepts described by the following terms: transmitter, receiver, channel of communication, limited channel capacity, information processing capacity, noise, information, and redundancy.

Transmitter and Receiver: Reading and writing involve interaction between a "transmitter" (speaker/writer) and a "receiver" (listener/reader).

Channel of Communication: The channel of communication includes some physical features of the people involved, those they use for speaking, hearing, seeing and writing, and any pieces of technology which transform the physical nature of the message being transmitted--for example a telephone. At any point in the procedure the message may be lost or changed as a result of limitations on the human and mechanical parts of the channel.

Channel Capacity: The ability of a particular channel to handle only a certain amount of information is called "channel capacity." In this study, see pages 56-58 for a discussion of the "limit to the speed at which the eyes can gather information from a . . . text, and the amount of information from the eye that a brain can handle" (Smith, 1978: 14).

Information Processing Capacity: In addition to limits on channel capacity, people have a limit to the information their brains can process at one time (Smith, 1978: 14). To help a reader, a writer might first be inclined to choose shorter words (usually Saxon rather than ones from Latin). These take less time to process because of length and reader familiarity with them. The reader may also have more associations for these more common words--for cow as opposed to bovine. However, there may be times when "sagacious" is more apt than "wise." A writer can be more helpful to a reader by using the expected order of words in a sentence, thus saving the reader time and energy (Hirsch, 1977: 60,78,79, citing an 1852 article by Herbert Spencer, "The

Philosophy of Life," Westminster Review).

Noise: The next term, "noise" for a reader, means "poor acoustics, difficult-to-read type face, poor illumination, distraction of the reader's attention." In addition, a "noise can be regarded as a signal that conveys no information"; moreover, because it is a signal, it takes up valuable space in the channel, can interfere with the information-bearing signal and thus be a factor in overloading the system (Smith, 1978: 14). For unskilled readers who lack the experience and knowledge needed to understand many of the written texts required in college, everything is much noisier (Smith, 1978: 14).

Unskilled writers often have trouble focusing on their subject and as a result send unintended messages. Once aware of the problem, they can decide whether to remove or change the written text to focus on these ideas rather than on the original topic (Elbow, 1973). Another example of noise, although not labelled as such, is cited by Middleman, who has written that spelling and grammatical mistakes divert "the readers's attention from the meaning and constrain it to focus instead on the smaller elements that were never meant to show" (Middleman, 1981: 69).

Information: Information theory defines information as the reduction of uncertainty, and further elaborates by measuring uncertainty in "terms of the number of alternatives confronting the decision maker" (Smith, 1978: 16). The kinds of decisions to be made are of no significance--the quality is. The fewer the choices, the less uncertainty. Those messages that reduce the number of alternatives for the reader are the most helpful (Smith, 1978: 16). The reader must choose among plausible

alternatives when identifying letters and words and reading for comprehension (Hirsch, 1977: 102; Smith, 1978: 17).

Redundancy: The notion of information as the reduction of uncertainty leads directly to the concept of redundancy. "Information is [often] available from more than one source"; redundancy means that a reader uses different sources to reduce the same uncertainties. The use of repetition is a common redundant device: multisensory presentations are an example used by advertisers, classroom teachers and the The Electric Company on television, to name a few (Smith, 1978: 17,18). The unfinished sentence below can be analyzed to show less obvious redundant sources:

"The captain ordered the mate to drop the an--"

1) Assuming one is reading a book, one can turn the page (a visual clue). 2) Certain letters do not usually follow n in the English language (an orthographic clue). 3) The word is probably a noun or an adjective because such a term is more likely to follow the word the (a syntactic clue). 4) Words that otherwise might fit--"anagram, antibody"--can be eliminated because they are not the sort of words "captains normally order mates to drop" (a semantic clue) (Smith, 1978a: 18,19). One can see that these sources are available to the reader only to the extent that the redundancies reflect prior knowledge. In addition, it becomes more obvious why words in isolation are more difficult to read than words in context: the reader must rely more on visual and orthographic clues than on his/her past experiences (Smith, 1978: 19).

Summary of Ideas Relating Information Theory to Reading and Writing

1. Whether a channel of communication consists mainly of machines, or whether its chief component is the human brain, there is a "limit to the amount of information that can be processed at one time" (Smith, 1978: 14).
2. Noise can be defined "as [any] signal that conveys no information" and that hinders comprehension by taking up valuable space in the channel, interfering with information-bearing signals and thus overloading the system (Smith, 1978: 14).
3. Information results from the reduction of uncertainty. One acquires information by choosing among a number of alternatives, thereby reducing uncertainty and understanding an intended message (Smith, 1978: 16).
4. Redundancy is a valuable tool for the reader: one uses different sources (visual, orthographic, syntactic, and semantic) to eliminate the same alternatives in order to understand the text (Smith, 1978: 17,18). It is directly related to the prior knowledge of the reader which enables him/her to be aware of and use the various sources (Smith, 1978: 19). Therefore, redundancy clearly points up the advantages of reading words in context as opposed to reading them in isolation.

Information Theory clarifies what happens when speakers and listeners, readers and writers attempt to communicate with each other. Because it explains and clarifies aspects of communication, the concepts and terms of information theory that have been presented here are useful additions to the theoretical background of this study.

Rhetorical Theory in Writing: The Communication Triangle of Kinneavy

James Kinneavy, in A Theory of Discourse, develops a paradigm for discourse, basing it on the historical meaning of discourse, which includes conversation as well as written texts. Historically, discourse has meant "a coherent and reasoned treatment of a subject or merely an extended treatment of a subject (though not necessarily rational) and

conversation" (Kinneavy, 1971: 4). He interprets discourse broadly so that it includes "the complete text (when feasible)" of any written selection, oral discussion, advertisement, and so on (Kinneavy, 1971: 4). The aspect of Kinneavy's work important to this study is his communication triangle which he has borrowed from information theory.

The Communication Triangle

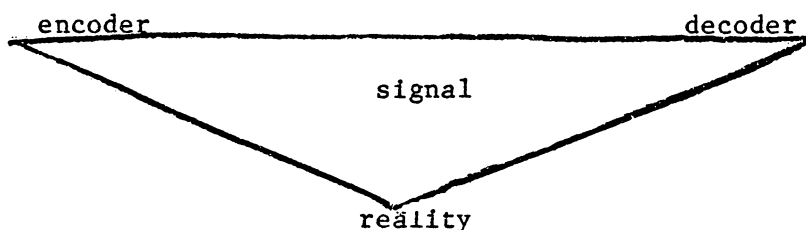


Figure III
Kinneavy, 1971: 19

The encoder is one who sends a message; the decoder is one who receives the message; the signal is the language used to express the message; the reality is the situation "to which the message refers" (Kinneavy, 1971: 19). This model expresses interrelationships that are not radically new. It embodies concepts used by Aristotle in "his study of rhetoric," and by sign theorists, communication theorists, literary critics, logicians, semanticists, information theorists, and psycholinguists (Kinneavy, 1971: 18). These different groups have treated the components of the model in varying ways. They sometimes have used different terms and added elements (such as "noise") for clarification (Kinneavy, 1971: 19).

Kinneavy is concerned with the use of the signal by the decoder and the encoder in actual speech situations. He deals with an analysis of the complete text--not the larger contextual concerns. He is not concerned with the "characteristics of the signal" (syntax) nor with the

study of the meaning of the signal as it relates to reality (semantics) (Kinneavy, 1971: 22).

Kinneavy developed his theory of discourse under the assumption that the kind of thinking people do is dependent on the situations and purposes (aims) for which the language is being used (Kinneavy, 1971: 30,32). This assumption is in sharp contrast to one which elevates the modes of discourse to a paramount position of importance. During the nineteenth and early twentieth centuries, the form of a composition--description, narration, argumentation or exposition--was given prominence over the purpose in communicating. Kinneavy deplores this emphasis on modes because he feels it substitutes means for ends (Kinneavy, 1971: 28,29). Moreover, he takes exception to those who focus on the arts of discourse: the art of reading, the art of speaking; the art of listening. For Kinneavy, this too is a distortion of discourse in real life. "To speak just to speak, to listen just to listen, [is] . . . pathological (Kinneavy, 1971: 29). And finally, he objects to those who would subsume thinking under only one aspect of language study, namely "communication arts." He emphasizes that thinking occurs during the whole language process.

So Kinneavy makes the purposes of discourse central to his theory. He deduces four important aims within the "universe of discourse" (Moffett, 1968).

First, when the emphasis is on language reconstructing reality, one's aim is referential. Kinneavy distinguishes among "an informative use of language," in which one is simply disseminating known facts; "a scientific use of language," in which knowledge is organized and "proof

of its validity" can be offered; and "an exploratory use of language," in which one is seeking reality (Kinneavy, 1971: 39).

Second, when the emphasis is on the decoder, one's aim is persuasive. The decoder, because of the "encoder, reality, and language itself" will be induced to change his or her beliefs or actions (Kinneavy, 1971: 39).

Third, when the emphasis is on the encoder, one's aim is expressive. The private or personal thoughts of a writer, the "myths, . . . political and religious credos, . . . intuitions and emotional aspirations . . . of an individual or group" are considered most important (Kinneavy, 1971: 38).

And finally, when the emphasis is on the text, one's aim is literary. One pays attention to the language itself, and derives pleasure from the structure: the words, the humor, the rhythm, the rhyme, the poetic form, the plot, and so on (Kinneavy, 1971: 39).

Kinneavy is quick to point out that, although it is possible to separate the aims from one another, they do overlap and that he is talking about emphasis not exclusion (Kinneavy, 1971: 60). Moreover, his system is neutral; no use of language is considered more valid than another (Kinneavy, 1971: 66).

Kinneavy's exploration of the communication triangle is valuable because it focuses the writer's attention on his/her purpose for writing. It does not distract the new writer by making false assertions about language use. Kinneavy recognizes that scientific reports can be expressive and poetic, just as essays and stories can contain the precise and realistic language of an empiricist. The communication

triangle helps the writer decide the important and essential questions first: Why am I writing and for whom? From these answers, all else will follow (Kinneavy, 1971: 68).

Summary of Ideas Derived from the Communication Triangle of Kinneavy

1. Discourse includes speech as well as written texts and Kinneavy uses it to mean a complete text of any written selection, oral discussion, advertisement, and so on.
2. The communication triangle is a theory which explains the basic components of the language process and the interrelationships among them: an encoder who sends a message, a decoder who receives the message, the signal (the language) used to express the message, and the reality which is the situation "to which the message refers."
3. The aims of discourse are of paramount importance because humans speak with one another to achieve specific purposes.
4. The four most important aims of discourse are referential, persuasive, literary, and expressive. Referential is further subdivided into informative, scientific, and exploratory.
5. "All aims are equally valid" (Kinneavy, 1971: 66).
6. The aims frequently overlap, and the categories are a question of emphasis not exclusion.

Kinneavy's communication triangle, with its roots in information theory, supports Smith's use of this theory and further clarifies its relevance to the writing process.

The Composing Process: Evolution of Writing Theories

Writing theories can be divided into three clearly defined stages: 1) before 1960, when almost everyone taught writing as a product; 2) from 1960-1975, when leading theorists stressed a three-stage writing process; 3) from 1975 to the present, when the leading

theorists emphasize the cyclical or recursive nature of the writing process.

The Teaching of Writing Before 1960

Edward Corbett (1971), Frank d'Angelo (1976), and Stephen and Susan Judy (1981) all testify to the influence of Alexander Bain's English Composition and Rhetoric (1890) and the "form-centered approach to writing" of the teaching of English. Bain's ideas sound familiar today because they are still a popular approach to writing. Students write discourse in four modes: narration, description, argumentation, and exposition. According to Bain, each mode has "its own function, its own subject matter, its own organizational patterns, and its own language" (d'Angelo, 1976: 115). The finished product, not the process of writing, is of greatest importance in this method. In addition, Bain's model emphasizes complete thoughts in sentences, paragraphs, and of course the whole composition. Paragraphs should express one idea and have topic sentences. Compositions must begin with introductions and conclude with summaries (Judy and Judy, 1981: 8,9).

Grammar books proliferated in the 1930's, and some theorists also showed an interest in classical rhetoric (Corbett, 1971: 627). I. A. Richards (1935) criticized teacher reliance on the handbooks, wrote of the limitations of a classical approach to rhetoric, and proposed the two modes "scientific" and "poetic" to replace those of Alexander Bain. These were, in turn, criticized by Susan Langer (1955) and Philip Wheelwright (1968) as being restrictive and as much an oversimplification of outlook as Bain's modes were (Corbett, 1971; d'Angelo, 1976).

The Three-Stage Writing Process: 1960-1975

The Soviet launching of Sputnik (1957) had a traumatic effect on education in the United States. The National Defense Education Act supplied federal money in 1961 to fund Project English (Vernon Smith, 1979: 81,82). The money enabled leading composition theorists and teachers to carry out research in writing. They began to think of writing as a process composed of three stages, pre-writing, writing, and rewriting.

D. Gordon Rohman (1965) used Project English funds to carry out research on pre-writing, "the stage of discovery in the writing process" (Rohman, 1965). His study epitomizes the interest in personal growth, imagination, and above all in time for thinking, that were preoccupying the minds of theorists at that time. He provided his students time for pre-writing and some techniques (journal writing, meditation, and analogy) to help them think, explore, and ultimately discover what they wanted to say about a particular topic. Rohman speaks of imposing a pattern on their experiences. He offers one precise and rigid pattern--the meditation. As a result of the patterned responses that are elicited, the student writers recreate and explore their particular experiences from within themselves. Then, Rohman believes, they will discover what is important about these experiences and what they want to write. Rohman's meditation has been recorded by Donald Stewart in his The Authentic Voice: A Pre-writing Approach to Student Writing (1972). The meditation provides directions to the students, which, if followed, yields not only a rich, full description, but also the solution of some problem uncovered by the meditation. The three parts of the meditation

are given in the Appendix including the suggested sensory list used "to aid in the collection of concrete details."

Rohman says it is the discovery stage (pre-writing) which helps students extract insight from their experiences. They discover meaning, an ingredient he finds lacking in modern political writing and advertising (Rohman, 1965). Rohman's ideas on the creative process and his concern for enabling average students to experience the joys of writing helped change the traditional approach which Judy and Judy state continued to dominate the teaching of English in the 1960's. His work influenced such people as John Holt (1964) and Herbert Kohl (1967). They have been labelled "romantic radicals," and they stress free writing experiences (described below), the belief that language can foster personal growth, and the heretical notion that grammar does not need to be taught as a separate subject, if at all (Judy and Judy, 1981: 10).

In the 1970's, Ken Macrorie (1970) and Peter Elbow (1973) continued the emphasis on writing as a process. They both pay a great deal of attention to pre-writing and free writing, and place a high value on the help students can give to each other while composing and revising. Macrorie and Elbow try to remove some of the trauma involved in writing by beginning with free writing exercises. In these, one writes non-stop, free associating if possible, mindlessly if necessary (I can't think, I can't think, I can't think . . .) ignoring spelling and grammar, writing every random idea, never crossing out, never submitting the writing for feedback or grading. This activity gives complete uncensored license to cover paper with writing for ten to

twenty minutes, several times a week (Elbow, 1973: 3,5).

The advantages of free writing are many and varied. Some basic writers have "romantic conceptions about writers producing perfect rough drafts" (Sommers, 1978: 169). These students feel so inadequate they dare not write their first sentence. How can they write the best of all possible opening sentences when unsure of what to say and what direction to take? Peter Elbow also acknowledges this anxiety. He urges that, since one must begin, one must, if necessary, "start by writing the wrong meanings in the wrong words" (Elbow, 1973: 6). Free writing permits one to start "the wrong way." It is liberating. Since the writer is focusing on the act of writing and is encouraged to write fast without premeditation, the words seem to write themselves (Macrorie, 1976: 266). Free writing helps the writer tolerate chaos and disorientation. Writers learn to digress and find that "thinking about x may lead to their best ideas about y." For example, when a history report is due one's mind might be full of a letter to a friend in Italy. Instead of being distracted by snatches of conversation to the friend which keep intruding into the historical discourse, one would do better (Elbow suggests) to write the letter first. Then there is a better chance for both the letter and the history report to be well written (Elbow, 1973: 34). Free writing can be used for finding one's own voice. "Does this sound like me? Is this the tone I want to use in this article?" It also can be used for finding a topic. Macrorie, during a semester, gradually introduces topics as focal points; then the writer circles around the subject, sniffing, back-tracking, getting closer and closer to what he/she wants to say.

Other theorists rose to importance during 1960-1975. Edward Corbett and Kenneth Burke both derived theories from the classical rhetoric of Aristotle. Corbett and Burke, although important and influential, will not be discussed because their work is tangential to the theory behind this study.

The Teaching of Writing: 1975 to Present

Influential writing theorists of today view writing as a fluid, recursive process in which the writer may go more than once through stages that have ill-defined boundaries, delay editing until much of the other work has been accomplished, and end the cycle because of no further interest or because of time constraints (Bartholomae, 1979; Kroll, 1980a, b; Judy and Judy, 1981). They have gradually shifted their thinking away from viewing writing as a product, or as a process composed of the three clearly defined stages of pre-writing, writing and editing.

Janet Emig's case studies of twelfth graders writing (1971) have become a model that many others have emulated. "The Composing Processes of Twelfth Graders" exemplifies the shift from concern with form and product to a focus on the student-in-process. Emig wanted to discover the attitudes, feelings, and behaviors of students in the act of writing. By having them compose aloud, an admittedly artificial procedure, she gains insights into their methods. When these students wrote for a school assignment, they usually used the extensive mode, a style which emphasizes communication with others and is impersonal and often reportorial (Emig, 1971: 4). When the students wrote for

themselves, their mode was reflexive, a style which emphasizes the writers' own thoughts and feelings. The writers were writing for themselves, and as a result their style was "tentative, personal and exploratory" (Emig, 1971: 4). Usually these selections were longer, more time was devoted to pre-writing, the recursive aspects of the writing process were more visible: students repeatedly stopped, started, and reformulated, and sometimes students paused to appreciate what they had written (Emig, 1971: 4).

Emig's study points up the need (as does Rohman's) for allowing the students plenty of time in which to write. She urges teachers themselves to write in both the extensive and reflexive modes in order to deepen their own understanding of the writing process and to help them offer more varied writing assignments to their students (Emig, 1971: 4).

Another researcher who has studied the writing process is Nancy Sommers. She has investigated revision as practiced by college freshmen and experienced adult writers and concludes that the "entire composing process [is] a process of revision" (Sommers, 1978, 1979).

Sondra Perl, a researcher whose work derives from that of Emig, has taped unskilled college writers in the act of composing. Her tapes effectively show the recursive nature of the writing cycle. One can hear writers thinking about a topic, writing, rethinking the problem, rewriting, talking about spelling and grammar, and writing some more. Writers returned to some aspect of the topic that was implicitly felt but had not yet been made explicit (Perl, 1981b). From her work at Herbert Lehman College, Perl agrees with Peter Elbow and Ken Macrorie

that one constructs meaning as one writes and that "writers know more fully what they mean after they have written it" (Perl, 1980b). Perl suggests two theoretical constructs as part of a writing theory: retrospective structuring and projective structuring. Looking back or being retrospective occurs as writers compose for themselves. Writers are first concerned with their "felt response to a topic" and capture these feelings in appropriate written language. Movement forward only occurs after they have some sense of where they want to go. Both aspects, the reaching back and the sense of forward movement have a clarifying effect (Perl, 1980b). Projective structuring occurs when the writers build on their sense of audience. This kind of thinking can be heard on the tapes as the writers wonder if what they have to say will make sense to others and how their writing will affect the reader (Perl, 1981a: 2; 1981b). Perl has restated the steps in the writing process in the light of what she learned from the tapes: "readying oneself for writing, sustaining the flow of writing, shaping the discourse for oneself, and readying the discourse for others" (Perl, 1980b).

Lillian Bridwell (1980), in her study of the "revising strategies of twelfth grade students," weaves together the strands of research which focus on studies of writers writing, mentioned above, and those which propose a cognitive/developmental theory of writing. Bridwell concludes, after rigorous analysis of 100 written selections, that "the composing process is both linear and recursive." Students stop in the midst of writing and either verify what they have written or perceive a dissonance and revise. This procedure of writing, stopping, verifying or revising to eliminate dissonance continues until the writer is satis-

fied or no longer interested in achieving a greater level of perfection (Bridwell, 1980: 220).

Bridwell also finds evidence of "developmental differences in both the tendency to revise and the ability to revise successfully" (Bridwell, 1980: 218). Some of the highly rated student writers were able to produce writing of good quality with a minimum of revision. Others, also considered skilled writers, revised during the entire writing process and were concerned with rewriting at all levels--word choice, changes in phrases and clauses, and so on. As might be expected, one group of poorer writers did little or no revision. However, another group did a great deal of revision but dealt mainly with spelling and punctuation changes which did not improve the quality of their writing (Bridwell, 1980: 218). Thus for poor writers, revision without guidance seems to result in compositions as unsatisfactory as those that have not been revised at all.

Donald Murray is both a writer and teacher, and in "Write Before Writing" he discussed forces working on writers during the pre-writing phase. These forces are negative and positive, and he believes both types are essential to the writing process. After the writer has chosen a topic, the negative force takes over. One procrastinates, lets the subconscious mind explore ramifications, and waits. But pressures move writers forward toward the first draft. As the data accumulate, the writer begins to have a stake in the topic and a desire to share the information or point of view with others. Here the positive forces come into play. One realizes there is an audience waiting; one becomes aware of approaching deadlines. At this point, writers do any or all of the

following: rehearse inside their heads or on scraps of paper, plan tentative sections of what they may write, confer with themselves and others, and make outlines in order to discover what they want to write (Murray, 1978: 377). Murray states that professional writers can receive as many as eight "signals during this rehearsal process" which facilitates the writing of the rough draft. Some of these signals are conscious decisions by the writer, others are fortuitous events in which the signals might seem to choose the writer. The eight signals are genre, point of view, voice, focus, a particularly apt sentence or phrase, an image (of a scene or sequence of scenes), actual dialogue, the gestalt of the entire composition, and formulation of the problem to be resolved through writing. A writer can choose a genre and tone of voice. Finding a focus can be the result of research. The others are sometimes the result of day-dreaming or immersing oneself in the topic. Murray suggests that teachers should make student writers aware of these signals and techniques and thus help them gain more control over their writing (Murray, 1978: 377-381).

The relationship between writer and audience, after long neglect, was emphasized again in the 1960's and continues to be a major concern of theorists today. Louis Middleman in In Short, and Young, Becker and Pike in Rhetoric, Discovery and Change use the metaphor "bridges of communication" when discussing the writer/audience relationship. In order to build these bridges, the writers must know something about their readers. The more they can figure out the values, likes and dislikes, and the political, social, religious and economic background of their readers, the easier it should be to persuade, amuse, or capture

their interest. In fact, Middleman suggests that one should picture what an audience is wearing and that this vivid mental image will guide one's choice of words, sentence length, depth of content, and so on (Middleman, 1981: 6).

Additional details from a model for audience analysis are provided by Fred Pfister and Joanne Petrick in a 1980 article published in College Composition and Communication. Their four-part model considers relationships between the audience and its environment, the audience and the subject to be written about, the audience and the writer, and the audience and the form of the written piece. If the writer knows the audience's ethnic background, its reading habits, its myths and prejudices, and its ranking of particular values, so much the better. If the writer can make assumptions about the audiences' knowledge of the subject, whether it holds strong opinions on the subject, whether it is likely to act on these opinions, and why the audience holds these opinions, then the writers can make informed decisions about style and content. Pfister and Petrick want the writer to consider what the audience might know about the writer, whether a particular audience is appropriate for the discussion of a particular subject, and what roles the writer and audience should play in the discussion. These authors also deal with questions of form and style, encouraging the writer to consider the most effective way(s) to have the audience agree and identify with the writer (Pfister and Petrick, 1980: 214).

The Editing Process

Some further words need to be said concerning research of the

editing process. Many students are more concerned with "changes in form [than] changes in content" (Perl, 1980b). Although the theorists whose work is cited in this study favor delaying serious editing until at least one draft has been written, the five writer-participants in Perl's study of how basic writers compose began editing right from the start. These students had formidable problems. They did not seem to have a rationale for their editing procedures. "They often made changes that impaired rather than clarified meaning" (Perl, 1980b). For instance, students made mistakes when editing for grammar because although they knew some grammar rules, they did not know the exceptions to the rules. They had complex ideas to express, but could not edit to produce sentences that were both syntactically complex, and syntactically correct. They wanted to use more academic language but used such words inappropriately because of unfamiliarity with the connotations of any "syntactic constraints . . . one word places upon another." They could not reliably intuit language choices because they did not know what features in their spoken language needed to be changed to conform to Standard American English. Another problem was that these students assumed too much on the part of the reader. Too much of the information was implicit. They omitted important references, did not show relationships among their ideas, and did not provide enough background for a reader to have a conceptual framework in which to place the information (Perl, 1980b: 27-29). Perl concludes that students interrupted their thinking so frequently to edit that they could not think coherently or even remember what they had wanted to write on a subject. The students concentrated on hunting errors rather than spending energy on writing

and revising. Although they wanted to be flexible in their approach to an assignment, they were unable to change significantly the organization of their ideas once these ideas had been committed to paper (Perl, 1980b: 29,30). In free writing programs planned by Elbow, Macrorie, and Bartholomae, editing is the very last technique discussed. These theorists encourage a process of successive revisions based on one's own perceptions and peer feedback; Bartholomae waits until one third of his basic writing course is completed before approaching the problem of editing and correcting errors (Bartholomae, 1979: 96). He feels that at first, writers can not be encouraged to relax when writing, if, at the same time they are burdened with making their writing correct. The essence of good writing is more than the "production of correct sentences" (Bartholomae, 1979: 96).

But at some point, writers take responsibility for producing good quality compositions. Editing is eventually a necessary activity. One can edit for elegance of style, appropriateness of word choice, and tone of the writing in relation to the subject discussed and the intended audience, in addition to correcting errors of spelling and syntax. Bartholomae has found that some errors disappear simply because students are given more opportunities to write and they remember or learn many of the conventions of written language. Some errors still occur because students do not know the rules--for example, when to use semi-colons. But there are also errors that result from difficulties with the technique of proof reading. Since writers know their own subject and what they intended to say, they read words which they wanted to include whether those words are actually written on the page or not. They will

read their composition in whatever dialect they speak. If they speak Standard English, that is what they will see. "Students 'see' correct forms when they proofread, because they read in terms of their own grammatical competence" (Bartholomae, 1979: 97). Strategies which help students overcome proofreading difficulties will be discussed in Chapter Five, which describes the curriculum.

A theorist's position on the timing of editing is closely allied with his/her attitude toward the value of error analysis. Moffett (1968), Macrorie (1976), Bartholomae (1979), and Kroll (1980) are among those who believe in the learning value of errors, provided one does not give equal weight to all kinds of errors or harp only on the weak points of a composition (Kroll, 1980a: 20). Bartholomae and Kroll have been influenced to a large extent by Mina Shaughnessy's concept of error analysis. Although Shaughnessy emphasizes a positive approach towards skill in Standard English, in this study I am only concerned with her scheme for error analysis. Shaughnessy encourages the student to become aware of and to understand the strategies he/she uses when writing. Students are led to see that errors can be evidence of logical thinking, and they can be praised for trying to infer rules for their written language.

Error analysis "identifies and systematically categorizes mistakes; [it] deals with each student's most salient and consistent writing errors" (Kroll, 1980a: 20). In other words, a student can discover that six errors in a writing selection have only one source of confusion, the lack of subject/verb agreement, or perhaps problems with subordinate clauses that hinder clarity of expression instead of being

overwhelmed with what looks like a large number of different errors (Shaughnessy, 1977: 68).

Summary of Ideas Derived from Writing Theories: 1975 to the Present

1. Writers, in order to write effectively need a constituency of interested people for an audience (Burke, as cited by Corbett, 1971; Elbow, 1973; Pfister and Petrick, 1980).
2. Whether to teach grammar as a separate subject or not is a continuing controversy (Judy and Judy, 1981: 10).
3. Writers need to daydream, procrastinate, confer, think and take notes before any serious writing can occur (Rohman, 1965; Murray, 1978).
4. Writing is a recursive, cyclic process which includes pre-writing, writing, rewriting, and editing (Emig, 1971; Murray, 1978; Bartholomae, 1979; Sommers, 1979; Bridwell, 1980; Kroll, 1980a, b; Perl, 1980b, 1981a, b).
5. Student writers can improve their writing by learning to recognize signals that guide professionals toward a method of dealing with their subject (Murray, 1978: 381).
6. One constructs meaning as one writes. "Writers know more fully what they mean after they have written it" (Perl, 1980b).
7. Students can improve their writing of coherent thoughts by being encouraged to "sustain their flow of writing" in order to complete as much as possible of one version before attempting to edit for organization, word choice, spelling, grammar, and style (Perl, 1980b).
8. Free writing permits the writer to clear his/her mind, to explore aspects of a topic without concern for spelling, grammar, coherence or style; one becomes free to begin the actual work on a written selection (Elbow, 1973; Macrorie, 1976).
9. Since the essence of good writing is more than "the production of correct sentences," editing must be sharply separated from revision in order first to give attention to content and coherence (Elbow, 1973; Macrorie, 1976; Bartholomae, 1979).
10. Writers can improve by categorizing their errors according to type and concentrating on those which most hinder clarity of expression (Shaughnessy, 1977).

Instructional Implications of Selected Writing Theories

All of the teachers of composition quoted in the following pages are influenced in part by the findings of Rohman, Emig, Murray, Elbow, and Macrorie.

Student Composition as the Focus for a Writing Course

When the student's own writing is the focus for a writing course, the classroom procedure is often similar to that outlined in William Coles' The Plural I (1978). No textbook is used; the students' compositions are the text and also the basis for class discussion. A course may be organized around one or more broad topics or problems suggested by the teacher or the students (Bartholomae, 1979; Kroll, 1980a), or each student may write on topics of his/her own choosing (Middleman, 1981). At some point in the process, students respond to each other's work and revise each composition at least once. Sometimes selected student essays are discussed by the class as a whole (Coles) or in smaller groups (Bruffee, 1973). The emphasis is on the process of writing and of writing for an audience--at the very least for one's peers in addition to the professor.

A basic writing course designed and directed by Bartholomae (1979) derives from Coles' approach. It is organized around such problems as "Work and Play" and "Identity and Change." The purpose of the course is to help students answer four questions: What is the nature of writing? How do I go about doing it? How can I sound authoritative in my paper? How do I edit my work? Since Bartholomae's goal

is to produce writers, his students write large chunks of writing and write often. They do not deal with sentence practice or vocabulary skills (Bartholomae, 1979: 87). His course emphasizes the learner and the development of the learner's ideas. The students work together, comparing their writing difficulties, their false starts, and the ways they solved the problems posed by the course assignments. Each student is asked to figure out and provide labels for the stages in the writing process. The class formulates generalizations that hold true for everyone. The teachers impose specific labels only when their students fail to distinguish between the "self-centered or subject-centered" writing that generates ideas for a topic, and the writing one does for an audience. The teachers also intervene if necessary to make sure that editing is clearly separated from revising. When the time for editing does arrive, the instructors encourage the students to see the pattern in their own errors (Bartholomae, 1979: 92,97).

The instructors' role is one of guidance based on recent insights into the writing process. Time is set aside to encourage the unselfconscious, risk-free writing that allows students to range widely and set down exploratory, tentative thoughts (self-centered or subject-centered writing). Bartholomae believes that students will not do free-writing unless specifically urged to do so (Bartholomae, 1979: 92). The teachers also give specific instructions for revision, so that the new writers can concentrate on some problems and ignore others. Students write about what they know well--their own life experiences, and as a result sound authoritative in their papers. And Bartholomae provides specific help with proofreading, an editing skill that must be taught

since it differs radically from the normal reading process. It will be explained in Chapter Five, which describes the curriculum.

Although composition is the focus, a great deal of purposeful reading goes on in this course. Students read to enjoy the content of the essays. They read each other's work critically, to compare ways of handling a topic; to compare first and second drafts; to "draw conclusions about what's happening and to offer advice"; to discover ways of explaining or describing that seem more effective than others; to see what effect certain word choices have on the readers (use or non-use of conjunctions, adjectives, adverbs, varied sentence structure); and to develop skill in proof-reading so as to minimize distractions which keep the reader from the substantive ideas the writer wants to convey (Bartholomae, 1979: 92).

Bartholomae presents no specific data on the success of the course except for one reference: at the end of the fifteen weeks, the students have writing skill comparable to those of the average college student; the essays have the normal number of mistakes and both the quantity and quality of those mistakes are at a level that "instructors are generally willing to tolerate in freshmen writing" (Bartholomae, 1979: 108).

Literature as the Focus for a Writing Course

The term "literature" as used here, does not mean only the classics; it refers to any published work as opposed to unpublished student efforts. The courses described are not ones that teach literary criticism--an approach that appeals more to English majors than to students in other curricula. But the courses do involve students'

written responses to published works.

One of those who utilizes literature as a means for invention as well as exploring its intrinsic worth is Charles Bazerman. Writing in College English (February 1980), he pictures reading and writing as judicious or argumentative conversation. In Bazerman's writing classes, his students first must demonstrate that they truly hear and understand what they have read. They must paraphrase, summarize, and then express their own "informed views" by writing comments in the margins of their books, by writing journal entries, and by writing informal essays. These essays deal with issues raised in the reading, can include comparisons with other readings, and can discuss previously held opinions, relevant experiences, and observations (Bazerman, 1980: 659). And finally, Bazerman's students must write a more formal paper in which they decide whether the author in question has succeeded in what he/she set out to do. As in the manner of Carl Rogers, the student must first present the author's position and then consider its validity using "observable reality, prior experience, new observations, and formal data gathering" which can include the designing and carrying out of technical experiments (Bazerman, 1980: 659,660).

Although written conversation differs from speech in several important ways, it does resemble spoken conversation in the sense that one writes in response to previously written comments on the subject, elaborating some ideas, arguing about some of the points, redefining some issues, and perhaps adding new material. Bazerman's point is that if students are to understand written dialogue, and to speak and write about "personal and public interest" issues, then they must learn "tech-

niques of absorbing, reformulating, commenting on, and using reading" (Bazerman, 1980: 658).

Summary of Ideas Derived from Composition and Literature as the Focal Points for a Writing Course (Not Already Deduced Elsewhere)

1. Discussion among people experiencing similar writing problems can facilitate learning (Bartholomae, 1979).
2. Students can write authoritatively about what they have experienced and understand (Bartholomae, 1979).
3. Readers, in order to develop skill in independent thinking, need opportunities to clarify and further elaborate their own ideas in writing, before conferring with others (Bazerman, 1980).
4. Readers, in order to understand events in their specialized field and in the world at large, and to write their own carefully thought out contributions, must learn the techniques of "absorbing, reformulating, commenting on and using reading" (Bazerman, 1980: 658).

Instructional Principles Derived from the Writing Theories Presented

Note: "Writers" refers to all writers, but especially to student writers.

1. Teachers help clarify the writing process so that:
 - a) Writers first decide what their purpose is in writing on a particular topic, in order to make intelligent decisions concerning content and style (Kinneavy, 1971).
 - b) Writers understand they can become more coherent by sustaining "their flow of writing" in order to complete as much as possible of one version before attempting to edit for organization, word choice, spelling, grammar, and style (Perl, 1980b).
 - c) Writers learn to stress meaning as a first step before correctness of style; they revise for content and coherence before editing for grammar and punctuation (Elbow, 1973; Macrorie, 1976; Bartholomae, 1979).
 - d) Writers categorize their errors according to type and concentrate on those which most hinder clarity of expression (Shaughnessy, 1977).

2. Teachers recognize that writing is a recursive, cyclic process of pre-writing, conferring, incubating, writing, revising, and editing. As facilitators, they provide enough time in the curriculum for all these activities, and by providing some flexibility in deadlines, they acknowledge that individual students may vary from each other in the amount of time needed (Emig, 1971; Murray, 1978; Bartholomae, 1979; Sommers, 1979; Kroll, 1980a, b; Perl, 1980b, 1981a, b).
3. Teachers, knowing that writers need a constituency of interested people as an audience, provide for peer groups as an integral part of the curriculum (Burke as cited in Corbett, 1971; Elbow, 1973; Pfister and Petrick, 1980).
4. Teachers as facilitators encourage free writing sessions, because this kind of writing permits the writer to clear his/her mind, to explore aspects of a topic without concern for spelling, grammar, coherence, or style; one then becomes free to begin the actual work on a written assignment (Elbow, 1973; Macrorie, 1976; Bartholomae, 1979).
5. Teachers encourage students to write about what they have experienced and understand in order to sound authoritative as writers (Bartholomae, 1979).

Theoretical Support for a Combined Reading/Writing Curriculum

The theoretical justification for combining the teaching of reading and writing has been cogently described and elaborated by James Moffett in his curriculum for kindergarden through the first year of college. "English" becomes a rubric for any language activities "whether thought, spoken or written; whether literary or non-literary" (Moffett, 1968: 9). Moffett speaks out against the practices of teachers who teach as if English were the content of the course instead of acknowledging it as a symbol system:

[Language] as the main ingredient in our symbolic life. . . not only operates within every aspect of our lives but part of its very function is to integrate the diversity of experience into a harmonious whole.

(Moffett and Wagner, 1976: 42)

The strategy that most facilitates integration is immersion of the learner in language by leaving intact the natural relations among different language activities, different subjects, different forms, different media, and different arts.

(Moffett and Wagner, 1976: 40)

Modern theorists view both reading and writing as a process. Marilyn J. Wilson (The Reading Teacher, May 1981) discusses recent research on learning reading and writing as an integrated subject in the elementary school. She calls reading and writing "second order language processes" as opposed to speech, a first order process. Wilson cites the research of Harste, Burke and Woodward (1979) and Harste and Carey (1979) which show that preschoolers expect reading and writing to convey meanings, transmit messages, and above all to make sense. In one study, these investigators collected writing samples from four-year-olds who had different language backgrounds. The scribbles of United States children looked like English. Scribbles from children of Egyptian and Saudi-Arabian families looked Arabic. In another study, a four-year old child, Alison, and an experimenter discussed the writing on a cup from a restaurant chain called Wendy's Hamburgers.

Alison responded to the question "What does it say?" by saying "Wendy's" as she ran her finger under Wendy's on the cup, but she responded with "cup" as she ran her finger under Hamburgers. Then she looked at the experimenter and said, "That's a short sound for a long word" (p. 10).

(Wilson, 1981: 899)

Harste, Burke, Woodward, and Carey believe studies like the ones cited can lead researchers to draw various conclusions, among them the

following: 1) Children at an early age (three and four-years old) understand that there is a relationship between what they say and how it gets written down. They are beginning to understand how to form words, what direction to write words on a page, grapheme-phoneme correspondences, and syntax. In other words, 2) "reading and writing are . . . developmentally interrelated" (Harste, Burke, and Woodward, 1979: 29-30, as cited in Wilson, 1981: 900).

Frank Smith (1973) points to an important similarity between reading and writing. He says they both deal with meaning, not with sounds. Smith believes that if a student were mainly concerned with transcribing the sound of words rather than searching for their meaning, a writer could record "a none tolled hymn" just as easily as "a nun told him" (Smith, 1973: 125). Smith criticizes those theorists who see writing as merely copying letters and who see reading as identifying letters.

Paul A. Kolars has performed experiments in which readers corrected their miscues on the basis of the grammatical relations among the words of a sentence. The syntactic and semantic relationships among the words were the clues that led to a corrected reading. The original sentence was, "Emerson once said that every man is as lazy as he dare to be." Most students did not correct their misread words in these variations of that sentence:

"Emerson has said that . . ."

"Emerson once suggested that . . ."

Students did correct for:

"Emerson once paid that . . ."

"Emerson once say that . . ."

"Emerson once bias that . . ." (Kolars in Smith, 1973: 41,42).

An understanding of semantic and syntactic relationships is necessary for both reading and writing.

Carolyn Matalene, in her presentation at the Modern Language Association in 1979, also stressed the similarities between the reading and writing processes. Both writers and readers are involved in discovery activities, she said. Writers meditate, question, brainstorm and so on to discover "what they really want to say"; readers must discover what the author is trying to say. Writers revise to make sure their words express their thoughts accurately. Mature readers revise their understanding of what the author is trying to say; they read and reread. As writers complete their final draft, they evaluate and decide whether the writing is effective for a particular audience at a particular time. As for the readers, they consider what kind of reader the author was thinking about. In sum, Matalene concludes that "the gradual achievement of the two skills (reading and writing) can be mutually reinforcing" (Matalene, 1979: 5,6,7).

Many researchers cite the positive influence that reading and writing have on each other. Elkind (1976) finds similarities between creative writing and reading. "At all levels of reading proficiency, writing and reading are reciprocal processes of meaning construction which mutually reinforce and benefit one another" (Elkind, 1976: 338).

Arthur Applebee (1977), Mary Hayes (1980), and William Wresch (1981) cite studies by Takahashi (1975) and Loban (1976) in support of

the interrelatedness of reading and writing skills. These studies indicate that the syntactic level of sentences students can read is essentially equal to the syntactic complexity that students can create. Applebee also discusses a study by Walter Lazdowski (1976). Lazdowski devised a formula based on features of the writing of one group of students--features like "mean sentence length, syllables per thought unit, and polysyllabic words per sentence." For the particular group of students tested, the reading achievement level was predicted to within one grade level with a reliability of .88 (Applebee, 1977: 535).

Both Applebee and Wresch refer to Kenneth Goodman's analysis of reading skills. Goodman describes three skills students use in reading: graphophonic--the recognition of letters and the sounds associated with them; syntactic--the utilization of syntax to help predict what comes next in a reading selection; and semantic--the utilization of prior knowledge to facilitate understanding of what is being read and of the organization of the ideas being presented (Kenneth Goodman, in Frank Smith, 1973: 164-165). These skills, which Goodman believes are essential to reading, are also similar to skills needed for good writing, according to Wresch. He speaks more to the issue of sharing knowledge than combining English composition and reading courses, but does make it clear that ability in one area can strengthen ability in the other.

Barbara Raisner (1978), in an article describing her study of adult reading miscues, states that a group of college students who were nonproficient readers according to a standardized test did not use syntactic clues to help with comprehension. She finds this failure surprising, since children learn the syntactic system of their native

language before entering school. Young readers usually "make more effective use of syntactic than semantic clues" because they lack knowledge and experience in many areas (Raisner, 1978: 43). In other words, they use their knowledge of "what sounds like English" more than their knowledge of vocabulary when figuring out how to read a particular passage. But Raisner, after using a miscue analysis procedure, discovered that these adults did not take advantage of the syntactic knowledge they had subconsciously learned. Even those whose language conformed to the Standard English dialect did not use this syntactic knowledge as an aid in reading. She proposed several remedies for adults who have difficulty reading. One of these is that reading and writing skills be taught together. The "increased awareness of grammatical relationship" achieved through writing would improve both reading and writing and foster an understanding that the same language processes are used in both activities (Raisner, 1978: 46).

Carol Chomsky is a theorist who has come to believe that it makes the most sense to help young children learn to read by having them write first (1971). This is not a new idea; Ashton-Warner in 1963 described her now famous emotionally-loaded-word approach to teaching writing and reading in "infant" classes in New Zealand. But Chomsky in her 1970 article, "Reading, Writing and Phonology" does break new ground by defending English spelling. She shows how orthography could improve a person's reading and spelling ability. By pointing out some predictable spelling changes, stress changes, and pronunciation changes, Chomsky asserts that the words involved in these changes, "though phonetically different are recognized by speakers of the language as variant forms of

the same word" (Chomsky, 1970: 289). In other words, readers of English do not have to worry about spellings for each change in pronunciation of related words (the vowel sounds in wide and width, the consonant sounds of the letter c in medical and medicine, and the stress shift from telegraph to telegraphy. Readers can see at a glance that these words are related in meaning (Chomsky, 1970: 294). In addition, once students are explicitly taught predictable changes, including consonant changes like pirate - piracy, present - presence, one can see how improvement in reading and spelling could occur. Chomsky suggests that teachers can help students by pointing out connections "among words that [the student] already knows but may not have classified together," and of course "new words should be introduced for the purpose of establishing new connections" (Chomsky, 1970: 302). Obviously students have the chance to improve their spelling ability when they truly understand that "related words are spelled alike although pronounced differently" (Chomsky, 1970: 303).

Students who are native speakers of English and who understand the relationships among sets of words can feel more self-assured when they realize they have intuitively known some of the information Chomsky has made explicit. For example, they already know intuitively how to shift the stress to a different syllable when moving from a three to a four syllable word. This new confidence in handling language, in addition to the newly learned word connections, may also positively affect their written compositions.

Summary of the Theoretical Support for an Integrated Reading/Writing Curriculum (Wilson, 1981: 901).

1. Meaning must remain the focal point when planning reading and writing activities.
2. Hypotheses testing is essential for a person to develop skill in reading and writing.
3. Reading and writing should be combined in one course "because of their mutual dependence" (Wilson, 1981: 901).

An Integrated Reading/Writing Curriculum

Most of the courses referred to in this study involve some sustained reading and writing. Teachers such as Bartholomae (1979), and Bazerman (1980) have been eminently aware of each student's dual role as reader and writer. Moffett explains that what are often considered "problems in mechanics and organization" are in fact "the writer's insensitivity to the reader's perspective" (Moffett, 1968: 202). But the teacher/writer who provided the impetus for this dissertation is David Bartholomae. His combined reading/writing course will now be discussed in detail as it forms an important element in the curriculum developed in this study. Bartholomae and staff developed a 6-hour/6 credit course, "Basic Reading and Writing" for unskilled readers attending the University of Pittsburgh. These students, the lowest five percent of their freshman class, were selected for the course on the basis of a writing sample and the Nelson-Denny Reading Test (Bartholomae, 1979: 99). When the course was first instituted, the students took cloze tests at the beginning of the term and had no problems using syntax to predict meaning in texts that were on a college freshman reading level. Therefore, Bartholomae concluded that these

students' reading problems, like inadequate reading speed and inability to understand and respond to reading selections, could not be solved by spending a long time on syntax--doing sentence combining activities for instance (Bartholomae, 1979: 102). Instead, Bartholomae and his staff designed the course to focus on the comprehension of large units of discourse--books. Bartholomae feels that reading books is the best way for students to understand what it means to be a reader.

In his course, students face "two types of reading activities": first they must choose books they want to read and read them during class time; second, the whole class works in groups reading, writing, and discussing seven books on one theme.

In the past, these students have rarely chosen a book for pleasure reading and then finished it. Therefore an important part of the course is the large block of time (forty-five minutes twice a week) set aside for reading by students and staff alike. Students begin to develop the "discipline and careful attention" needed when reading a book. In the past, they have been unable to discuss their reading coherently (in conversation or in writing). Therefore, for the purposes of this course, comprehension means the ability to read and then produce a relevant, well-organized written response (Bartholomae, 1979: 100). The students write in their journals as in Bazerman's classes. Student/teacher conferences deal with any reading problems revealed by the journals (Bartholomae, 1979: 103).

One of the course themes is "Identity and Change," and the books represent a "variety of modes--fiction, autobiography and analytical works written for a general academic audience" (Bartholomae, 1979: 103).

Bartholomae and the staff want the students to perceive reading as a normal human activity, one which has difficult aspects common to all readers but one in which the difficulties can be overcome. To transform the students into readers, Bartholomae has them form groups and work with the reading assignments in three ways. In the beginning they discuss their experiences when reading a particular text and look for patterns in these experiences. As a result they can see that all readers get stuck, then figure out ways to get unstuck. They also discover that all readers feel some anxiety and frustration, forget some of the details, and remember certain kinds of details. They learn that all readers lose their way in a text. They also learn that successful reading includes a strategy for "dealing with unfamiliar words" and the "confusion that always comes with the beginning of a book" (Bartholomae, 1979: 104). Bartholomae believes that readers must find their own meaning in books and that this meaning will be determined by a reader's purpose for reading and "prior understanding of the subject." He encourages readers to read--plunge ahead past words they do not understand, past details they forget, past their nervousness over forgetting, past early confusion over the plot, "in order to read for the larger context that makes individual bits of information meaningful or worth remembering" (Bartholomae, 1979: 101-102).

Bartholomae suggests that the second way the students should work with the reading assignments is for them to analyze the act of reading in order to understand and evaluate their strategies as readers. Once they realize they are making choices which define their individual reading style, they can learn additional behaviors like pre-reading,

reading, underlining, and so on. Students also discuss specific strategies for reading a particular book or a particular type of book--a textbook for example (Bartholomae, 1979: 104).

The third and most important technique to help students with their reading and one already cited in this study, is the written response to their reading, which all students do at home before any class discussion takes place. The students choose something to say without help from anyone else. Then the group discusses "these individual positions and their relation to the text, to each other and to the specific task set by the assignment." Finally, the individual students write a report on their reading (Bartholomae, 1979: 104). As mentioned in the "Compositions as the Focus for a Writing Course" section of this study, instructors must offer students the kind of topics that permit them to speak in a justly authoritative voice. The theme "Identity and Change" provides a framework within which just such suitable topics can be assigned. Students write of changes in their lives during adolescence and then write longer autobiographies in which they are encouraged to generalize about the nature of change (Bartholomae, 1979: 94).

Bartholomae implements much of the theory presented by Moffett, Wilson, Goodman, and others. His course lends credence to the notion that combining reading and writing in a curriculum will improve student performance in both activities. When students can write about subjects of interest to themselves, motivation to write is high. When their audience is a group of peers in addition to the teacher, a sense of being a writer is nourished. They can communicate to those who will

talk back and tell them the value of their ideas rather than assign grades. As a result, the school situation can more closely resemble the real world. The writing can foster an exchange of ideas and may lead to greater self-knowledge. Because of the classroom setting, opportunities are present for expanding the boundaries of the students' reading ability by stipulating that students read books, insisting they be read in school, offering a support group to help alleviate the anxiety and technical problems that are often concomitant with reading, providing specific suggestions for improvement of students' reading ability, and offering individualized help when necessary. When reading literature on themes of interest to the group, students can be encouraged to read authors they might not have chosen for themselves. They can explore not only what they know and feel about a subject, but read, discuss and write comments about what others have thought.

Summary of Ideas Presented in Bartholomae's Curriculum

1. All readers must learn strategies to overcome difficulties they encounter in the texts, and basic readers can help each other figure out these strategies.
2. Students can choose reading behaviors best suited to the kind of book they are trying to read.
3. Students must write a response to reading selections before discussing them in class; as a result, they will have a chance to clarify their ideas and get practice in coherently expressing them in writing.

Instructional Principles Derived from Bartholomae's Reading/Writing Curriculum (Not Already Deduced Elsewhere)

1. Teachers provide opportunities for large amounts of both reading and writing to take place, since reading and writing are inter-related parts of one's language ability, and ability in one can strengthen facility in the other.

2. Teachers insist that students write responses to the reading selections before coming to class for discussion with others. As a result, students have a chance to clarify their ideas and to practice writing them coherently.

The instructional principles of a reading/writing curriculum can be congruent with humanistic and cognitive structure theories. The curriculum just described emphasizes activities that are relevant to the students' interests, reading selections and writing projects that focus on meaning and not drill, and an environment which encourages independent thinking. These course components imply faith in the cognitive abilities of the students and the value of the informed opinions of those students. In the next chapter I will use the instructional principles derived to shape the particular curriculum proposed in this study.

Complete List of Instructional Principles Derived From
the Theory and Programs Presented in Chapters Two and Three

1. Teachers, recognizing that motivation is intrinsic, encourage self-initiated and self-directed learning (Rogers, 1969).
2. Teachers emphasize their role as facilitators in order to foster learning by using their personal qualities of "realness," "prizing," and "empathy" (Rogers, 1969).
3. Teachers consistently assume a less dominant role and encourage students to share responsibility for the classwork and course content, in part by encouraging self, course and teacher evaluation (Rogers, 1969; Bruffee, 1973; Shor, 1980).
4. Teachers, in order to prevent a potentially threatening environment and thus one not conducive to learning, provide a mechanism for resolving differences of opinion which results in a mutually acceptable solution to all involved. The method is based on six actions which reduce one's opponent's sense of threat. 1) A person states the opponent's position accurately and without judgment; 2) analyzes the sound points of his/her argument; 3) uses descriptive language and does not try to arouse

emotions; 4) states the opponent's position including the "contexts in which it is valid"; 5) states one's own position and the "contexts in which it is valid"; 6) states how the opponent's position would be improved if he/she were to adopt elements of one's own position (Young, Becker, and Pike, citing a complete essay of Carl Rogers, 1970: 284-289).

5. Teachers provide activities which acknowledge that readers read to identify meaning rather than to identify letters or words (Smith, 1975; Cooper and Petrosky, 1976).
6. Teachers as facilitators provide a non-threatening environment, thus enabling readers to risk being wrong, free them to predict meaning from a text, and practice intelligent guessing (Smith, 1975; Cooper and Petrosky, 1976).
7. Teachers as facilitators provide reading material which is comprehensible to the students. The material is suitable if:
 - a) readers can utilize their "knowledge of the world and of the particular topic in the text" in order to understand what is being read.
 - b) readers can maintain a reading rate of at least 180-220 words per minute in order to understand the written material.
 - c) readers can make unconscious use of "redundancies--orthographic, syntactic and semantic--to reduce uncertainty about meaning" (Cooper and Petrosky, 1976).
 - d) readers read complete books, complete articles, stories, poems, speeches, and so on as an aid to comprehension (Goodman and Burke, 1980: 33).
8. Teachers allow time in the curriculum for the students to read a great deal, so that they can subconsciously generalize and categorize and thus learn what the distinctive features in letters and words are (Smith, 1975).
9. Teachers recognize that there is not one "correct" reading of a text. As a result of this approach, they respect informed opinions as long as these are rooted in the text, and are not contradicted by anything in the text (Rosenblatt, 1978).
10. Teachers help clarify the writing process so that:
 - a) writers first decide what their purpose is in writing on a particular topic in order to make intelligent decisions concerning content and style (Kinneavy, 1971).

- b) writers understand they can become more coherent by sustaining "their flow of writing" in order to complete as much as possible of one version before attempting to edit for organization, word choice, spelling, grammar and style (Perl, 1980b).
 - c) writers learn to stress meaning as a first step before correctness of style; they revise for content and coherence before editing for grammar and punctuation (Elbow, 1973; Macrorie, 1976; Bartholomae, 1979).
 - d) writers categorize their errors according to type and concentrate on those which most hinder clarity of expression (Shaughnessy, 1977).
11. Teachers recognize that writing is a recursive, cyclic process of pre-writing, conferring, incubating, writing, revising, and editing. As facilitators, they provide enough time in the curriculum for all these activities, and by providing some flexibility in deadlines, they acknowledge that individual students may vary from each other in the amount of time needed (Emig, 1971; Murray, 1978; Bartholomae, 1979; Sommers, 1979; Kroll, 1980a, b; Perl, 1980b, 1981a, b).
 12. Teachers, knowing that writers need a constituency of interested people as an audience, provide for peer groups as an integral part of the curriculum (Burke as cited in Corbett, 1971; Elbow, 1973; Pfister and Petrick, 1980).
 13. Teachers as facilitators encourage free writing sessions, because this kind of writing permits the writer to clear his/her mind, to explore aspects of a topic without concern for spelling, grammar, coherence, or style; one then becomes free to begin the actual work on a written assignment (Elbow, 1973; Macrorie, 1976.)
 14. Teachers encourage students to write about what they have experienced and understand in order to sound authoritative as writers (Bartholomae, 1979).
 15. Teachers provide opportunities for large amounts of both reading and writing to take place, since reading and writing are interrelated parts of one's language ability, and since ability in one can strengthen facility in the other (Bartholomae, 1979).
 16. Teachers insist that students write responses to the reading selections before coming to class for discussion with others. As a result, students have a chance to clarify their own ideas and to practice writing them coherently (Bartholomae, 1979; Bazerman, 1980).

CHAPTER FOUR

Shaping the Proposed Reading/Writing Curriculum

This chapter shows how the proposed reading/writing curriculum must look, given the instructional principles developed in Chapters Two and Three. The curriculum for "new" students who are unable to pass college level courses in the institutions where they are enrolled will reflect the humanist theory and cognitive structure theory inherent in those instructional principles.

The theory that emerges from Chapters Two and Three contains several large ideas which should lead to improved reading and writing ability by the students: the importance of motivation and the factors that influence motivation; the need for students to carry out independent thinking and also be helpful members of a reading/writing study group; the foundation of the reading program based on psycholinguistic theory and the transactional nature of aesthetic reading; the activities of the writing program based on research establishing writing as a process; the belief that reading and writing are so entangled with each other that improvement in the one necessarily leads to improvement in the other; and the notion that the teacher-as-learner and the student-as-teacher is beneficial on an intellectual as well as psychological level.

These broadly expressed ideas have been restated and made more specific in the instructional principles presented in Chapters Two and Three. Individual instructional principles often embody more than one of these ideas. In this chapter, each instructional principle is re-

stated, then paraphrased, and its specific role in the curriculum is explained. Because a particular principle states "this," then "these activities naturally follow." Instructional Principles One, Two, Three, Four, Six, Twelve, and Sixteen, deal with motivation and the need for students to work alone and also together in mutually supportive reading /writing study groups. Instructional Principle Four also justifies the non-confrontational approach to resolving differences proposed by Carl Rogers, and to be used in all course activities. This chapter elaborates on the implementation of each of these principles in the curriculum. Instructional Principles Five, Six, Seven, Eight, and Nine deal with reading and provide a rationale for the selection of books. This chapter further elaborates on the implementation of each of these principles in the curriculum. Instructional Principles Ten through Fourteen deal with various aspects of the writing process, including the need for a real audience other than the teacher. Instructional Principle Fifteen deals with the interrelationship of reading and writing, and together with Instructional Principles Three and Nine in particular, provides a rationale for the use of response journals. This chapter further elaborates on the implementation of each of these last principles in the curriculum.

After the principles are explained, the chapter presents the components of the curriculum that are consonant with these instructional principles. In the curriculum, evaluation is an intrinsic part of each component and also is treated separately. The components that emerge are: 1) orientation, 2) assigned reading, 3) personal reading, 4) informal writing, 5) formal writing, 6) conferences, 7) special help,

and 8) evaluation. The course is an amalgam of both student and teacher initiated activities, of formal and informal instruction, of a sharing in the roles of teacher and student, and a continual evaluation of the intellectual and psychological environment of the classroom in terms of whether it promotes learning. The details and interactions of these components--the curriculum itself--is presented in Chapter Five.

Instructional Principle One. Teachers, recognizing that motivation is intrinsic, encourage self-initiated and self-directed learning (Rogers, 1969).

Instructional Principle One recognizes motivation as intrinsic, and urges teachers to encourage self-initiated and self-directed learning. To implement these ideas, the course provides students with the chance to establish their own goals for reading and writing, to read books of their own choosing, and to receive individualized help in areas the students feel warrant such assistance.

Beyond insisting that students do develop goals which can make this course specifically relevant to each individual, the teacher accepts the goals that the students set. If, for example, a student chooses "to read five books just for enjoyment," that goal is acceptable to the teacher. Students may modify their goals as the semester progresses. They may become interested in a topic and do some research; they may choose a book that is difficult to read, persevere because of interest in the topic, but then be unable to complete the number of books planned. Students are also encouraged to state particular goals for the writing program. They may feel they have certain problems (fear of the blank page, awkward written language, not enough to say) that

could be ameliorated with a little help.

Three kinds of individualized help are offered outside of regularly scheduled class time. Assisted reading is an activity for very unskilled readers. It uses taped sections from a student's book read first by the instructor and then by the student, in order to facilitate word recognition and comprehension of content. (Details are provided in Chapter Five). Spelling advice is offered with an emphasis on word families (using a spelling pattern method and Carol Chomsky's lexical base approach), reasoning, and information about language that a student already knows. The teacher is concerned about spelling because misspelled words distract readers from the meaning of a selection. Some students are concerned with the number of spelling mistakes they make because, despite evidence to the contrary, a poor speller is labeled poor or uncultured. Marked readings is a method of individualized help for students having severe problems with punctuation. For example, they may write sentence fragments instead of complete sentences. Marked readings will also be explained further in Chapter Five.

Instructional Principle Two. Teachers emphasize their role as facilitators in order to foster learning by using their personal qualities of "realness," "prizing," and "empathy" (Rogers, 1969).

Instructional Principle Two says that the teacher must facilitate learning by using the personal qualities of "realness," "prizing," and "empathy." Therefore, early in the program, the teacher begins to establish an empathic atmosphere, by means of the language he/she uses, the activities planned, and his/her posture and behavior. During the first two weeks, the teacher provides activities that enable the course

to "work." For example, students and teacher participate in orientation activities so that they can begin to get to know each other. Students and teachers must know something about one another in order to be empathic or be a constructive member of a peer group.

The teacher demonstrates that he/she "prizes" the students and believes they have inherent worth by offering conference time to discuss an individual's problems, encouraging students to establish the deadlines for when their work is due, and being a courteous audience for the students. And finally, the teacher gives evidence of being "real" and not larger than life, by admitting to normal human emotions and by offering opinions that matter deeply to him/her.

Instructional Principle Three. Teachers consistently assume a less dominant role and encourage students to share responsibility for the classwork and course content, in part by encouraging self, course and teacher evaluation (Rogers, 1969; Bruffee, 1973; Shor, 1980).

Instructional Principle Three again supports a facilitating rather than a dominating role for the teacher, this time by specifying that students share in planning the classwork. Whenever possible, the teacher suggests an activity and then acts as a scribe as the students discuss, modify, and plan ways to implement that activity. The teacher may insist on certain approaches, citing researchers and other practitioners in the field as justification for his/her stand. An example of one of these approaches is the use of peer groups which discuss both assigned readings and the student essays. Peer groups enable shy students to contribute to discussions and prevent numerous long lectures by the teacher. With respect to reading activities, students decide the order in which the assigned books will be read, and the groups provide a

forum for discussing reading problems and how to overcome them. Again citing research, the teacher asks that the students respond to the literature, by writing their own thoughts in their journals and then discussing the book as a whole with classmates. The students may find this activity difficult to carry out. They may be unable to ask questions that represent real dilemmas or that seek to clarify points in the text. They may concentrate on those that only test for comprehension--or may not be able to think of any. The teacher may propose that for each discussion, each student bring in a question for which he/she truly wants an answer (Mandel, 1975).

In addition, when a book offers a possibility for choice among readings, as in a collection of short autobiographical excerpts, the students may read the whole book and then decide what parts of the book will be studied in depth.

When acting as a response group for student essays, group members have a chance to establish their own criteria for what they value as good writing. They have an opportunity to discuss their work before and after it is seen by the teacher and can offer advice without the burden of assigning grades. More details of the groups' functions during the writing procedure will be discussed under other instructional principles.

Instructional Principle Three also provides for evaluation by teacher and students of the teacher, the students, and the course itself. According to Eisner, a theorist interested in appropriate evaluation techniques for the social sciences, two kinds of objectives are useful to evaluate a course in education: "instructional objectives"

and "expressive objectives." The instructional objectives have as their goal a change in student behavior. Students, for example, may change from occasional to habitual readers of books. The expressive objectives are descriptive and individualistic. For example, students may be asked, "What did you find of value in this film?" For expressive objectives, each of the participants, teachers and students, must decide what is of value in an experience. Variety of response is to be encouraged. As a result, only teachers and students in an actual situation can plan expressive goals. Eisner believes that both types of objectives have a place in the curriculum. The instructional objectives pass on the values of the society at large. The expressive objectives encourage creative responses to a situation and help contribute to new ideas (Eisner, 1970: 19-23).

Eisner also believes one should be alert to the "unintended outcomes," both good and bad, that may result from a course. There may be good and bad results from this curriculum that were not anticipated in its design. Obviously these cannot be discussed ahead of time; but during each of the course components, the teacher will be noting any unlooked for events affecting himself/herself, in addition to those noticed by the students. ("Because you asked us to do this, such-and-such also happened.")

With respect to evaluation by the students of the teacher, the course organization, and the work load, the teacher encourages the students to ask for a Complaint Session. The teacher also has the right to ask for compliments, to find out from the students what they think is going well in the course. If the students do not initiate one of these

sessions on their own, the teacher asks "How are things going?" at regular intervals during the semester. This idea was suggested by Dr. Middleman (Virginia Tech, 1982) and helps the teacher and class make whatever adjustments to the course that seem necessary, but which do not violate the theoretical framework of the course. During the last two weeks of the semester, the teacher schedules a final obligatory conference. Students tape an oral reading made by themselves and compare it with one they had made at the beginning of the term, to get some estimate of their progress. They also assess their progress in the course as a whole in the light of their goals. Students are able to do a still more thoughtful and carefully reasoned job when they turn in a written evaluation of self, course, and instructor, at the end of the semester. This evaluation is done in two parts. Students evaluate themselves, assign themselves a grade and place this self-assessment in their cumulative folder by the last day of class. They evaluate the course and instructor, placing these pages in a sealed envelope which is not opened by the teacher until grades are turned in to the department office.

The teacher evaluates the course by analyzing class sessions as the semester progresses; and, if some activities do not seem worthwhile, modifies or eliminates them.

The teacher evaluates the students' progress in various ways. To evaluate reading, the teacher can compare taped reading samples made at the beginning and the end of the semester, and can study and discuss, during individual conferences, the student's written responses to the readings. To evaluate writing, the teacher considers the quality and

quantity of the students' output. To maintain the emphasis on revision, the teacher comments on student writings throughout the semester, and assigns a grade to a student's work folder at the end of the semester. The students maintain this cumulative folder during the entire course. It contains a statement of the students goals, all revisions of written work, any homework, all versions of a student's error checklist (explained in Chapter Five), the written responses to the readings, and a self-evaluation that the student has written.

Instructional Principle Four. Teachers, in order to prevent a potentially threatening environment and thus one not conducive to learning, provide a mechanism for resolving differences of opinion which results in a mutually acceptable solution to all involved. The method is based on six actions which reduce one's opponent's sense of threat. 1) A person states the opponent's position accurately and without judgment; 2) analyzes the sound points of his/her argument; 3) uses descriptive language and does not try to arouse emotions; 4) states the opponent's position including the "contexts in which it is valid"; 5) states one's own position and the "contexts in which it is valid"; 6) states how the opponent's position would be improved if he/she were to adopt elements of one's own position (Young, Becker, Pike, citing a complete essay of Carl Rogers, 1970: 284-289).

Instructional Principle Four explains a specific procedure for resolving differences of opinion which results in a mutually acceptable solution to all involved. This principle seeks to prevent the development of a potentially threatening environment, which by definition would not be conducive to learning. Therefore the program provides that in the ordinary course of events, the teacher reacts to opinions with which he/she differs in the manner described in the learning principle. The technique may be specifically taught, and then used by the students when they respond both to literary selections and peer essays.

Instructional Principle Five. Teachers provide activities which acknowledge that readers read to identify meaning rather than to identify letters or words (Smith, 1975; Cooper and Petrosky, 1976).

Instructional Principle Five specifies that readers read to identify meaning rather than identify letters or words. Therefore, the curriculum will not provide any isolated vocabulary drill or phonics lessons that deal with isolated sounds for letters. Activities like assisted reading, time set aside each week for reading books of one's own choice, and the assignment of complete plays, essays, stories, and novels all emphasize the quest for meaning. Moreover, the teacher provides films, speakers, slides, or other supplementary activities whenever necessary for the students' comprehension of the assigned readings.

Instructional Principle Six. Teachers as facilitators provide a non-threatening environment, thus enabling readers to risk being wrong, free them to predict meaning from a text and practice intelligent guessing (Smith, 1975; Cooper and Petrosky, 1976).

Instructional Principle Six is again concerned with providing a non-threatening environment. Students must feel safe enough to risk error and practice intelligent guessing when figuring out the meaning of a text. As mentioned before, the teacher's daily behaviors, tone of voice, physical posture and treatment of students, promote a non-threatening environment. In addition during group discussions about reading problems, and in individual conferences, the teacher actively encourages guessing. "What does the previous paragraph lead you to believe that word means?" If a student suggests an answer that is definitely wrong, the teacher might be able to say, "Oh yes, I can see

why you think that, but the paragraph actually means"

With respect to reading and writing, the teacher tries to establish a matter-of-fact attitude towards errors. He/she points out that both instructors and students make errors and that students, like instructors, can learn to spot and correct many of them. In addition, the teacher keeps his/her perspective on the issue by remembering that errors are often the result of purposeful thinking, of applying rules, but unfortunately the wrong ones to the wrong cases. Moreover, people are inconsistent and as a result do not always arrive at the correct answers (Shaughnessy, 1977: 104).

Teachers encourage students to take risks by allowing ample time for rethinking and revising an essay, and by not grading written work until the end of the course. This procedure is intended to free new writers to use a variety of sentence structures and to write on difficult rather than safe topics.

Instructional Principle Seven. Teachers as facilitators provide reading material which is comprehensible to the students. The material is suitable if:

- a) readers can utilize their "knowledge of the world and of the particular topic in the text" in order to understand what is being read.
- b) readers can maintain a reading rate of at least 180-220 words per minute in order to understand the written material.
- c) readers can make unconscious use of "redundancies--orthographic, syntactic, and semantic--to reduce uncertainty about meaning" (Cooper and Petrosky, 1976).
- d) readers read complete books, complete articles, stories, poems, speeches, and so on as an aid to comprehension (Goodman and Burke, 1980: 33).

Instructional Principle Seven has four parts, all related to reading comprehension. The teacher assigns four complete books dealing with experiences that resemble events in the students' lives or are similiar enough to be comprehensible. One of the ways in which appropriateness of material is assured is that the genres chosen are selected from Moffetts' "spectrum of discourse." This scheme moves from the here and now, using face to face dialogues with immediate feedback, to theoretical written discourses of what may or may not happen in the future, involving a speaker who may never receive feedback from an audience that may not yet have been born. This spectrum discusses the kinds of discourse that people engage in. Moffett begins with the discourse that young children use when first learning language. The activities are ranked by the "distance in time and space between speaker and listener" and also represent a "hierarchy of levels of abstraction" (Moffett, 1968: 32, 47). The spectrum is presented here so that Moffett's ideas can be more clearly understood.

The Spectrum of Discourse

Interior Dialogue (egocentric speech)			P
Vocal Dialogue (socialized speech)	Recording, the drama of what is happening.	PLAYS	O
Correspondence Personal Journal Autobiography Memoir	Reporting, the narrative of what happened.	FICTION	E
Biography Chronicle History	Generalizing, the exposition of what happens.	ESSAY	T
Science Metaphysics	Theorizing, the argumentation of what will, may happen.		R
			Y

Figure IV
Moffett, 1968: 47

The spectrum moves from talking to oneself--reflection--to conversations "between two people in vocal range," to correspondence among two or more people who have "personal knowledge of each other," communicating over a distance of space and time, and finally to "interpersonal communications to a large anonymous group extended over space and/or time" - the written publication levels (Moffett, 1968: 33). As can be seen from Chart I, the first column has four levels with several subdivisions in each level. The second column makes generalizations about the purpose of the writing that occurs at each level. The third column suggests three genres that fit on the various levels with essays belonging in the last two and most abstract categories. Poetry which occupies the last column, can be appropriate to all levels because it is suitable for reading to oneself, or sharing with others. It can be written in epic form, or can be an abstract selection, philosophizing on what has or may happen.

Because of time constraints, the proposed curriculum can only include representative elements from the spectrum, and poetry will not be used. In the elementary grades students spend large blocks of time speaking and discussing with each other. In this proposed class, the students probably will have had more oral language experiences than experience with reading book length selections. Therefore, choosing a type of book from somewhere in the first level of the spectrum is appropriate; they can begin by reading a play, silently and aloud. The next selection can be either a memoir, a published personal journal, or an autobiography. These choices are appropriate because college students are often asked to write about their experiences, to consider

events and people that shaped them, and to think about how they have grown and changed. By reading of other people's lives, they can get a flash of recognition, a deeper understanding of their own experiences, and possible solutions to some of their own problems.

Moving down the spectrum, the next selection is a novel of about two hundred pages, a good length for people unaccustomed to reading books. Nearly everyone likes a good story--justification enough for the appropriateness of a novel as one of the choices for inclusion in the course.

Since expository writing is the type most needed in college courses, the students in this proposed curriculum need to become familiar with this genre, both by reading essays and writing some themselves. Therefore the last book choice is a collection of essays on some topic that will be familiar enough to be interesting and authoritative enough to deepen knowledge in a specific field. In addition to these books, and as an aid to comprehension, students need a college level dictionary to use as a reference for meaning, spelling, synonyms, and information about word derivation.

Listed below are the specific books chosen for this study. They reflect some diversity of ethnic background, a moderate vocabulary, a variety of writing styles, and topics that should be of interest to the students. Some other possibilities are suggested at the end of Chapter Five.

1. Play: Hansberry, Lorraine. A Raisin in the Sun. Problems of communication within a Black family and with the larger community.

2. Short Autobiographical Selections:

Merriam, Eve, (ed.) Growing Up Female in America: Ten Lives. Problems of communication that women in the eighteenth and nineteenth centuries had with their families and the larger community.

3. Novel: Kosinski, Jerzy. Being There. One man's problem with correctly interpreting the world around him, and in the process exposing the problems of communicating in the twentieth century.

4. Essays: Lorenz, Konrad Z. King Solomon's Ring. Problems that can arise when animals and people try to communicate among themselves and to each other. Applications to a changing human society.

Although this discussion presents what the teacher believes to be the preferred order for reading books, if the students wish to alter this order, the teacher can be flexible; I don't think it is "harmful" to yield on this point.

Instructional Principle Eight. Teachers allow time in the curriculum for the students to read a great deal, so that they can subconsciously generalize and categorize and thus learn what the distinctive features in letters and words are (Smith, 1975).

Instructional Principle Eight states that the curriculum must provide a great deal of time for reading because it is this reading "practice" that enables students to improve their reading. They improve when they subconsciously generalize, categorize, and thus learn what the distinctive features in letters and words are. Therefore the program provides for two kinds of reading, assigned and free choice. During time set aside each week, students and teachers read without interruption in books of their own choosing. During other parts of the week, students discuss and write about the assigned readings.

The essential criterion for selecting materials for the independent reading component and for the assigned reading component is that

the students and the teacher must choose books. These students are unfamiliar with books. They are intimidated by books; they run their lives by "television-time," not by slower "book-time" (Mander, 1978; Shor, 1980). Therefore, if they are to be successful students, they must come to terms with books early in their college experience, and this proposed reading/writing curriculum is the logical place for this coming to terms to happen.

Instructional Principle Nine. Teachers recognize that there is not one "correct" reading of a text. As a result of this approach, they respect informed opinions as long as these are rooted in the text, and are not contradicted by anything in the text (Rosenblatt, 1978).

Instructional Principle Nine says that there is no one "correct" reading of a text. As a result of this approach, teachers accept informal opinions as long as these are rooted in the text, and are not contradicted by anything in the text. Therefore, the program provides that students write in personal response journals before coming to class to discuss assigned readings. They write of what seems important to them, and what they believe the author is saying. In addition, teachers also encourage readers to use many criteria when responding to a text including personal meaningfulness, style, form, and the success of the author in transcending cultural and generational boundaries.

Instructional Principle Ten. Teachers help clarify the writing process so that:

- a) writers first decide what their purpose is in writing on a particular topic in order to make intelligent decisions concerning content and style (Kinneavy, 1971).
- b) writers understand they can become more coherent by sustaining "their flow of writing" in order to complete as much as possible of one version before attempting to edit for organization,

word choice, spelling, grammar and style (Perl, 1980b).

- c) writers learn to stress meaning as a first step before correctness of style; they revise for content and coherence before editing for grammar and punctuation (Elbow, 1973; Macrorie, 1976; Bartholomae, 1979).
- d) writers categorize their errors according to type and concentrate on those which most hinder clarity of expression (Shaughnessy, 1977).

Instructional Principle Ten has four parts, all related to guidelines for student writing. 1) Writers must first decide what their aim is in writing on a particular topic in order to make intelligent decisions concerning content and style. Therefore, the program sets aside pre-writing time in which students discuss the intended audience and participate in various activities to generate appropriate material for a particular essay. 2) and 3) Students can produce a more coherent essay if they complete a first draft before they attempt to either revise or edit. Therefore, the teacher stresses the advantages of complete first drafts, and the students set up what they consider to be reasonable deadlines. Peer group sessions are held to assist in revision for meaning and later to edit for grammar, style, and punctuation. 4) The last point states that writers should categorize errors and concentrate on those which most hinder clarity of expression. Therefore, the teacher helps the students find their own errors, group their errors according to type and decide which ones should be worked on first. A student may think he/she has ten errors but six of these may be subject-verb agreement and the rest misspelled words. So the writing only contains two kinds of mistakes. The student may find it easy to learn the correct spelling and thus get a quick feeling of success. Or,

the student may decide to invest time in the subject-verb problem because of its greater seriousness.

When setting goals for the writing component, both teachers and students must have reasonable expectations with regard to the quantity of errors that they will tolerate in a piece of writing of a certain length, and they will need to decide what degree of reduction in errors by the end of a semester will be realistic and acceptable (Shaughnessy, 1977: 127).

Instructional Principle Eleven. Teachers recognize that writing is a recursive, cyclic process of pre-writing, conferring, incubating, writing, revising, and editing. As facilitators, they provide enough time in the curriculum for all these activities, and by providing some flexibility in deadlines, they acknowledge that individual students may vary from each other in the amount of time needed (Emig, 1971; Murray, 1978; Bartholomae, 1979; Sommers, 1979; Kroll, 1980a, b; Perl, 1980b, 1981a, b).

Instructional Principle Eleven states that student writers need time for the recursive, cyclic process of writing. Therefore, the curriculum provides deadlines for different versions of an assigned essay and for peer group help in the revising and editing process. Instructional Principle Eleven also points out that different writers may need varying amounts of time for the parts of the writing process. Therefore, the schedule provides enough time for students to think and rework, and students may revise any essay as many times as they wish until the cumulative folder is due.

Instructional Principle Twelve. Teachers, knowing that writers need a constituency of interested people as an audience, provide for peer groups as an integral part of the curriculum (Burke as cited in Corbett, 1971; Elbow, 1973; Pfister and Petrick, 1980).

Instructional Principle Twelve gives reasons for establishing peer groups as an integral part of the proposed curriculum necessary for the reading as well as the writing component. When acting as a response group for student essays, group members listen to an oral reading by the author and offer feedback on broad general issues, trying to find out what the writer was trying to say and whether they received that message. The group may give some help with coherence, organization and choice of details. At other sessions, individuals pair up to focus on more precise revision and editing problems. Students are encouraged (and helped) to find and correct their own grammar and punctuation mistakes. The teacher suggests specific ways to proofread, helps people use the Handbook, and so on.

Instructional Principle Thirteen. Teachers as facilitators encourage free writing sessions, because this kind of writing permits the writer to clear his/her mind, to explore aspects of a topic without concern for spelling, grammar, coherence, or style; one then becomes free to begin the actual work on a written assignment (Elbow, 1973; Macrorie, 1976).

Instructional Principle Thirteen explains why free writing is an essential activity for many student writers. Therefore, the program provides five to ten minute free writing sessions throughout the semester. Since students in this course are not fluent writers, they have trouble expressing their thoughts in writing, perhaps because of inexperience, perhaps because of anxiety. Therefore, free writings are often private, and are never graded. They may be unfocused ("write down whatever comes to your head for the next ten minutes") or focused ("think of 'eggs' and write down whatever comes to your mind"). Writers follow other conventions such as never crossing out, not thinking about

punctuation or grammar, and so on.

Instructional Principle Fourteen. Teachers encourage students to write about what they have experienced and understand in order to sound authoritative as writers (Bartholomae, 1979).

Instructional Principle Fourteen explains how writers can sound authoritative. The program provides for essay topics that are broadly stated. Students can then narrow them to specific topics they know and understand. The topics are related to the course's theme of communication problems among people and are outgrowths of the assigned and personal readings. One assignment may be written in a form other than the expository essay - such as a parody, a folk-tale, a fable, or a child's story, because students enjoy the break from "what is supposed to be."

Instructional Principle Fifteen. Teachers provide opportunities for large amounts of both reading and writing to take place, since reading and writing are interrelated parts of one's language ability, and since ability in one can strengthen facility in the other (Bartholomae, 1979).

Instructional Principle Fifteen insists that the curriculum provide time for large amounts of reading and writing and explains why this should be done. Therefore, the program has set aside time for the reading of four assigned books and of an undetermined number of books freely chosen by the students. With respect to writing, students are assigned four essays which are revised at least twice and edited by the students at least twice. Students practice free writing and more structured in-class writings regularly and frequently during the semester. Some of this writing is pre-writing for assigned essays--brainstorming, making lists, trying out opening paragraphs, using descriptive words, or

repetition or varied sentence structures or modifying phrases. Journal entries, which are written in response to the assigned and personal readings, represent a sizable amount of writing in themselves, and this writing is described under Instructional Principle Sixteen.

Instructional Principle Sixteen. Teachers insist that students write responses to the reading selections before coming to class for discussion with others. As a result, students have a chance to clarify their own ideas and to practice writing them coherently (Bartholomae, 1979; Bazerman, 1980).

Instructional Principle Sixteen states why students must write responses to the reading selections before coming to class for discussion with others. Therefore the teacher plans for the use of response journals in conjunction with the assigned and personal readings. Students are asked to mark places in the books about which they have questions to ask or comments to make in the group discussions. When they finish a book from the assigned reading list, students write a long entry in their journals. They write "their most important memories" of the book. They write what interests them most about the book and what each student thinks the author is emphasizing in the book. They try to connect the book to events in their own lives and are encouraged to cite examples to support why they think parts are interesting or boring. "Error, structure, and organization" and so on are not important, especially in the first entries. What is important to the teacher is the flow of ideas (Bartholomae, et al., Syllabus, 1980-81-82).

Students follow the same procedure for the personal reading selections, but must add a summary so that the teacher can know what the

book is about and what was important to the students in that book. The students are to evaluate their books by discussing what was worth remembering, what was confusing, what was objectionable, disappointing, exciting, and so on. Again, the student should try to find things in the book that "connect with their lives or their thinking, and are to use examples to support what they say" (Bartholomae, et al., 1980-81-82). The teacher reads the entries for the personal readings and discusses them in regularly scheduled conferences during the year. All journal entries are read for content, not for grammatical correctness.

The next chapter presents the proposed curriculum. When students have completed it they will have read four books in different genre, have read several books for pleasure, and have written for various purposes and under different conditions. They will have written free writing pieces, in-class selections, four essays at home which have been revised at least twice and then edited, and journal entries which summarized, analyzed and questioned what they had read. In addition they will have had fifteen weeks of increased responsibility for planning, organizing, and learning the material they studied.

CHAPTER FIVE

The Curriculum

Introduction

This chapter presents an integrated reading/writing course, one semester in length, for "new" students. These students are judged to be unable to pass college level courses in the institutions where they are enrolled. The class will meet for fifteen weeks and many variations of the schedule are possible. Depending on a particular school situation, the course can be set up as meeting for an hour each day Monday through Friday, for two hours a day Monday, Wednesday, and Friday, and so on. The course is based on the theory presented in Chapters Two and Three and further developed according to procedures described in Chapter Four.

Various strands form this curriculum, but not all of them are started at the same time. These strands are 1) orientation, 2) assigned reading, 3) personal reading, 4) informal writing, 5) formal writing, 6) conferences, 7) special help, and 8) evaluation. The students and teacher plan the course together and much of the class work is done in peer groups.

Each strand of the curriculum consists of six parts: 1) overview, 2) materials, 3) teacher's instructional goals, 4) student goals (if they can be surmised for this study), 5) activities, and 6) evaluation by teacher and students.

Each strand is introduced with an overview which provides background information needed by the teacher. The materials are listed next for the convenience of the teacher. Then, the teacher's instructional

goals, based on the instructional principles, are presented. They are what the teacher expects the students will accomplish by the end of the semester. Student goals are harder to state within the context of this study. When the course is implemented, students will write their goals and discuss them in a conference with the teacher. In addition, students set goals for themselves for each course component. Given the limitations of working with a hypothetical situation, I can only surmise what some student goals may be and have done so whenever possible. Appropriate activities are presented for each strand. Since the course is developed with the students as the term progresses, these activities are presented in the context of each week's program. Procedures, directions, examples and some suggested dialogues by the teacher are included for each activity.

Evaluation of each strand is done by both students and teacher. The teacher evaluates each strand according to the stated teacher goals. The teacher evaluates the students by offering comments orally or in writing to students throughout the semester. The peer groups establish guidelines describing what they consider a "good" paper, and these guidelines become a factor in the teacher's evaluation of each student's writing.

The teacher assigns grades only at the end of the semester. He/She bases these grades on his/her own professional judgment, on progress as shown in the cumulative work folder (with respect to the peer group guidelines for writing), on class participation by the student, on the personal goals of the student, and on the self-evaluation and grade suggested by each student.

Students evaluate a strand or individual activities within a strand in the light of their personal reading and writing goals. In addition to evaluating course content and structure, students also consider teacher effectiveness in presenting the material, in dealing with the human relations involved, and so on. With respect to the quality of each student's writing, the peer groups are an important part of the evaluation process. Students help each other revise and edit successive drafts of essays, and a student has the option of revising until the last week of class. The evaluation procedure also includes an exploration of expressive objectives which do not identify terminal behavior, but permit individualistic--even idiosyncratic--reactions to the material presented. A reading assignment may spark an interest in photography or spelunking for example and cause a student to develop new personal goals. Closely related to these expressive goals are the unexpected outcomes. The teacher should be alert to evidence of unexpected results, good and bad, that may occur because of the planned activities.

Note to the Teacher

In this chapter I am writing a scenario for a course in which you can only hear the teacher's part of the dialogue as imagined by me. Neither you nor I can hear the students--they are hypothetical. Neither can you hear the tone of my voice, see my facial expression, or watch me move. I am trying to approximate what I would say and do as the teacher in a class of basic readers and writers, knowing full well that in the actual situation, the words would be different. Therefore, take this chapter as indicative rather than peremptory. Do what you have to do to

feel at ease, and remember that my aim is to be more a facilitator than a teacher. Alternate lists of reading materials are presented at the end of this chapter, and you can substitute still other books more appropriate to your specific students.

The organization of this chapter is as follows. First, I will explain the procedures for the conferences and the special help. These usually take place outside of regular class hours. The teacher explains these activities during the first weeks of the semester and, together with the students establishes a schedule for those involved. Since conferences and special help take up a great deal of time, in an actual school situation these activities might very well be handled by a group of teachers and peer tutors in a laboratory setting, rather than by one teacher as proposed in this curriculum.

Then, so that the teacher may understand the procedures and goals for assigned readings, personal reading, informal writing, and formal writing, these are presented next. However, none of the activities for these strands will be presented at this point, because the students are involved in the planning process and to some extent in determining the content of these activities. Therefore, after I have presented an overview of these strands, the activities are presented in chronological order, week by week, for the fifteen weeks of the semester. Then, although evaluation has been treated as an integral part of these activities, it is again discussed as a separate entity after the section on the weekly lessons. The chapter concludes with suggestions for other books that may be appropriately used with this curriculum.

The Curriculum

Conferences

I. Overview

Students schedule conferences during the semester, most lasting no more than half an hour at a time. Two of these conferences are used to help students establish and then evaluate realistic goals for themselves concerning reading and writing. These two conferences will also produce oral reading samples for comparison and thus be one measure of reading progress. The other conferences may be devoted to discussions of students' responses to their personal reading choices and can be scheduled as students complete a book. This cycle of conferences might start during Week 3 or 4. Conferences may also be scheduled if the students want to take advantage of the special help available to them. Student and teacher can plan a program of assisted reading, marked passages, or spelling improvement and so on. Additional conferences can be scheduled at the request of student or teacher.

II. Materials

The teacher provides a tape recorder and tape for the first and last conferences. He/She will also provide any special books or exercises needed for particular student conferences.

The students need a five-minute selection to read aloud, the current book they are reading, and their personal response journals, or any other particular material depending on the specific purpose of the conference in question.

III. Teacher's Instructional Goals

Conferences are a way for the teacher to bring about the following results by using the qualities of "realness," "prizing," and "empathy."

After participating in conferences, each student should be able to initiate self-help learning activities that seem important to him/her. Students should understand reading as an active process, one which seeks meaning from the printed word as interpreted through an individual's past experiences. They should understand too, that writing is a process of thinking, conferring with others, and revising. And finally, conferences should have enabled students to improve their language skills in areas where they received special help.

IV. Student Goals

In an actual school situation, the teacher encourages students to choose goals that reflect student wishes rather than what the student thinks the teacher wants. The ground rule for the reading goals is that the student must read books. Beyond that, no goals will be ranked as more worthy than others. With respect to writing, students probably want to explore a topic from their own experience and understanding. In other words, to say "what they want to say" (Sommers, 1982), rather than reorganizing it around the teacher's perspective.

V. Activities

A few days before each of the two scheduled conferences are to begin, the teacher will bring in a sign-up sheet which provides time slots for students to choose among, announces the place for the confer-

ence, and reminds the students of the purpose of the conference and what materials they should bring. Starting with the third week, the teacher will have a sign-up sheet available for conferences to discuss a student's personal reading. As each student finishes a book, a meeting time is arranged.

Activity 1: The Initial Conference. The initial conference lasts no more than one half hour and takes place during the first two weeks of the course. A student brings in a taped five minute reading selection of his/her own choice. The student and teacher listen to the reading and discuss the content, the level of difficulty, and the kinds of errors (if any) made. Next the student presents a written statement of his/her reading and writing goals for the course. The teacher and student discuss how to achieve these goals--and whether any special help is needed. And finally, the student and teacher discuss criteria for choosing books for the personal reading component. This conference is a good occasion for the teacher to get to know the student; therefore, the student should do the most of the talking while the teacher should facilitate by making encouraging and supportive comments.

Activity 2: Conferences to Discuss the Personal Reading and Written Responses. Conferences are scheduled to discuss the students' personal reading and their written responses to that reading in their journals, as the students finish each book. In accordance with the previously stated goals of the teacher, he/she finds out if the student understands the material in the book and discusses any problems and ways to overcome them. The teacher discusses the adequacy of the response

journal entries, pointing out strengths, offering specific suggestions for improvement. Students are not allowed to box themselves into a corner. If the book they have chosen is too difficult or not of interest to them, the teacher offers help in choosing a more suitable one. If the journal writing shows lack of skill, for example, in writing summaries or analyzing content, the teacher offers concrete suggestions for improving the content of the entries. The writing is not expected to be polished nor is it corrected.

Activity 3: End of Semester Conference. During the last two weeks of the semester, each student has a conference in which he/she again brings in a taped five-minute reading selection from something currently read. The taping procedure is the same as in the first conference. Student and teacher compare the difficulty of the first and last selections, the quality of both oral readings, and analyze the later reading for types of mistakes made. The student's goals are re-examined; the student and teacher decide how close the student came to their attainment and what the reasons are for the amount of progress made.

Activity 4: Optional Conferences. The students have the option to request conferences for any reason they deem important. If they have fallen behind in their work, have grievances, or are confused, the teacher arranges to meet with them. In addition, students who have signed up for individualized help such as assisted reading arrange conferences to learn the technique, to carry out assignments, and to evaluate completed work. (The specific kinds of special help offered

are discussed in the next section of this chapter.)

VI. Evaluation by Teacher and Students.

The teacher tries to evaluate whether the individual conferences were a contributing factor in attaining looked-for goals in student learning. The teacher can jot down notes and impressions on the value of the conference after each one is completed. During the student initiated "Complaint and Compliment" sessions, or "How Are Things Going?" sessions, further specific information about the conferences as seen from the students' viewpoint will give some insights. Students can be asked directly whether they felt the conferences were helpful. These kinds of responses, made while the course is in progress, are especially helpful because the teacher gets suggestions for modifying, enhancing, or eliminating procedures when there is still time to take action. Naturally, the teacher can disagree and not take any action. Individualized, unlooked for outcomes from the conferences are talked about too. And the two-page evaluations by the students at the end of the semester will give a thoughtful, carefully considered view of the component parts of the course from the students' perspective.

Special Help

Introduction

Three specific kinds of help are planned and will be offered to students during conferences. These are 1) assisted reading, 2) spelling advice, and 3) marked reading. Each is discussed separately in this section.

Because students decide for themselves whether to request special help, the student goals (as surmised) are discussed before the teacher's goals.

Assisted Reading

I. Overview

Assisted reading is a method in which a student simultaneously listens to taped reading selections and looks at a printed copy of the material. Pauses in the tape permit the student to read aloud and thus repeat and record the section just heard. Students review and prepare a selection until they are confident enough to read it aloud to the instructor. Although the "reading" at first may be memorization, in time the student, through practice and continued exposure to written language, becomes a true reader. Students who feel they are very unskilled readers may decide that this technique will help them read. The teacher may be the one to suggest the technique to students who are reluctant to admit the seriousness of their reading problem. Details of this procedure may be found in an unpublished manuscript of Kenneth Hoskisson, Virginia Polytechnic Institute. For a thorough discussion of the use of this technique on the high school level, the reader should consult Bonnie Miller's unpublished dissertation, 1977.

II. Materials

The teacher provides the tape and tape recorder needed to implement assisted reading. The student, perhaps with the teacher's help, provides the book to be read. The teacher and the student, at a

conference, agree on the size of the selection to be recorded for each project. For example, the student may want to practice one page at a time--or only one paragraph. Then the teacher prepares the tape as described in the Overview section.

III. Student Goals

Students who feel they are very inadequate readers can choose assisted reading as an optional component of the course. Although their specific goals cannot be known at this time, they may be concerned about their lack of comprehension or speed. The teacher encourages students to develop realistic goals and to expect moderate improvement, but not the total solution of their reading difficulties.

IV. Teacher's Instructional Goals

The teacher's goal is that as a result of assisted reading activities, students will improve their reading ability. Perhaps they can understand books on a more difficult reading level than before. Perhaps they read more confidently and understand more of what they read in books on the same level in which they began.

Teachers also want students to gain skill in planning for the type of special help they need and to initiate and modify that help so that it will be particularly helpful for them.

V. Activities

Activity 1. The student and teacher confer, choose a book, and decide on the length of the selection to be recorded for each project.

Activity 2. The teacher prepares the tape in accordance with the instructions described in the Overview section.

Activity 3. The student and teacher meet and draw up a mutually acceptable contract which specifies the time the student thinks he/she needs in order to adequately prepare for reading the selection aloud to the teacher.

Activity 4. The student practices reading with the tape, alone, described in the Overview section.

Activity 5. The student meets with the teacher and reads the designated section from the book. They decide whether the contract has been fulfilled and decide on the terms for the new contract. Students can change the length of the selections, decide they do not need the pauses on the tape, and ask for any other variation they think is helpful. The activities cycle continues until student and teacher feel assisted reading is no longer productive.

VI. Evaluation by teacher and students

The teacher and the student together can evaluate the instructional goals by seeing if the conditions of the successive student contracts have been fulfilled. The contracts and the reading to fulfill each contract are tangible pieces of evidence which should yield clear answers as to whether the student has or has not successfully read the designated reading selection. Lengthening the reading selections to be read, and of course overcoming the need for the taped readings will be taken as evidence of improved reading ability. When students orally

answer questions based on the content, they are demonstrating the depth of their understanding of the material. Students may have goals that the teacher cannot anticipate and unexpected outcomes may also figure in the actual evaluation.

Spelling Advice

I. Overview

Students who want to work on spelling problems are offered the approaches of two authorities. 1) Carol Chomsky uses a reader's knowledge of one form of a word to aid in the reading, spelling, and comprehension of another form of that word. Some examples are sign, signal; muscle, muscular (Chomsky, 1970). 2) William Irmscher asks students to figure out the kinds of mistakes they make and how they have successfully learned to spell words in the past, and then offers twelve model words to give a speller the necessary clue to spelling that type of word. In addition, he lists homophones ("words that sound alike but have different spellings and meanings") and similar words ("words that look alike or sound somewhat alike") and suggests a faithful use of a good dictionary (Irmscher, 1976).

II. Materials

Students having trouble with spelling should bring samples of formal written assignments from any class to a conference so that student and teacher may analyze these writings and classify the spelling errors. Students also should bring the dictionary they are using in the course.

Teachers should have one copy of each of the following:

Chomsky, Carol. "Reading, Writing and Phonology." Harvard Educational Review, May 1970, pp. 287-309.

Irmscher, William F. The Holt Guide to English A Contemporary Handbook of Rhetoric, Language, and Literature, Second Edition, New York: Holt, Rinehart and Winston, 1976.

A college level dictionary.

III. Student Goals

Students who request special help in this area obviously would like to improve their spelling. They may all have similar reasons: not wanting to seem illiterate or worse--stupid. However, they may want to reach this goal by different routes.

Some students may have a few words that give them trouble and want tips on how to correct these persistent mistakes.

Some students may have a serious spelling problem and want long-term help that will give insights into English spelling and pronunciation. They may be interested in some theory and history and enjoy discovering the regular orthographic changes that good spellers unknowingly pick up as they learn to speak and read the language.

Some students may only be interested in memorizing some rules and model words that will help them automatically improve a variety of spelling mistakes.

Some students may be able to develop a reliable sense of when they misspelled a word. If they are encouraged to follow up these hunches and use either a regular dictionary or one of those special "bad-spellers" dictionaries, their spelling accuracy may improve dramatically.

Some students may have deep-seated spelling problems and not respond to new study habits or be able to remember spelling rules. Chomsky's idea of showing how words from the same roots are closely related orthographically may be helpful over the long run. But for immediate gains, these students may want help in using the dictionary effectively. Or, they may need the additional sensory and kinesthetic help offered by activities like sand-writing, tracing sand-paper words with one's forefinger, or forming words out of clay. Other student goals may be expressed in an actual conference situation.

IV. Teacher's Instructional Goals

The teacher has two main goals. One is that as a result of receiving special help with spelling problems, students will become better spellers. The second goal is that students will learn to take the initiative in figuring out strategies that reduce spelling errors.

V. Activities

Activity 1. The student arranges a conference in which he/she and the instructor discuss why the student feels in need of spelling help. Together they look at samples of the students' writing, and the student tries to figure out the kind of spelling errors made. For example, the student might use incorrect vowels in unaccented syllables, unnecessarily double a consonant, omit a needed letter, misspell a word because it was confused with another, substitute a z for an s, spell a plural word incorrectly, and so on (Irmscher, 1976). The student and teacher decide whether intensive special help is needed or not and, if so, schedule another conference. The student leaves the writing samples

with the teacher.

The following activities span several conferences. The number that take place during a conference depend on the time constraints of the student and the teacher, and the attention span of the student. The actual activities chosen also depend on which approach to spelling help the student elects to follow.

Activity 2. The teacher, in preparation for this conference, will have scanned the students' writing for examples that illustrate Chomsky's point of view. For example, words such as these may be misspelled:

janitor
democratic
major

The underlined syllables are unaccented, and therefore the vowel sound is ambiguous. At the conference, the teacher explains that words related to these words have accented syllables which give strong clues as to the particular vowel needed.

janitor	-	janitor <u>ial</u>
democratic	-	democ <u>ra</u> cy
major	-	major <u>ity</u>

If the student is unable to think of these words, then the teacher supplies them. The teacher discusses Chomsky's main ideas. Although related words are not pronounced the same, words which are spelled in a similar manner, which belong to the same "families," have related meanings. "Words which are the same look the same" (Chomsky, 1970: 294). The teacher gives the student some of Chomsky's lists and discusses the words. Are these words that he/she knows? Would you write these words in essays, letters, memos?

Examples of related words from these lists, that are pronounced differently but spelled similarly, are:

anxious	-	anxiety
courage	-	courageous
critical	-	criticize
revise	-	revision
illustrate	-	illustrative

(Chomsky, 1970: 295)

Specific words are discussed in detail. After the teacher explains how critical gives an important clue for the correct spelling of criticize, the student chooses another pair from the list to analyze for clues.

Activity 3. The student is given the following list of words "and asked to think of other forms of the word."

preside
 precede
 compare
 composer, compose
 historical
 managerial
 industrial
 migrate
 console
 abolish
 compete

(Chomsky, 1970: 304)

The teacher points out how the vowel sound changes and asks the student whether he/she can figure out a pattern and whether he/she could apply the ideas in this exercise to future spelling problems (Chomsky, 1970: 304).

Activity 4. The teacher gives the following list to the student and asks him/her "to think of related words in which the underlined consonant becomes silent":

mus <u>u</u> lar	[muscle]
sign <u>a</u> ture, sign <u>a</u> l	[sign]
bomb <u>a</u> rd	[bomb]
condem <u>n</u> ation	[condemn]
mal <u>i</u> gnant	[malign]
soft <u>t</u>	[softener]

(Chomsky, 1970: 305)

The teacher can derive additional activities from the Chomsky article and go into more detail if this approach seems effective for the student.

Activity 5. The student, with help if necessary, can find in his/her own writing samples words not yet discussed that illustrate some of the spelling clues discussed by Chomsky.

Activity 6. The teacher asks the student to keep a dated record of when the new ideas presented by Chomsky have helped with spelling and/or reading.

Activity 7. The teacher checks back from time to time with the student to keep track of any progress made in reading and spelling words in context correctly.

Activity 8. If the student shows interest, the teacher can help the student find books on word origins or on language or show the student the kinds of etymological information that can be found in a dictionary.

Activity 9. The teacher asks the student for a method of studying spelling that has been successful for him/her. If none have been, Irmscher's suggestions are offered and the student is urged to try them out before the next conference, using small groups of misspelled words to experiment with (two or three per group). Irmscher's suggestions are as follows:

1. Divide a word into syllables and look carefully at each letter.
2. Close your eyes and picture the word.
3. "Enunciate precisely and exaggerate some sounds."
4. Write the part of the word that is giving you trouble, in capital letters [and in a different color]: incauTIOUS

(Irmscher, 1976: 504, 505)

Activity 10. The student reports back on the success or failure of the various study methods. If still unsuccessful, other approaches are tried.

Activity 11. The student reads the twelve particular spelling problems in Irmscher's book and decides on a plan of action to correct the problems that are relevant to him/her. For example, the student might choose problem number 3, the "drop-dropped-dropping model," (Irmscher, 1976: 506) because it is not the most difficult problem and the student wants a quick dose of success. The student might decide to memorize the rule Irmscher presents, to carefully read the examples given, and develop a list of twenty correctly spelled words that illustrate the rule. The student plans to complete this project for the next conference.

Activity 12. If the student successfully completes the above project, the teacher suggests that the student attempt to apply the rule to his/her writing assignments and to keep a record of success or failure. The teacher checks from time to time on the student's record of success and/or failure with this model. The student may choose other spelling problems from the Irmscher list for as long as this approach seems helpful. The student designs the study plans.

Activity 13. The teacher emphasizes the importance of using a dictionary to help with misspelled words. If the student has trouble alphabetizing, does not understand how to use guide words, or has trouble finding words he/she can not spell, the teacher devises suitable activities.

Activity 14. If the student is interested, the teacher can help the student find books and pamphlets that have word games in them, and can introduce the student to Perquacky, Scrabble, and other commercial word games. If feasible, the student and teacher enjoy a few word game sessions together.

VI. Evaluation by Teacher and Students

When the student can report that fewer words than before are misspelled in final drafts of English papers and papers for other classes, then the spelling help can be considered a success. If students exhibit more competence and confidence in using the dictionary, the help has been effective. If students are able to read and comprehend more easily because the spelling of certain words gives clues for pronunciation and meaning, then the special help has been successful.

There may be unexpected outcomes from this activity. Students may learn incidental information because of their frequent use of the dictionary, or they may become more reluctant and inhibited writers because of the tedium of looking up many words in the dictionary. Some students may choose to use easy-to-spell words rather than appropriate ones in their writing. The teacher can discuss these negative results with the students and offer encouragement on several points. He/She can show how much livelier and interesting the students' compositions are when appropriate, precise, and colorful words replace run-of-the-mill choices. The teacher can point out that very often poor spellers, because they have persistently used the dictionary, do improve their spelling ability. And the teacher can remember to praise the end results and to acknowledge the time and effort that produced such fine results.

Marked Readings

I. Overview

Marked readings is a technique invented by Cheryl Ruggiero of the English department at Virginia Tech. She has used it to help basic writers edit their own writings. Students choose a required textbook from one of their classes that they do not mind marking up. With a yellow or green highlighter pen, they mark all the punctuation in one paragraph. The students then read the paragraph aloud twice, using their voices to indicate punctuation. For example, a student who writes many sentence fragments now reads and sees a correctly punctuated paragraph with all the correct punctuation high lighted. Students hear and

see where complete sentences end and also note the correct choices (a period, question mark, or exclamation point) that signal the end of a sentence. Getting this information through two senses--visual and auditory--helps some students overcome a particular grammatical problem.

Readings may be marked to indicate only third person singular verbs, or past tense endings, or articles. A paragraph may be marked with different colored pens, if the student wants to work on two problems at once.

II. Materials

Students need a suitable book and a green or yellow highlighter pen.

III. Student Goals

Many students want to be able to turn out a grammatically correct piece of writing. They also can use this technique to improve their facility in writing the edited standard dialect. Students may believe that these goals will improve their job chances, their social status, their grades in college, and their intellectual image.

IV. Teacher's Instructional Goals

After using the marked reading technique, if students can confidently edit each other's essays for problems like comma splices, sentence fragments, and so on, the activity has been a success. Some students may be able to speak in their own dialect and correctly write in the edited standard dialect. While this is a worthy goal, the instructor must realize that students who have not written in Standard

American English for twelve years are not likely to perfect this skill in one semester. Moreover, teachers also have the goal of showing respect for the students and despite their zeal for helping students write the standard dialect, they must remember to act in ways that show they value the students' linguistic backgrounds.

V. Activities

Activity 1. A student with editing problems will come in for an initial conference during which the procedure for marked readings is explained. The student and teacher agree on the major editing problem that needs correcting, and the student agrees to mark a paragraph just for this one problem--all the terminal punctuation of sentences for example--every day until the next scheduled conference. The student will attempt to edit a sample of his/her writing, only for punctuation, and bring it plus the textbook used to the next conference.

Activity 2. At the second conference the teacher checks to see that the student has marked the passages correctly. He/She looks at the latest samples of the students' written work to see whether the exercise has helped with the students' own writing. Plans are made to confer again at regular intervals. At these future conferences, the teacher only checks the students's correct use of punctuation in the writing samples he/she brings. The series of conferences continue as long as both the student and teacher believe them to be helpful.

VI. Evaluation by Teacher and Students

The teacher considers the activity successful if the errors are reduced by one half or more and if the student doesn't seem to show a

loss of pride in his/her oral tradition.

Students can give informal evaluations during the semester, and formally express their opinions in the two-three page evaluation at the course's conclusion. The teacher will be on the alert for any unexpected outcomes.

Note to the teacher. The next section of this chapter lists the following course components and their parts (except the activity sections which will be dealt with week by week as explained at the beginning of this chapter): assigned reading, personal reading, informal writing, and formal writing.

Explanation of Course Components Excluding Activities Sections

Assigned Readings

Note to the teacher. Groups are used for different purposes throughout this curriculum. They respond orally to assigned readings, help authors revise essays, and work on special projects. Above all they are encouraged by the teacher to be supportive of their members despite their expected role as critics of student writing. The procedure for choosing groups will be explained in the chronological week-by-week section of this chapter.

I. Overview

Assigned readings form one of the main reading components of the course. When the groups meet to discuss reading assignments, some of the following activities take place: 1) The students bring the assigned

book and their journals to class. 2) The students choose the day's group leader and recorder for each group. 3) Each recorder takes notes on the group's discussion. 4) Any reading problems that occurred are discussed and remedies sought. 5) Students base their first day's discussion of a book on the long journal entry (which deals with the book as a whole). 6) Students try to answer any unanswered questions noted in the book's margins or in their journals. 7) The group answers any questions students have brought in for the day. 8) Students challenge each other's comments on the basis of what they see in the text. The group weighs the importance of its members' opinions by using Rosenblatt's transactional philosophy concerning the author, the text, and the reader. 9) Each group attempts to reach consensus but takes note of strongly held minority views. 10) The class meets as a whole, and the groups compare their reading problems and solutions. 11) Each recorder turns in the notes from the group's discussions to the teacher. 12) The groups answer any questions posed by the teacher. 13) Sometimes the group collaborates on written reactions to what they have read. 14) The teacher may make summary remarks. 15) Students may be asked to draw conclusions and make generalizations about the meaning of the text that apply beyond that particular story. This writing can be done in group meetings, in their response journals, or in an essay.

Sometimes during an assigned reading lesson and before the groups convene, the teacher encourages the reading aloud of sections that either the students or teacher think are significant because of their humor, tone, content, and so on.

II. Materials

The following books conform to criteria established in Chapter Four and are used in this study to illustrate how this strand of the curriculum works.

(Play)	<u>A Raisin in the Sun</u>	Hansberry
(Autobiography)	<u>Growing Up Female</u>	(ed.) Merriam
(Novel)	<u>Being There</u>	Kosinski
(Non-fiction)	<u>King Solomon's Ring</u>	Lorenz

In addition, the teacher may want to have background material or resource people for the assigned readings. The material could include early photos of one's relatives, tapes or records of early American folk songs, a film version of Being There, and maps of Austria and Europe. Resource people might include local women who were the first to enter their field and old-timers who remember and can tell how things were in the area during the early 1900's.

III. Teacher's Instructional Goals

After completing the assigned readings for the course, students should be aware of and able to use different reading strategies to gain comprehension when reading various kinds of books: intelligent guessing, pre-reading, reading quickly, and re-reading, for example. Students should also have developed the perseverance to finish complete books and learned how to defend their informed opinions about a text. And finally, students should have learned how to plan and carry out a class session based on a discussion of a particular reading selection.

IV. Student Goals

Students may be interested in learning to read more quickly. They may be interested in learning to enjoy reading books.

V. Activities (to be presented in the chronological section)

VI. Evaluation by Teacher and Students

The teacher considers the assigned reading segment a success if several things happen. Some students develop the habit of reading books. Students express greater assurance about getting information from books and demonstrate their increasing facility in class discussions, impromptu writings, and their response journals. The teacher, by asking, learns that students are finding it easier to get information from their texts in other classes--sociology, nutrition, or history, for example.

Students evaluate the assigned reading activities in conferences, in class discussions, and in the two-to-three page written evaluation due at the end of the semester. At these times students can explain their enthusiasm or dismay over the assigned choices and can make recommendations for future book selections.

The teacher will watch for unexpected outcomes and individual reactions to the activity. One such outcome may be a new interest sparked by something read in one of the assigned books.

Personal Reading

I. Overview

During the first week the teacher explains and sets in motion the personal reading program. Silent reading sessions are planned for two hours a week.

II. Materials

Each person has his/her own book and a journal which has a section for responses to completed books.

III. Teacher's Instructional Goals

This strand of the course is a success if the students indicate orally and in writing that they can begin and finish a book and derive meaning and/or pleasure from it.

IV. Student Goals

Some students may welcome the requirement to read books they can choose for themselves. They may not have been able or willing to set aside time in their lives for pleasure reading but are glad to get course credit for doing so.

V. Activities (to be presented in the chronological section)

VI. Evaluation by Teacher and Students

The teacher considers the personal reading segment of the course a success if students become more self-confident, independent readers. Students also should have developed the tolerance and stamina for reading complete books within a reasonable amount of time.

Students can evaluate the value of this portion of the course in informal "Complaint and Compliment" sessions that they initiate or in "How Are Things Going?" sessions initiated by the teacher. Students can also speak up in the conferences held after completing each book, and they can discuss this component in the final two-to-three page written evaluation.

An unstated outcome, but one probably wished for by both students and teacher, is for the student to become more relaxed about reading and to enjoy it more. In addition, some students may evince a new reading interest--in science fiction, for example--as a result of the added exposure to a variety of books and the time to read them.

Informal Writing

I. Overview

Free writing, in-class writing, and journal responses are all classified as informal writing. They are labeled as such because they are never edited or graded. Only in-class writing is ever revised and then only once. Free writing may only be seen by the writer and may lack substance and coherence. Substance, on the other hand, is of paramount importance in the journal entries.

II. Materials

The materials needed are writing implements, something to write on, and, at times, the students' journals.

III. Teacher's Instructional Goals

By providing time for free writing, teachers will help students overcome some of their anxieties about writing; by writing with no worry about form or context, students will become relaxed enough to subsequently write more thoughtfully.

In-class writing will provide much needed practice in expressing each writer's thoughts in written as opposed to oral language. This writing is supposed to say something, but may not be a long or profound statement.

Journal entries will improve the students' ability to develop their own opinions about what they read and to write a sustained piece of writing which cites specific details and examples and also makes generalizations about a topic. This writing can be expressive. It is never revised, edited, or graded. It should, however, be substantive.

The teacher plans all of the informal writing activities with improvement in the content of the students' writing as the ultimate goal.

IV. Student Goals

Students may not see any value in the free writing activities at first. Later they may value them as aids in thinking about the essay topics. They may view the in-class writings as another means to practice their ideas in writing without being under pressure to produce something good enough to grade. Students may welcome the journal writing as an activity in which they can throw caution to the winds, let off steam, and concentrate on saying something they consider important with little emphasis on structure or any formal writing conventions.

V. Activities (to be presented in the chronological section)

VI. Evaluation by Teacher and Students

The teacher is satisfied that the goals for this activity have been met if the following occur by the end of the semester:

1. Students tell the teacher that they are less anxious about writing.
2. Students use writing as a means of communicating ideas as evidenced in their essays.
3. Students are able to write for an hour and express their ideas on a subject in a fairly long writing sample--definitely longer than 200 words, and better than they could do at the beginning of the semester.
4. Students are better able to support their ideas with examples and relevant details.
5. Students are better able to make inferences and generalizations based on discussions and readings.

The students will probably express their ideas about the value of the different kinds of informal writing in their journals and in the two page evaluation due at the end of the semester. Students may discover unexpected outcomes both good and bad with respect to journal entries.

Students and teachers may also discover that personal or idiosyncratic achievements result from this activity. These achievements may influence how the students feel about the worth of the activity. They do not affect the students' grades.

Formal Writing

I. Overview

The formal writing strand consists of the four assigned essays and all the revisions, handouts, discussions, and editing sessions that

accompany them. It also includes the final exam. This kind of writing will deal with the question of audience and the role of the peer groups as audience and as helpers in the revision process. The peer groups will also help with editing, although most of that responsibility rests with the writer. The teacher acts as an advisor and resource person in the revision and editing process.

II. Materials

The materials for the formal writing component consist of memos developed with the students which solve the following problems:

- The topic for each essay assignment.
- The format for final drafts of essays.
- Procedures for revision.
- The role of the peer groups in revising.
- Procedures for editing.
- The role of the peer group in editing.
- Procedures for error analysis.
- The final exam.

The students also need a brightly colored pen to use for editing their work.

III. Teacher's Instructional Goals

The teacher's goals for the formal writing strand include the following: The students will be able to write coherently and with depth on a subject. The students will understand the distinction between revising and correcting. The students will have learned to write a complete first draft before going back to make changes. The students should be able, if given the time, to find their own errors and correct them. And, as important as all the other accomplishments, the students should better understand how to give helpful criticism to another writer

despite not being brilliant writers themselves.

IV. Student Goals

Some students may realize that improving their writing will improve the quality of their work in college. Some may be aware that writing ability is an asset for many jobs and for dealing with government agencies, and businesses--activities they will be involved in during their adult lives. So for all or any of these reasons, students may have the goal of improving the correctness as well as the content and style of their writing.

V. Activities (to be presented in the chronological section)

VI. Evaluation by Teacher and Students

The teacher is satisfied that the goals for the formal writing strand have been met if the following occur by the end of the semester.

1. Students fully understand that writing is a recursive process in which the activities of thinking, writing, revising, and editing are not over and done with at set times. They are returned to again and again, and not always in a particular order, until a writer is satisfied with the quality of what he/she has written.
2. Students are able to "find something to say" about a subject, writing--when necessary--more than 200 words, using examples and making inferences and generalizations based on discussions and readings.
3. Students are able to produce a coherent, interesting, revised draft which shows the writer has the ability to change his/her original ideas.
4. Students are able to edit their own work and produce a "clear, understandable, and relatively error-free paper" (Bartholomae, et al., 1980,81,82: Assignment 23).

The students will probably express their ideas about the value of the different essay assignments and the attendant activities during

class discussions, "Complaint and Compliment" sessions, "How Are Things Going?" sessions, in conferences, and in the two-page course and teacher evaluation due at the end of the semester. A view of their own roles in the essay activities may be seen in their written self-appraisals also due at the semester's end.

The teacher will be on the look-out for unexpected outcomes resulting from the essay writing.

Note to the teacher. What follows next is a running description of a possible sequence of activities for Weeks One through Fifteen. In order for you, the reader, to retain a sense of coherence for the program and to understand which activities the students must plan and the time constraints controlling these plans, representative class activities from this point onward will be presented in chronological order. Before each week's activities I will include a possible calendar of events for that week, to give you some idea of how the lessons described might fit into that week. But, since students contribute so much to the planning and scheduling for this course, please bear in mind how tentative these weekly calendars are.

Orientation - Week 1

I. Overview

Orientation activities take place during the first week of the course. They set the tone for the semester and provide ways for the students and teacher to begin to know one another. The activities prepare the student for the way in which the course will be conducted. The teacher acts as a conduit for information from researchers in the

field to the students and also as a class secretary. He/She takes notes on the students' suggestions for implementing an activity, reproducing these as handouts for the next day's work when necessary. Orientation week activities include organizing the peer groups, setting up a "lending library" for the personal reading component, and scheduling the first conference. The teacher also prepares and distributes a complete list of everyone's name and phone number. Students and teachers talk about reading and writing and do some reading and writing. By the end of the first week some activities for the following weeks have been planned.

II. Materials

The materials needed for the various orientation activities include copies of the assigned books, a sample folder, and a sign up sheet for peer groups and phone numbers. The books are:

An English handbook
 A college level dictionary
A Raisin in the Sun, Hansberry
Growing Up Female in America, Merriam
Being There, Kosinski
King Solomon's Ring, Lorenz

III. Teacher's Instructional Goals

The teacher will set the mood for the course and let the students know immediately that they have an active part to play with regard to content and procedure.

IV. Student Goals

Students probably want to figure out what the instructor really wants and to learn the ground rules for the course.

Course Calendar

Week 1

Introduction.

Talk about Reading and Writing.

Explain: Personal Reading, Special Help, Conferences, Lending Box.

Discuss Core of Common Reading: choose first book and when it is due; discuss response journal.

Discuss and agree to method of evaluation and grading.

How I Write assignment.

Set up tentative schedule for Personal Reading.

Discuss a "Complaint and Compliment" procedure.

Conferences on goals and taped readings.

Hand out memo on class decisions and future commitments.

V. Activities

Activity 1. The teacher writes the course name and number on the board in case some students have come to the wrong class. The teacher also writes his/her name on the board and says it so that everyone knows how to pronounce it. The teacher also writes his/her office number and office hours and asks everyone to copy this information so they will have it when they need it.

The teacher asks the students to help arrange the chairs in a circle and then suggests that, since the class will be working together for fifteen weeks, it might be a good idea for each individual to tell his/her name, interests, maybe what part of the country he/she is from, and a job most recently held. The teacher starts off. (In my case I would mention membership in folk dance groups wherever I have lived and having an interest in the way people can learn from each other in small study groups.) After each person speaks, the teacher tries to respond with some question or comment indicating that he/she has really listened.

After everyone in the circle has spoken, the teacher moves the discussion in a different direction by asking questions similar to the following. As students answer, the teacher takes notes to read back and for elaborating points in the discussion.

What notions do you have about reading?
Do you think you read fast? Slow?
Do you worry about the way you read? Why?
What do you see as your problem(s) in reading?

The teacher reads back the notes from the discussion. Perhaps some common problems or confusions become apparent. This may be an appropriate time to inform the students of the special individualized

help available as part of the course but after class hours (For details see the Special Help section of this chapter.)

The teacher then directs the discussion to one about writing. He/She asks questions similar to the following and takes notes on the ensuing discussion.

What are your notions about writing?
 Do you write notes to yourself? Shopping lists?
 Letters to friends?
 Do you keep a diary or a journal? A log or record of a trip?
 Do you have any problem with this kind of writing? Why or why not?
 Do you write papers or reports for classes in school?
 Do you have any problems with this kind of writing? Why or why not?

Again the teacher reads the notes back to the students and common problems are discussed. Students may share with the class ideas they have about ameliorating some of these problems. Then the teacher may say something similar to the following.

In order for this course to serve you, I have set aside conference time during the first two weeks of the semester. I'd like each of you to sign up for a time, and when you come, bring a written statement of your reading and writing goals for the semester. You can also discuss the possibility of special help if that's what you want. Also bring a taped reading selection (lasting about five minutes). Later, during the last week, we'll have a conference in which we discuss your goals again, again tape a reading, compare the two readings and try to draw some conclusions. Are there any questions? [Wait for any response.] I am passing around a conference sign-up sheet. Please make a note of the date, time and place.

Activity 2. The teacher says words similar to the following which introduce the personal reading component of the course.

Part of the theory behind this course is that the more you read and write, the better reader and writer you will become. But what to read? Again, according to the

theorists, it is better to read books and long articles rather than paragraphs or short selections. Why? Well, here's one answer. Almost by definition, a college student is one who reads, writes and discusses. College students are supposed to think for themselves, to read in a subject area, maybe carry out experiments, and then form opinions and draw conclusions about that subject. Now it's easier to form an intelligent opinion if you have read a large chunk about something. If you read a whole novel, you have a better idea about the way the author writes and whether or not you like the story, than if you have read a paragraph or even a chapter. If you want to learn about photography and have an opinion about cameras, lenses, or photographic papers, you obviously will know more if you read several books, than if you read a short article in a magazine or newspaper. Now that I've explained "Why books?" I'll go on to talk about "which books." For part of the reading done in this course you each can choose books that you want to read. I've called this component of the course "personal reading." We need to plan how much class time to set aside for personal reading--how many days or hours a week--which days, and so on. You may read in any area that interests you--science fiction, mystery, romance, botany, and so on. But you may not choose a textbook or other book required for another course.

If you have read a book you've enjoyed--and if you're willing to lend it--bring it to school this week. I'll do the same. Today is [day]. What day do you think we should set aside for discussing these books and figuring out a lending library system? [Wait. Perhaps students will decide that Thursday or Friday of the first week is a suitable day.] Naturally you can go to the library, a friend, or a relative and borrow a book to read as an alternative to bringing one from home.

Let's go back to the question of how much class time we should allot to this personal reading. What do you think? [Students may jokingly suggest that this component comprise the whole course. They may also say they don't have enough information about the course to make a sensible decision.] Well--since you know from the course title and some of my remarks that writing is one of the major elements in the course, we can't devote all the class time to reading books of our own choosing. In order that we all--I too--do a great deal of writing, I'd like to have time for four essays--with lots of time to re-think and rewrite each essay. (We'll discuss the writing process in greater detail later on.) In addition, I have chosen four books to be used as common readings that everyone will read. But, if we only get around to reading three of them that's O.K. As you can also see by now, there isn't a ready-made detailed syllabus.

bus for this course. You and I will need time to develop it together. As part of that planning we'll have to take stock every once in awhile and evaluate the course content, the work you've done and the work I've done.

So . . . now that you know a little more about the broad outlines of the course, can you decide on how much time should be allocated to personal reading? [Students may decide tentatively to set aside two hours a week for personal reading.] When you come to your conference this week or next week, let me know if you want to decide ahead of time how many books you'll try to read this semester. You realize of course that you can read these books at home too--not just during the scheduled hours.

Activity 3. So far the teacher has only mentioned the required readings in passing. Now, he/she explains that a core of common readings can be a help in learning to critically analyze a text and to test one's informed opinions against those of others. The teacher may point out it can be enjoyable to share ideas with others who have read the same book, and even to read sections aloud. Therefore he/she has ordered four books which everyone can purchase from the book store. Next, the teacher shows and talks about the assigned books. These are A Raisin in the Sun, Growing Up Female in America, Being There, and King Solomon's Ring. He/She next says something like the following:

I chose these books because I enjoyed reading them and I thought you might enjoy them too. A Raisin in the Sun is a play set in the present time, and depicts a family facing problems of discrimination and poverty. But beyond these problems, the family has to deal with the conflicts that can arise in any family. Growing Up Female in America: Ten Lives is a collection of autobiographical selections from different writers. These women, growing up in the eighteenth and early nineteenth centuries, tell how they handled problems that face us all--male and female--namely, becoming mature individuals, finding suitable jobs, falling in love, facing hostile environments, and accepting death. Being There is a short contemporary novel about a man who seems to be what he isn't, and King Solomon's Ring is a collection of essays written by one author, and deals with one topic--how we can learn to understand the behavior and "lan-

guage" of animals. I think Raisin and Being There are the easiest to read, and Solomon's Ring the most difficult--it has entrancing pictures but a scholarly vocabulary. Has anyone read any of these, or seen a TV version? [Some discussion may ensue.] Why don't you buy the books, leaf through them, and come prepared next time to decide which book you think we should read first (and why), and also a date when we all should have finished reading it and therefore prepared to discuss it in class.

Activity 4. The teacher begins to explain the role of peer groups by saying something like the following:

I would like each of you to feel comfortable expressing your thoughts about the readings and helping each other revise essays. A good way to do this is in small groups. So now, if you would clump together into groups of four with the people sitting near you, I'll start numbering with this one by the door. This is group one, this is group two Someone please put the group number at the top of a piece of paper, everybody in the group write your name and phone number or "no phone" and turn the paper in to me. I'll make a master list of these groups and get you all a copy later on in the week. I'll also include my office number and office phone. The information might turn out to be useful to all of us during the semester.

Activity 5. Students come to class ready to decide which book to read first, to explain why, and when we should all be ready for a class discussion. For the purposes of this study, I shall assume they choose A Raisin in the Sun as the first book. The decision is reached by consensus--in other words, the choice seems to be agreeable to most class members, and no one is upset by the choice. Before a due date is set the teacher explains what he/she would like to happen as people read and then finish each assigned book. His/Her explanation is patterned in part on "Reading Assignment A," from the syllabus for Basic Reading and Writing, English 001, prepared by Bartholomae et al., University of Pittsburgh, 1980, 81, 82.

In keeping with the statement made earlier that to be a college student is to get practice in doing one's own thinking, there are several things I would like you to do when reading each of the assigned books. First, if there are any places where you get bogged down or lost, be ready to tell us about them in class discussion. Second, "You don't have to underline or take notes, but if you come across something you don't understand, or something that seems significant to you, put a check or some kind of mark in the margin so you can go back and find it later." These too can be part of the general discussion.

Last, when you finish the book I would like a written response from you, a record of your reactions undiluted by the opinions of others. The group discussions about the book can then include any reading problems you encountered and each of your opinions about the book--and then I'm sure the discussion will get lively and you will try to change each other's minds.

Get a manila folder of loose-leaf paper which can be your response journal for the assigned readings (and other written work). "As soon as you can after you have read the book," sit down at a time when you won't be interrupted, and write your response. You don't have to write a summary since we all will have read the book. Write your most important memories of the book. Tell what events, feelings, ideas, in your own life you can associate with what you have read. It is very important to write your memories and the associations you can make during a time of uninterrupted writing. Don't worry about error, structure, organization, and so on. They are not important for this journal. What is important is that you write your own thoughts as they come to you with a minimum of distraction, even if the words sound funny to you or if the sentences are not the way you want them to be. Please put a date on the written response and bring the book and your journal to class. I'll collect and read these responses at the end of class.

Does anyone have any objections or questions about this assignment? Does anyone want more justification for the assignment? [Discussion may follow.] So. Now you have enough information, I think, to decide when you'll be ready for the class discussion and the written response. [The students choose a day, and for the purposes of this study, it will be sometime during Week Two.]

Activity 6. During the first week the teacher is interested in establishing as many of the course's ground rules as possible. Activities which enable the students to plan some of the early class sessions

have already been presented. The teacher next wants to initiate a discussion of how the semester's work will be evaluated and how grades will be assigned. He/She says something like the following:

In this course you will have some control over content, and collaboration will also extend to grading and evaluation. I think your grade at the semester's end should reflect all the work you have done for fifteen weeks. But I dislike labelling people and sticking a grade on every piece of their work. How do you feel about giving and receiving grades? [Students may agree that grades are difficult to assign and that they often think they have been graded unfairly. However they may argue that they need grades to let them know where they stand--whether they will pass or fail, whether the quality of their work is good or bad.] Yes. I hear your anxiety and understand it, having been a student myself for many years. Let's see what kind of information we'll have to help eventually assign grades. I keep saying "we" because I do not want the sole responsibility for assigning grades. So we'll have your goals for the course (which we will discuss in individual conferences this week and next). We'll have a taped sample of your oral reading from the beginning and end of the semester. We can evaluate the quality of your oral reading and the level of reading difficulty your selections represent. We'll have to arrange some kind of evaluating procedure for the personal reading you'll be doing. And then we'll eventually have some data for that. We will have all the written work you have done which you could keep in a folder. We'll have to establish evaluating procedures for this written work--we'll talk about this real soon. Therefore, you and I will have all these data to help us figure out an appropriate grade. Here is how we'll use it. At the end of the semester you will write a self-evaluation. Did you reach the goals you set for yourself? What grade do you think you deserve? I will read your opinion, and if I strongly disagree with you we'll have a conference to find a resolution of our differences. Now--tell me what you think of all that? [The students may object to all or part of the above. Some of it may be modified--but the teacher will stand firm on joint evaluation and not grading each essay--insisting he/she would rather spend time helping with specific problems instead of labelling them.]

So far we have talked about evaluating you--but I too am a learner and need some helpful advice and evaluation. Therefore, as the course progresses, if any problems arise concerning procedures and/or content, please feel free to call for a class discussion of the problem. If

you all don't raise any questions, I will probably schedule a "How Are Things Going?" session, just to remind you to air your grievances and maybe a little praise too. I'm like you--sincere praise makes me feel real good. In connection with your evaluation of me, I want to require one more item before I actually record your grades at the end of the course. I want a sealed envelope that contains a one-to-two page evaluation of the course and me as an instructor. You may label it "Do not open until after final grades have been turned in." Your opinions, insights, and questions will help me to grow and to modify the course so that I and the next group of students may benefit from the semester's experience.

Are there any comments and or questions? [Discussion may follow. Students may want to know whether there will be a final exam. The answer is yes because the college requires one.]

Activity 7. In this activity, based on a hypothetical conversation, the teacher begins to explain and show that writing is a process. The teacher points out that in their comments, the students talked about the difficulty of beginning to write--of not knowing what words to put down first. Some also said that professional writers probably did not have such trouble--that they could sit down and write nearly perfect drafts in their first attempts. The teacher points out that there are almost as many methods as writers. Some people do actively think about what they want to say for a long time. In effect they walk around and "write" their composition in their heads and are able to write fairly clean first drafts. But many people do not. The teacher hands out copies of worked over drafts by famous authors, colleagues, and her own. The class discusses the kinds of revisions in the samples. One illustrates a complete rethinking of a topic. One shows where additional material is added to a paragraph. There are many instances of word and phrase substitutions. Some involve changes in punctuation and grammatical structure. The teacher dicusses the sub-

stantive changes in the examples. He/She calls these "revisions," major changes in the ideas being expressed and the organization of those ideas into a coherent composition. Then he/she says words similar to the following:

In your previous English classes, which aspect of the writing process was emphasized--the major revising and re-thinking or content, or the repairing and fixing of spelling, grammar and punctuation? [Discussion follows.]

Well, according to those who have recently carried out research in composition, it is more helpful to emphasize revision than editing. And that is what I'd like to do in this course. First we all will work on having something to say; we'll write, re-think and re-organize if necessary what we've written; then we can patch and repair it--in other words, we'll edit for spelling, correct punctuation and grammar last. [The use of the phrase "repair work" for editing is from Bartholomae, et al., 1980, 81, 82.]

To start the writing work for this semester, I'd like you to think about how you go about writing. You may be surprised to learn that the rituals you go through and the delaying tactics you use to keep yourself from writing are used by others too. The purpose of this activity is for us to share with each other how we each go about writing an assignment. Maybe we can get some insights about the writing process.

The teacher asks people to talk about what they do when they write and may have to break the ice by describing what he/she does when starting a day's writing session. The teacher may want to raise questions similar to the following:

What do you do first?

Do you start by sitting down at a desk and writing?

Do you wash the car or polish the silver instead?

Do you stock up on food?

Do you turn on special music? Use a certain kind of paper or pen or pencil?

Does it have to be a certain kind of day?

Do you talk to yourself while writing?

Do you reread what you have written?

Do you finish the whole composition before going back to correct?

Do you usually revise (re-think, re-write the topic) or do you usually edit (fix up punctuation, subject-verb agreement)?

What is your state of mind during this procedure? How do you feel when you start? Midway through? When you finish?

After people have shared ideas, the teacher asks the students to take out a piece of paper and begin writing their ideas down. The students and teacher both write. If there is no more time in class, the teacher asks if the writing can be finished by the end of the week. He/She reminds the students that this is a first draft and that they should concentrate on content, not structure. For the purposes of this study, I will assume that the last day of the first week is an acceptable date. The teacher reminds the students that books to be lent to others for the personal reading component of the course are due the next class period.

Activity 8. The teacher brings a cardboard box to class, some paperback books from home and colleagues, and a 3 x 5 card file (with cards) in which to keep a record of the books lent. Students bring books also. Part of the class time is spent "speaking for a book." People tell why they liked a particular book and a little bit about the plot. Owners of books make sure their names are in their books. Borrowers fill out a 3 x 5 card--writing the author, title, their name, course number and phone number.

Activity 9. At the end of the first week, students bring in what they have written for How I Write. The teacher asks everyone to get into groups and for each group to choose someone to act as a recorder for the day. The teacher asks the group members to read their composition aloud to one another and for each recorder to write down whether everyone in the groups had a different procedure. The recorder also

writes any common procedures, problems, or solutions described by group members. After the groups finish their work, the teacher asks the class to compare the notes of the different recorders and to draw any conclusions it can. The teacher collects the papers in order to read them and get a clearer picture of each student's writing habits and problems. When the teacher returns the papers, he/she will explain that this writing sample will be treated like a journal entry and revision will be optional.

Activity 10. At the end of the first week, the teacher hands out a memorandum, summing up any points from the week's work that need repeating and any plans that have been agreed on for the following week. A memo developed from the activities discussed so far might look like this:

Memo - End of Week 1

1. Raisin in the Sun to be completed and a dated response written for [day], Week two.
2. Students will bring in a book for personal reading each week on [day] and [day], beginning next week.
3. Students will get a folder to use for all their class work, handouts and written responses to the readings.
4. Individual students will continue to come for conferences, not during class time. (Bring goals and reading selection.)
5. Students can ask for class time to voice complaints or compliments whenever they feel it necessary to do so.
6. Here are the guidelines we talked about for reading A Raisin in the Sun, and for writing a response to the book;
If there were any places where you got bogged down or lost be ready to tell us about them in the class's discussion.

You don't have to underline or take notes but if you come across something you don't understand, or something that seems significant to you, put a check or some kind of mark in the margins so you can go back and find it later. These too will be part of the general discussion.

For your written response, set aside about an hour of uninterrupted time. Don't write a summary, but write your most important memories of the book. Tell what events, feelings, ideas, in your own life you can associate with what you have read.

Don't worry about error, structure, organization, and so on. They are not important in this entry. What is important is that you write your own thoughts as they come to you with a minimum of distraction, even if the words sound funny to you or if the sentences are not the way you want them to be. Date this response and bring it and the book to class.

[End of Memo]

VI. Evaluation by Teacher and Students

The teacher will be able to evaluate the success of the orientation component by the amount and kind of student participation in the days following the explanations. However, the success of the activities in setting the proper mood and establishing the procedures will not be completely known until the end of the course. In addition, any individualistic, descriptive, unexpected outcomes will only be known when the course is not a paper exercise but is implemented in the field. Specific student response to the orientation procedures may appear during "Complaint or Compliment" sessions and in the written evaluation at the end of the semester.

Week 2Course Calendar

Students and teacher establish a procedure for group discussion of books.

Groups discuss journal entries on Raisin.

Groups discuss and try to solve any reading problems encountered.

Teacher collects response journals, reads, comments and returns them.

Read aloud selections of Raisin.

All do two hours of personal reading.

Rosenblatt's approach to text explained if necessary.

In-class writing based on Raisin, to be completed Monday of Week 3. Some samples if ready may be read aloud.

Hand out memo on class decisions and future commitments.

Activities

General Remarks: When the groups meet in little circles around the room, the teacher moves from group to group, sitting and listening more than commenting. The teacher encourages those who seem to be sitting apart to turn their chairs around, move closer, and participate at least by active listening.

Two hours of silent, personal reading will take place every week in class unless specifically omitted. These are noted in the weekly memos or calendars, but only talked about in the activities section when necessary.

A Raisin in the Sun

Activity 1. When the students come to class with the first assigned reading (A Raisin in the Sun) and their written journal entry, the teacher says something like the following:

I would like everyone to feel relaxed and comfortable enough to speak their minds. This feeling may be easier to achieve in a small group rather than discussing the play as a whole class. So, I'd like you to meet in the peer groups we have already established. The discussions can be informally run so that the power (and the work) can be shared. What kind of official jobs do you think are necessary to set up for a group to work?

In the ensuing discussion, the teacher takes notes. The following points may be raised. Someone is needed to keep the discussion going, to keep people on the topic, and to encourage talkers to learn to listen and shy people to learn to speak. Someone may be needed to keep a record of the discussion. The teacher suggests that perhaps only two official people are needed--a group leader to do everything except take notes, and a recorder to take notes. The students may agree or may want

a separate person to keep the group on the topic. If students question the need for a recorder, the teacher says that he/she would like the groups to share comments and questions. The recorder should write down the main points of the discussion, especially any strong feelings of agreement and disagreement. Sometimes the minority point of view in one group is the majority opinion in another, which can give group members a different perspective on the issue being discussed. The teacher also asks what they think of rotating these jobs each time the groups meet so that everyone can gain experience and no one will feel burdened or become too officious. The students may agree, or may prefer not to switch jobs as often as every class. If there are no further questions, comments, or suggestions, the teacher asks the groups to meet, quickly arrange for people to fill the jobs decided on, and to begin their discussions of the book based on the notations students wrote in the margins and their journal comments (points they did not understand, found confusing, found significant, found moving, and so on). Group members may link events and feelings in their own lives with the events in the book.

After the groups meet individually, they share the results of their discussion with each other. Each group recorder reports to the class as a whole. The teacher encourages generalizations and conclusions to be drawn.

If group discussions bog down, the teacher suggests that each student come to class on book discussion days with one question he/she truly wants answered or a comment he/she believes will encourage discussion. At the end of class the teacher collects the journal entries in

order to read them.

Activity 2. As the students begin reading the assigned books, reading problems may occur. During these early sessions, as the groups compare experiences, the teacher encourages the sharing of problems and solutions by asking the class to consider these questions (based on Bartholomae's stance toward reading by basic readers, 1979: 104).

What kinds of problems did you have?
 Where did you get stuck?
 What did you do to get going again?
 Did you experience anxiety and frustration? Where?
 What information did you forget?
 What did you remember?
 How did you deal with unfamiliar words?
 How did you deal with any confusion?
 What kind of strategy can we develop for reading this particular book?

(Bartholomae, 1979: 91)

Activity 3. The teacher asks if there is any particular part of the play anyone would like the class to read aloud. If so, various students volunteer for the part and the section is read dramatically. The student who chose the selection can explain why he/she did so. The class can talk about why this part of the play is or is not effective, what we learn about the characters and the plot, the language used and whether it increases our information about the person speaking, and so on. The teacher too, may want to choose a section to be read aloud which he/she feels brings home a point brought out in class, clears up some confusion, or is aesthetically pleasing.

Activity 4. If it seems necessary, the teacher may say something similar to the following:

As I have been moving from group to group, people have been saying things like, "Why do you say that?" "Because I think it's true. It's my opinion about the dude. That's the way he strikes me." Now it's fine to have your own opinions BUT--and here's the big qualification or limitation I'm adding--your opinions must be based on what's written in the text.

Not only that, suppose your statement is accurate for what happens in Act 1, on page 34. But it's contradicted in Act 3. So if your opinion is "Mama never has any self-doubt," or "Beneatha is a selfish woman," it has to hold true for the whole story and you have to prove it using the text. Now this doesn't mean people can't have genuine differences of opinion which can be supported by the text. Some may believe that only Momma acts for the good of the entire family and that her two grown children act only out of self-interest, and cite examples to prove this point. Other students may give instances of how Brother and Beneatha are struggling to become mature individuals and that as they become strong individuals, the family itself will be strengthened.

Activity 5. The teacher suggests that after a good deal of class discussion of the play, it would be a good idea for people to try and write down some of their thoughts. Sometimes the act of writing helps one to formulate a coherent point of view. The teacher presents this activity as a writing practice. The students should not let spelling uncertainties inhibit their word choice. They should guess, ask a friend, or ask the teacher; but they should not stop the flow of words.

The teacher encourages the students to write about some aspect of A Raisin in the Sun that interests them. Perhaps someone has had an insight into character or motivation. Perhaps one comment in class has raised unanswered questions that a student wants to explore. If some people draw a complete blank, the teacher proposes the following, maybe writing them on the board.

1. Choose one of the characters in the play and write a description of that character and your reaction to him or her.

2. Explain the conflict between the spoken and unspoken messages that Mr. Lindner sends Brother.
3. Do you find the ending of the play satisfactory? Why or why not? What message is Hansberry sending?

If the students agree, the completed writings will be due the next class period.

Activity 6. The written response for the above activity can be read aloud during this class period. Or the students can read them aloud the next period. Or the teacher can collect those that are finished, look them over and read some aloud (not mentioning the author) the next period, pointing out coherent thoughts, apt phrases, and insightful comments. The students should file the writing in their cumulative folders.

Activity 7. On the last day of Week Two, the teacher distributes a memo, summarizing the important decisions made by the group that week and commitments that have been made for the following week. The memo might look like this:

Memo: End of Week 2

1. Class decisions pertaining to group structure and group work:

1 leader, 1 recorder: these positions will be rotated among the group members on a daily basis.

Each group member will bring to class one good discussion starter question when readings are being discussed.
2. In-class writings on Raisin are due [day] of Week 3.
3. People will request conferences as needed.
4. Personal reading will take place as scheduled.
5. People will request complaint sessions as needed.

[End of Memo]

Week 3Course Calendar

In-class writing due--read some. Teacher collects them to read.

Choose a second book and decide when it is due.

Assign Essay 1: discuss how to choose a topic, explain and do free-writing and brainstorming.

Return in-class writings.

Decide when first draft of Essay 1 due.

Set up response group procedures for Essay 1

Establish guidelines for "good" writing.

Establish the differences between revision and editing.

First draft of Essay 1 due: groups discuss.

Second draft due early Week 4.

All do two hours of personal reading.

Conferences held as needed.

Two memos and some notes worked up to keep track of class decisions and future commitments.

Activity 1. In order to allow enough time for the students to complete reading the second assigned book, the teacher schedules time to choose this next book very early in Week 3. The class may be reluctant to read a book about the lives of women and may choose to read the novel Being There, which is very short, as the next book. For the purposes of this study, they decide on the novel and commit themselves to be ready by the middle or end of next week.

Activity 2. The teacher or students read some of the in-class writings from last week. The teacher uses these writings as a bridge to a discussion about Essay 1. This first essay is based on the ideas raised in class about A Raisin in the Sun. The teacher says something like the following:

We have all read, discussed, and written down some thoughts about A Raisin in the Sun. Now I would like you to get ready to write the first essay for this course. Can you use any of the activities we have already done to help in choosing a topic for this essay?

Some students may have discussed issues they want to write about as a result of the in-class writing, their own or another's journal entry, or the group discussions.

The teacher helps the students learn how to get a topic from the play itself. He/She asks "What is the play about? Which character do you like or identify with the most? Why?" The students may list the problems the family in the play faces and see a connection with problems they have faced. The students (or the teacher) may point out the important decisions various characters had to make. The teacher can ask, "What important decisions have you or someone in your family had to make in the past? Do you believe it was the right decision? Why or why

not?"

If some students prefer a less personal topic, the teacher asks them to consider any writing technique Hansberry uses which is successful in creating a powerful play. A few students may decide to analyze a character. The teacher may suggest they explain and discuss all the ways that character communicates (sends messages) to the others in the play--including unconscious, unintended messages too.

Next the teacher suggests that everyone engage in "free writing" for about ten minutes. This activity may help each student focus on a topic. If no one knows what free writing is, the teacher explains in words similiar to the following:

This is what you do when you "do" free writing. You take out a clean piece of paper and a pen and you start writing. If necessary you write "I have nothing to say--can't think, can't think," and so on. You don't cross out, or erase, or worry if what you're writing doesn't seem to make sense.

For today, put a one sentence idea you have, a key word you have thought of, or simply A Raisin in the Sun at the top of your paper and just let your thoughts drift around that topic. If you find yourself getting off the topic, that's O.K. We'll all just write what comes into our heads.

The teacher and students write for ten minutes. If anyone wants to, he/she reads aloud what he/she wrote. In any case, people save their papers for use with the writing assignment.

As a result of the free writing some students may have a clearer idea of their topic. The teacher picks one of these at random, and the class can brainstorm about it as the teacher writes the ideas on the board. If students do not know how to "brainstorm," the teacher explains the technique. He/She says that it means to think about a topic

or a problem and to say any ideas that pop into their minds about the topic. One idea can lead to the next, and no suggestion is rejected no matter how outlandish. In fact, one of the purposes of brainstorming is to think in new ways and to discover connections that help participants look at a familiar topic or problem in a unconventional or unexpected ways.

With regard to giving credit where it is due and acknowledging the source of ideas whenever possible, the teacher says something similar to the following:

I want people to feel free to share their ideas, their first thoughts, tentative opening sentences and so on. Therefore, if what someone says in class sets a train of thought going in your head, and you want to use some of their ideas but apply them to your situation, then do so, but write down who gave you the idea. Later on we'll be discussing an acknowledgements page and if you have used this person's phrase, or idea, then you can give him/her credit on the acknowledgements page.

Activity 2. The teacher wants to establish the procedure of writing, revising and rewriting. He/She also wants to have the class set some deadlines for the various drafts of this first essay. Therefore he/she says something like the following:

We have done some preliminary work on Essay 1. Here are my thoughts on what should happen next. In order to say something meaningful about your topic, I think your essay should be about two pages to three pages--double spaced. I would like you to pattern your writing activities on those of published writers. Therefore you should think in terms of at least two rough drafts which you can revise (re-think, re-see)--before you worry about grammar and punctuation. Moreover, according to the latest research, you'll turn out a more coherent composition if you complete one version before going back to make changes. I would like your comments on what I've said so far. [Some discussion. I am assuming that the teacher can convince everyone to agree to the above remarks.]

For those people who are choosing to write directly

about the play, or Hansberry's writing technique, I'd like to urge you to always keep your eye on the text. Support your opinions with examples from the play.

Unless you indicate otherwise, I am assuming that the audience for this essay is your classmates and me. How will that affect your writing? [In the discussion that follows, the students will probably talk about formal and informal style, and suitable language. The teacher can urge them to choose words that depict specific and concrete images rather than abstract generalizations. The teacher can assure the students that he/she does not prefer abstract, academic language--"Engfish" as Ken Macrorie calls it. The teacher can read examples.]

Now, when do you think you can have the first draft ready? Remember, the first draft does not have to be perfect. It's your first attempt to be coherent about your topic. Ignore spelling problems. Just get your ideas for a beginning middle and end down on paper. [For the purposes of this study, the students decide they can have a complete rough draft ready in two days.]

Activity 3. On the following day, the teacher hands out a memo summarizing decisions made concerning the writing of Essay 1. The memo could be similar to the following:

Memo on Essay 1

Here are the decisions made yesterday:

1. Essay 1 should be about 2-3 pages.
2. You will write at least two drafts.
3. A complete first draft is due [day].
4. Remember us, your audience. Please do not write pompous language. Use concrete words to establish your points.
5. If writing directly about the play, or Hansberry's writing technique, keep your eye on the text. Support your opinions with examples from the play.

[End of memo]

The teacher wants to set up a procedure by which the students can respond to each other's rough drafts. So he/she says something like the following:

I would like each group to be an audience, responding to its members' essays. What has been your experience with groups? Have you ever had any of your written work criticized? Or what about criticism of any job you've done--not just writing? What did you like and not like about that criticism?

In the ensuing discussion many points may be brought up. Students may only have received negative criticism. They may have felt defensive. The criticism may have been too general and vague: "I never knew exactly what I did wrong." The criticism may have been damaging: "You always do things in a dumb way." The students may agree that criticism should include genuine praise for what they do right. They may also decide that, if a job is new and difficult (for them), maybe they do not want to know everything they do wrong. The teacher takes notes on the do's and don'ts of criticism in general. The he/she asks the group what they consider a "good" piece of writing. The students may say any or all of the following:

1. grammatically perfect.
2. has an interesting beginning.
3. has an interesting ending.
4. the essay itself is of interest to the writer and reader.
5. the essay gives examples of what the author is talking about.
6. the essay has a surprising twist in it--the writer doesn't always say what we expect.
7. the reader gets the message that the writer is trying to say.
8. the writer doesn't assume too much about what the reader knows--this ties in with #7.

The class may come up with more or fewer points than these. If there are any points the teacher feels strongly about, he/she may want to add a few--or may prefer to wait until the group itself has more

experience and thinks of more points to add later in the semester. The teacher reads back the group's ideas and makes some comments. He/She asks how a writer can ensure that the reader gets an intended message. If the group does not suggest it, the teacher offers the following procedure as a good way to achieve this goal.

Each writer reads his/her essay aloud to the group. Then someone in the group summarizes the composition and asks, "Is this what your message is?" Then, of course, the writer can say "Yes it is," or "No what I am trying to say is" (Perl, 1982: 3). Although the students may feel shy about reading their essays out loud, for the purposes of this study, they agree to try the above method.

If the students do not raise the following points the teacher, taking some ideas from Peter Elbow (1973), offers some advice to the writer. He/She talks about the advantages of reading one's work aloud at home while working on a rough draft, how helpful it is to hear the language and discover whether it flows, has a rhythm, and sounds good. Peter Elbow also refers to the phenomenon of writers prefacing their oral readings with apologies and deprecatory remarks. The teacher strongly urges a more self-confident approach which presents the work as one's best effort, without any apologies. In addition, the teacher emphasizes that although advice is often helpful, the writer has the final word and is the one who decides how and if to implement that advice.

Next the teacher tries to pinpoint what exactly will occur in the first response meeting for Essay 1, taking into account the students' ideas on criticism and "good" writing. Since the teacher has already

insisted that revision come before editing, the item about correct grammar on the students' list of criteria for good writing will be held in abeyance. For the purposes of this study the following memo will be considered the result of the class's decisions for the first response meeting. The teacher gives it out at the next class meeting.

Memo #2 - Week 3What We Decided for First Response Meeting

1. Each person in the group reads his/her composition aloud.
2. Someone in the group summarizes the composition, then asks the writer words to this effect: "Is this what your message is? Have I understood you?" The writer may say yes--that's really what I was trying to say--or he/she may say no--that wasn't it at all. What I really wanted to say was
3. Everyone needs praise. Start by saying some good things that you honestly believe can be said about the essay.

- a. Is the essay interesting? Why?
- b. Are there examples that explain the author's point?

Examples of good feedback: "I think this paragraph would be clearer if you explained why the boy was crying."

Destructive Feedback: "Your essay is lousy."

Unhelpful: "This essay is great."

Helpful: "You picked an interesting topic and you had some unusual things to say about it."

4. If you are the leader in the circle, don't let an argument drag on about a point that has been discussed fully. Remember not to let people get side-tracked into criticizing punctuation or structure. This is only a first draft.
5. Advice to the Writer:
 - a. Don't apologize; don't give long introductions.
 - b. Just read your essay.
 - c. It's the reader's job to tell you how your words made him/her feel. It's your job to decide what to do next. The final decisions about revision are up to the writer.

(Peter Elbow, 1973; Warren Self, Radford University, 1979)

[Also part of this memo, but on a separate page, are the criteria the class established as needed for "good" writing.]

[End of memo]

Activity 4. The peer groups meet and listen to each other read aloud first drafts of Essay 1. The teacher goes around from group to group and listens. After everyone has been through the procedure, the class meets as a whole to decide what to do next. For the purposes of this study, most students found the first revision session helpful. There may be a few who feel disgruntled or insecure and these make arrangements to confer with the teacher. The teacher suggests that the students think about their topics again and, if they wish, rewrite their essays completely. He/She may say something like the following:

Could you start your composition at a different point? Suppose you started in the middle? At the end of the series of events, or the end of the day, or with your main point and then worked backwards? Which way do you like it better? (Calkins, 1981). Try to re-see your topic from a new perspective, with new things to say.

If they do not wish to be that drastic, they should revise in the light of their group's suggestions and make a note of whose suggestions they are using so that they can acknowledge these people in their final draft. The class agrees that this revision can be ready on _____, a day early next week. The teacher urges the students to bring in both drafts.

Activity 5. As a closing activity, the teacher reviews and the students make note of their commitments for Week 4.

1. Personal reading will take place as scheduled.
2. People will request conferences as needed.
3. Second draft of Essay 1 is due _____, [the first or second day of Week 4]. Students will also bring in their first drafts again. Students will keep track of the advice they are following in order to eventually give credit on an acknowledgements page.

4. Being There plus a written response will be discussed in class on _____, [a day towards the middle or end of Week 4]. Please bring in a question about the book you want answered.

Week 4

Course Calendar

A "How Are Things Going?" session held if no one has initiated a "Complaints or Compliments" session to date.

A Revision session held with peer groups and partner.

All do two hours of personal reading.

Students help establish evaluation procedure for the personal reading.

Discussion held, followed by a memo on journal entries for the personal reading.

In-class editing of Essay 1 on the paragraph level; use of a paragraph outline.

Memo given on a paragraph outline.

Being There and entry in response journal due on [day]. Class discussion on same. Journal entry collected.

Conferences held as necessary; sign up sheet established for personal reading conferences.

Style sheet to guide form of final drafts is adopted.

Journal entry returned.

Essay 1, including all drafts, a paragraph outline, and acknowledgements page due on [day].

Memo for Week 5 commitments distributed.

Activity 1. If no one has raised any complaints or asked for time to discuss changes in content or procedures, the teacher initiates a "How Are Things Going?" session. He/She encourages students to speak their minds. The teacher explains any confusions and works with the class to implement whatever modifications they deem necessary in the program. Naturally, the basic principles developed in this study cannot be violated.

One issue that may arise is that some students may need more time than is scheduled to complete one part or another of the writing process. The teacher asks the students what procedure the class should establish for those who are unable to meet some or any of the deadlines for writing first drafts, or revising and editing the others. It is hard to hypothesize how the issue will be resolved. The teacher insists on the need for trying out drafts before an audience and for producing multiple drafts. The students may respond in several ways. Some may speak in favor of one deadline for all, with penalties for late papers. The teacher may then say he/she is reluctant to impose penalties, especially on those who truly need additional time to sharpen their ideas. Some students may suggest using the personal reading time, but others may point out that reading is as important as writing in the course and that, therefore, this time is not suitable. Some students may suggest these writers plan to meet at their own convenience after class hours. For the purposes of this study, I will assume that this last plan is acceptable to the class. The teacher states that the course could conceivably fall apart if most students do not meet the deadlines. Since the students themselves set these deadlines, he/she

urges that they be realistic and set ones that the majority can meet. The teacher also points out that it may not always be the same students who are in need of more time. Problems outside of school or with the topic may be two of the controlling factors in addition to that of an individual's writing process. Therefore, for the purposes of this study, the students agree not to impose penalties on late drafts, and, if difficulties arise with particular students (for example no work turned in by one student after six weeks of class), the teacher will deal with the situation on an individual basis.

Activity 2. Students bring in a revised draft of Essay 1. The teacher asks the students how they want to proceed. If the students sound anxious about spelling and grammar, the teacher asks them to refrain from editing for a short while longer. But other questions may also be raised. Students may want to know if the group will like the revised version better than the first draft. They may also have specific questions they want to ask about their introduction, concluding paragraphs, transitions, and the like. The teacher suggests the following plan of action. Each student can read revised parts of his/her second draft aloud to the respective groups and then explain what changes he/she has made from the first to the second draft. The groups can give advice. Then, in order to hear from a different audience, each student finds a partner outside of his/her group; and, after reading each other's essays, each gives advice and talks to his/her partner about problems he/she wants discussed. Referring back to the class's guidelines for good writing and other previous memos, the teacher suggests the partners cover the following points: making sure the reader

understands the writer's message; giving positive, sincere, specific praise; and deciding whether the language of the essay sounds natural and appropriate for the intended audience. Students may like the plan; some may want the opinions of a student not in their group whom they believe is "good in English." Others may feel comfortable only with their group members. The decision can be left to the individual students, but the teacher does point out the advantages of getting as many different opinions as possible about one's writing. Unexpected, confusing points as well as unexpected strengths may be discovered as a result.

After this second revision session, the teacher asks the students to revise one more time in the light of the latest suggestions they have received. The teacher also thinks the time has come for editing to begin. In preparation for this activity, he/she asks them to prepare a neat legible revision, to make one xerox copy of it and bring it to class. For the purposes of this study the class decides that the next class meeting is an acceptable time.

Activity 3. By the fourth week of the semester, some students may be finishing their first book from the personal reading component. The teacher initiates a discussion to decide how this reading should be evaluated. The students may suggest in-class conferences. The teacher may wonder aloud whether that arrangement will allow enough time to accommodate everyone and asks how long the students think these conferences should be. The students may suggest twenty minutes to a half an hour and also suggest a sign-up sheet for each day. Some students

propose that when many people have finished a book at the same time, conferences be scheduled during class time and at other hours convenient to both teacher and students. The teacher strongly urges a written response to each book, similar to those for the assigned reading. He/She points out that writing one's thoughts down often helps clarify them. The written assignment will also offer needed experience in the kinds of writing used in other college courses--that of presenting a coherent opinion based on what is in a particular text. The students may be convinced--at least for the first book. They may raise the question of summaries, since the teacher may not have read each book. If they do not, the teacher will, and says they should be part of the writing assignment. The teacher suggests that the written response can be done during class time, during one of the hours set aside for personal reading. After more discussion, the class agrees, for the purposes of this study, on the following points (based on Bartholomae, et al., 1980, 81, 82).

1. Beginning with this week, the teacher will make available a sign-up sheet for conferences for students who complete a personal-choice book.
2. Students may use class time to write a response to the completed book. This response should include a short summary, and then be patterned on the entries for the assigned books.

Like those entries, students are to write what they found significant, perplexing, and/or objectionable. They will use examples from the book to support what they say. If the book was disappointing, they will write why. If it "came alive in unexpected places," they will point them out. If the book "connects with their lives or their thinking," they will write that too.

3. Like the journal entries for the assigned reading, the students should concentrate on writing ideas and feelings, and be less concerned with error, structure, punctuation, and organization.

They should let the words flow!

The teacher reads the above remarks aloud. If the students find them an accurate reflection of the class discussion, the teacher promises to have them duplicated for the next class session.

Activity 4. Students have brought the latest revisions of Essay 1 to class together with a xeroxed copy of the same. The teacher says something like the following.

I know I am being arbitrary about the issue of editing. I did bill today's session as an editing activity, but it still won't be one of those red pencil days. I'm not yet on the sentence level. I want us to deal with paragraphs today because paragraphs can be considered the building blocks of an essay. I'd like you to find as a partner someone you haven't worked with yet. Each of you should go through the following procedure--but work on one person's composition at a time. Give your partner a copy of your essay which he/she should read silently. Then explain why you decided to paragraph where you did. Talk to each other--offer each other advice (Bartholomae, 1980, 81, 82).

After the students have completed the above activity, the teacher asks them what they learned from each other about paragraphing? Why do people write in paragraphs? How do they decide when and whether to paragraph or not? The students may say that each paragraph is supposed to deal with one idea. They may say that sometimes a writer starts a paragraph because otherwise the page would be solid print and they have learned that a visual break will keep a reader from getting tired or losing interest. Students or the teacher may talk about the variety of form and style in different paragraphs. One paragraph can start with a question; one paragraph can be short to contrast with a preceding paragraph which is long. The teacher suggests that all of these can be good reasons for paragraphing at one time or another. The teacher then asks

the students to consider paragraphs from another point of view, and hands out the following memo for their consideration.

Making Decisions About Paragraphs

Starting at the beginning and working through to the end, read each paragraph and figure out, in as few words as possible, the question it answers. List these questions in order on a separate piece of paper. You have just constructed an outline of your essay, which you can use to find any major structural flaws. With your list in front of you, ask the following:

1. Is there a paragraph that simply doesn't answer anything? If so, should it be eliminated as pure waste, or is there a way to revise it so that it does answer a question implied by the main idea of your essay?
2. Is there a paragraph that "promises" answers your essay doesn't provide? Either fulfill the promise or remove the paragraph.
3. Is there a paragraph that answers two or more distinct questions, so that you should think about splitting the paragraph up?
4. Do you answer the question in more than one paragraph. If so, should you eliminate one of the paragraphs or combine the two?
5. Finally, do the questions now follow one another in a logical order? That is, will a reader be ready for the answer to question 7 after 6 after 5, and so on, or does he or she need the answer to question 8 before the answer to question 4 makes sense?

(Middleman, 1981: 28-29)

[End of handout]

After the students have read the memo, the teacher points out that the procedure can help ensure a coherent essay, with one paragraph logically following another. If the students do not have any questions, the teacher asks them to prepare a paragraph outline for Essay 1. When they have finished, the students talk about whether it did or did not help to improve their essays, and whether they would want to do it again for another essay. The teacher urges them to defer the final decision until later in the semester. The teacher asks the students to think in terms of a final draft of Essay 1. He/She says that in order for the teacher to get a good feeling for the process they have gone through, the students should submit all the drafts (each labelled as first, second and final), the paragraph outline they have just made, and the acknowledgements page which will give credit for any help they have received. For the purposes of this study, the students decide that they will be able to turn in all the parts of Essay 1 by the end of the week.

The teacher hands out a style sheet for the final draft of the essays.

Style Sheet for Final Drafts

1. The title of your paper should be centered near the top of the first page. Your name, the time of the class, my name, the date, the name or label for the assignment if different from the title, the draft number (e.g. Draft #1, Draft #2, etc.) should be in the upper-right hand corner. I hope the reason why I want all this stuff is obvious. (Notice I'm not asking for your S.S. number, your age, your major or other information that isn't relevant.)
2. Don't put your work in folders or binders. These add to the weight of what I have to carry around. Staple or clip your papers together.
3. The following is considered correct form with regard to pagination. Don't number the first page. Begin numbering with page 2. As an extra safeguard--in case some of your pages get separated from the rest--I suggest you put your last name, followed by the page number, in the top right-hand corner: Smith - 4.
4. Double-space your papers and write on one side of the paper only. This procedure will make editing easier. It also makes your paper easier to read.

WHEN HANDING IN PAPERS OTHER THAN IN CLASS TIME PLEASE PUT THEM IN MY MAILBOX IN ROOM ____.

[End of handout]

For the purposes of this study, the students raise no serious objections to the style sheet and agree that it will be used for all final drafts.

Activity 5. The peer discussions for Being There follow the pattern already established with the first book. As part of the discussion, and after the students have discussed their journal entries and the questions they have brought to their group, the teacher can raise some questions too. Here are some possibilities:

1. Much of the dialogue carries a double meaning. Do you find this excerpt from page 35 sad or funny? "Well . . . didn't you ever want a family?" "I don't know what it is to have a family."
2. What statement do you think Kosinski is making about American life?
3. What do you understand the title to mean?

Any of the questions, students' and the teacher's, can be part of an oral discussion or can be used as in-class writing exercises.

Activity 6. As a culminating activity for the book, the class can see the movie Being There. For the purposes of the study, the teacher has scheduled it for the middle of Week 5, and tells the class that time will be allowed for a discussion of the film on the day after the showing.

Activity 7. Essay 1 with all drafts, the paragraph outline, and the acknowledgement page is handed in. The teacher says that he/she will be able to return the essays by the first day of Week 5 and that at long last students will be able to do some formal editing. The teacher asks that they bring in a ruler, a dictionary and a pen that is red or

some other dark bright color. The students make a note of these requirements, and the teacher hands out an end of week memo reminding them of next week's commitments.

Memo on Week 5 Commitments

1. The film Being There will be shown on [day].
2. There will be time the next day for discussion about the film.
3. Two hours of reading as usual.
4. Conferences as needed.
5. Complaint sessions as needed.

[End of memo]

Week 5Course Calendar

Essay 1 returned. Students work on editing and finding own errors in class. Workshops or individual conferences on errors can be arranged.

Edited Essay 1 due.

Film showing of Being There.

Discuss film.

All do two hours of personal reading.

Students skim two remaining books on assigned list.

Students choose the next assigned book and decide on the deadline for reading it and completing a written response.

Sign up sheet for personal reading conferences is available.

Complaint session held when needed.

Other conferences held as necessary.

Begin work on Essay 2.

Decide when first draft of Essay 2 is due.

Activity 1. The teacher has read all the essays and made positive comments about strengths. He/She has pointed out where improvement could be made. ("You gave examples to support your general statement on page 1. How can you back up these statements on page 3?") With this first essay, the teacher does not pay attention to all the errors of grammar, spelling and punctuation, especially if there are many of them. He/She first emphasizes those errors which hinder comprehension by the reader. He/She also bears in mind that the students find syntactical errors easiest to correct (Bartholomae, et al., 1980: 81, 82). The teacher may also make note of errors in agreement. He/She considers whether large numbers of misspelled words are indicative of a serious problem or carelessness. At any rate the teacher does not circle or indicate any specific errors. He/She has put a mark [!] near sentences having the mistakes that the teacher wants the student to work on. Then, in class, the teacher says something similar to the following:

I am going to explain an editing procedure that I think will help you learn how to find your own errors with some help and can eventually lead you to find most your mistakes on your own. [Throughout this discussion, [] indicates information the teacher puts on the board.]

I have written comments on the "final" draft of Essay 1. Look them over and come talk to me about any that you wish. Some of you may find suggestions for further revision. If you don't want to revise this essay any more, then don't. But before you file it away in your cumulative folders, I'd like you to conduct an error search. I have not marked mistakes for you. But with my pencil I've made a mark like this [/] in the margin near sentences which have some kind of mistake that I want you to notice. Read the section out loud and see if you can find what's wrong. If you have trouble, take your ruler and use it to help you read line by line and see if you can find your mistake. When you find it, take your colored pen and correct it. Use this mark [^] called a

carrot, if you are going to add a word [his [^] cat and]. Cross out and change words that you didn't mean to write [~~want~~ what] and so on. If the mistake is too complicated to do this way, use the back of your paper. Copy the sentence as it is, then write it correctly. Do all this work with your colored pen. If you can't find your mistake by yourself ask a classmate or me to help. If you finish all the correcting today, hand the essay back to me. If not, then bring it next time.

Students and teacher may pass this essay back and forth a few times until all the errors are cleared up. For some problems, like capitalization, use of apostrophies, and correctly written contractions, the teacher may refer students to the handbook.

Activity 2. At the request of either a student or the teacher, workshops in class or individual conferences can be arranged to give help to those students who seem unable to correct important errors--like those of agreement. The teacher tries to figure out the rules by which the student is operating, because very often students do have a system--it just is not the standard one. For example, one student may say "1600 children" but write "1600 childrens." When asked, he replies that he thought the rules required one to write the s to indicate plurality but not say it (Bartholomae handout at summer course, "Writing Across the Curriculum," at George Mason University, July, 1982). Once the teacher knows such a convention is being used, he/she can easily clear up the misunderstanding. Naturally, not all problems can be solved so easily. But the teacher's approach can always be to seek an understanding of what a student is thinking and why. Someone who has only written in Black English is not going to be able to switch quickly and exhibit subject verb agreement according to the standard dialect. The teacher can reaffirm the student's skill and ability in using a rule-bound

system and give practice in the system for Standard English.

Activity 3. During this week, students must choose the next book from the assigned reading list. On the first day of the week the teacher brings up the subject and asks the students to skim the two remaining books and to tell him/her when they will be ready to decide. For the purposes of this study, the students say they will be ready by mid-week.

When the time for deciding arrives, the teacher listens to the support given to each of the two remaining books, the collection of autobiographical essays edited by Merriam, and the essays on animal "language" and behavior by Lorenz. The teacher comes out strongly in favor of the autobiographies (Growing Up Female) because he/she believes the vocabulary load is lighter than in King Solomon's Ring. For the purposes of this study, the students choose Growing Up Female as the next book to be read. The teacher points out that work on Essay 2 will begin on the last day of this week and take up much of everyone's energy during Week 6. So the students decide that [day], (early in Week 7) will be deadline for completing Growing Up Female and the written response to the book as well.

Activity 4. After the class views the film Being There and talks about it, the teacher initiates a discussion about Essay 2. The topics for this essay can be sparked by something that has come up in a student's life, by a particular class discussion, or by ideas and activities associated with Being There.

Some students may want to write a critical analysis of the film; some may want to show how the film did or did not live up to their ideas about the characters in the story; some may want to compare the book and the film and point out significant differences. The class remembers that Kosinski is doing more than telling a story: he is sending a message about contemporary American life to the reader as well. The teacher asks whether anyone wants to write about that same message or whether some student have their own messages that they want a particular group to understand. What is the message and who is the group?

The teacher suggests that everyone get out a piece of paper and spend about ten minutes free writing. Afterwards, those who want to, read their work aloud. As a result of this activity some students have discovered a topic. The class spends some time working together by brainstorming about one of these topics, or if the students prefer, working in small groups, each brainstorming on a different topic. The teacher asks the student to make a note of their first drafts indicating who the intended audience is, and then asks whether they think that is a significant point for both reader and writer. In the ensuing discussion the teacher and student point out the ways in which a particular audience can affect a writer's style, content, and word choice. The teacher urges the students to refer back to the Essay 1 memo for additional advice. Before the class ends, the students agree on the due date for the first draft. For the purposes of this study, they decide that the first day of Week 6 is acceptable.

Week 6

Course Calendar

Rough draft worked on with group and 1 partner.

Teacher checks on whether procedure for personal reading is still acceptable.

All do two hours of personal reading.

Conferences held as necessary.

Complaint session held as necessary.

Revised draft of essay worked on with group and one partner.

Revision Form #1.

Review of information on paragraphing.

Proof reading procedure presented and discussed; decisions made.
Editing Form #1.

Final draft with all drafts, acknowledgements page is due beginning of Week 7. (Bring dictionary and marking pen.)

Activity 1. The groups meet to discuss the first draft of Essay 2 following the procedure established during Week 3. In addition, a student may have a sentence, a phrase, or a paragraph that does not quite fit anywhere in the essay but which he/she would like to use. The group can offer advice. After each person has read aloud and gotten oral comments, the teacher suggests that each student find a partner with whom he/she has not worked. In the light of the essay assignment, the teacher suggests that each partner read especially to see if the language is appropriate for the intended audience and to point out specific places where it is or is not. Again, as with Essay 1, the teacher suggests that the writer bring up any points about which he/she is worried. Students or the teacher remind the class to concentrate on coherence, content and organization and to ignore grammar and punctuation problems for the time being.

After this in-class revision session, the teacher asks whether the students have found the session helpful. Some may complain that the advice they get is still too general. Others may feel defensive and say they are overwhelmed by all the flaws that have been pointed out by their group and partner. The teacher asks how these problems can be rectified. The students decided that each writer has to be more aggressive and ask for the kind of advice he/she wants. Students suggest that during group sessions, someone in the group can pin the criticism down and be responsible for insisting that all advice be specific. For those who have many writing problems, the teacher urges that the group be gentle. The writer himself/herself can say, "Please tell me the most important thing I should work on," or the group or a

partner should learn to be perceptive and not to overload a writer with too much negative criticism. The teacher asks the class what they might consider "important areas" to work on. Most agree on the following:

1. Write so that the reader understands the intended message of the writer.
2. Use a logical organization of ideas.
3. Give specific examples to explain one's points.
4. Use words that help the transition from one idea to the next.

The teacher writes a memo summarizing this discussion which he/she will distribute the next day and asks the students to revise their essays in the light of the day's discussion. In addition the teacher asks them to listen to the sound of the language. Does the language flow? Does it sound like English? The students decide the next version can be ready in two days. The teacher asks that both drafts be brought to class at that time.

Memo on Revising

Remember to give specific criticism -- and give praise as well as suggestions for improvement.

If a person has many problems with written language, pick out one main area for the writer to work on; choose one of these:

1. Write so that the reader understands the intended message of the writer.
2. Give specific examples to explain your points.
3. Use words that help the transition from one idea to the next.

[End of memo]

Activity 2. The teacher asks for a short discussion on the personal reading component. Do the students feel the combination of conferences and written responses to the books they read is appropriate? The students grumble about the work involved in preparing written responses but concede the activity does give them needed practice in using written language to express their thoughts. For the purposes of this study, the students decide the procedure will continue without change.

Activity 3. Students bring their second draft of Essay 2 to class. The teacher asks that the peer groups meet and that each student read aloud sections in which they have changed sentences or have moved these sentences from one place to another. The students read aloud the old and the new versions and explain their revisions. The group can give an opinion as to whether they think the change is an improvement or not. The same procedure can be used for changes in word choice.

After the students have completed this activity, the teacher asks if they feel it has been helpful. Do they have new insights? Do they know what does or does not need further revising? For the purposes of this study, the students feel they have benefited from the activity. Then the teacher says something like the following:

You did some thinking about paragraphs with Essay 1. I would like you to continue to evaluate each other's paragraphing technique. Here is a revision form that focuses on paragraphs. Please find as a partner someone not in your group, and someone with whom you have not worked before, unless you are terribly uncomfortable working with a new person, and use this form to analyze each other's revised draft. [A copy of the form follows.]

Revision Form #1

Writer _____

Reader _____

1. Read for the moment, only the first paragraph, carefully, and write down what it makes you expect about what will follow.
2. Now, read only the last paragraph. Does it convey a sense of finality, or completion? How? (If it does not, explain why not.)
3. Now read the whole piece. Does the middle follow from the beginning and lead to the end? (Circle one.)

Yes,
clearlyYes, but
not so
clearlyNot well
enoughNo; it
makes me
uneasy

Comment here if you have something helpful to say about the overall structure.

4. What do you think is the main idea of this essay? Talk to the author. Does he/she agree?
5. Discuss any points either of you want to that have not been brought up in this handout.

(Bartholomae, et al., 1980, 81, 82; Middleman, 1981; Merkel)

[End of handout]

After everyone has worked with Revision Form #1, the teacher reviews what the class has said during Week 4 about paragraphs. The students have talked about variety in paragraph length and purpose. In addition, students have used a paragraph outline to test their work for unity and coherence. Now, many students agree that the paragraph outline was helpful. Others decide they can achieve the same goals without it. The teacher affirms that people may make their own decisions on whether to complete a paragraph outline for Essay 2, while pointing out that the essay will be evaluated by the teacher for coherence, something the outline helps achieve.

Next, the teacher wants to talk about more detailed editing and hands out the following, based on "Writing Assignment #10" of Bartholomae, et al., 1980, 81, 82.

Editing Form #1

"At least an hour after you've completed your 'final' draft, and you think it's ready to hand in (all the drafts, forms, and acknowledgements page are done) set aside some time--you might need an hour--to read through your paper once more to see that there are no mistakes. This last act of reading is called editing, or correcting or proof-reading. "It requires a very different sort of reading than you are used to doing. You must learn to read each word, and to see that word as black marks on a white page. Usually when you read you don't read each word. You hear a voice, you see a meaning unfolding,"--you know what's 'sposed to be' on the page. "You don't normally see each word as a set of marks on the page. It's only when you learn to read slowly, word for word, and see each word as marks that you can begin to see whether the right marks are there or not.

If you have trouble correcting your paper, most of the difficulty will be in seeing the errors, not in figuring out how to correct them. So this is what I'd like you to do: Read your paper slowly out loud while you move a ruler across the page. This can be very boring, but try to pay attention to what you are doing." With your bright colored pen, correct any mistakes you find, (spelling, punctuation, subject/verb agreement, words left out, wrong word used--whatever). If the mistakes are too complicated to fix on the front of the paper, use the back. Please do not get any help with this work at home. I think you need to know what you can spot on your own. Classmates will be able to help each other during the next class time.

Bring all the papers and the marking pen to class. MAKE ONE XEROX COPY OF THE "FINAL" (CORRECTED) DRAFT AND BRING IT WITH YOU.

[End of handout]

The teacher asks for any comments and questions. The students feel that proof-reading is a reasonable next activity--in fact many of them have been itching to do some correcting and editing since the first essay was assigned. But they may not understand or remember what is required for the acknowledgements page. The teacher reminds them that people can claim ideas as well as tangible things. They do not own thoughts in the same way that they can own cars or pencils, but they must get credit for an original thought, a clever phrase, or an especially vivid word. Therefore, students must publically acknowledge when they have incorporated ideas, phrases or words suggested by anyone in or out of the classroom, by a TV program, by a dictionary, and so on. They do this on the acknowledgements page, being as specific as possible about the help received.

Students also ask what kind of help the teacher means by "help from classmates" after the proofreading at home has been done. The teacher explains that he/she had a partner arrangement in mind--with an author reading aloud as partners followed along silently in the hopes of catching any overlooked mistakes. That is why they should make a xeroxed copy of this final copy. In addition, the teacher suggests that a marking pen and a dictionary will be useful and probably necessary in class.

The students decide that they can have the work done by the next class session. The teacher reminds everyone before the last class of the week ends, that they should complete the reading of Growing Up Female in America and a written response to it by [day] of next week as previously agreed.

Week 7Course Calendar

Two hours personal reading.

In-class proofreading of Essay 2 with partner.

Essay 2 with all drafts turned in to teacher.

Groups respond orally and in journals to Growing Up Female.

Conferences on personal reading and special help as necessary.

Journal entries collected, read by teacher, and returned.

Three selections from Growing Up Female discussed in depth.

Complaint sessions as needed.

Plans made to learn about our own memorable female relatives.

Artifacts brought in by students and teacher.

Committee formed to investigate feasibility of exhibiting family memorabilia.

Personal reading hours cancelled for next week; other activities use up all available time.

Activity 1. Students bring in all drafts, acknowledgements, outlines, and so on for Essay 2. They also bring an extra copy of the final draft, a marking pen, and a dictionary. The teacher asks them to find as a partner someone with whom they have not yet worked. Then he/she says something like the following:

Today is your last chance to work on Essay 2 before I read it. I would like each partner to do this for the other. The writer gives his/her partner a copy of the "final" draft. The author reads the essay aloud and the reader follows along with a finger under each word. The reader says "stop" anytime he/she thinks there is a mistake. A mistake can be a misspelled word. It can involve omitted words--the writer has "read" a word that isn't down on the page--you thought you'd written it, but it never got transferred from your brain to the paper. Or maybe the writer says "want" but the reader sees "what" on the page (Bartholomae, et al., 1980, 81, 82). If the writer can't figure out why the reader said "stop," then the reader may tell. Using your marking pen, make any further corrections on your paper. [This idea is based on Shor's "voicing" activity (Shor, 1980).]

The teacher clarifies any misunderstandings, the students carry out the activity, and then turn in Essay 2.

Note to the teacher. Growing Up Female in America: Ten Lives, edited by Eve Merriam, contains excerpts from letters, journals, autobiographies or diaries of ten women who lived in different geographical sections of the United States, from the last part of the eighteenth century to the middle of the twentieth century. This book deviates slightly from statements made earlier with respect to reading the complete works of an author. The varied offerings in this book outweighed the disadvantage of using excerpts. None of the selections are shorter than 21 pages. Moreover the students do read the entire book and should be able to draw some conclusions about the work as a whole.

Activity 2. The groups meet and discuss Growing Up Female in America and students respond to each others' journal comments. At the end of class the teacher will collect the journal entries in order to read them.

If it has not become obvious from class discussions, the teacher asks whether any of the students read the book's introduction. If some have, the teacher asks their help in presenting some of the background material that can be found there. If not, the teacher may say something similar to the following:

I'd like to give you a little background on the world that the women in this book knew. When the states were still English colonies, women were not allowed to vote and were considered mentally and physically inferior to men. What else was not allowed? They were not allowed to own property or keep the money they earned, nor did they have custody over their own children. A husband could beat his wife for disobedience "provided he did not use a stick thicker than a judge's thumb" (Merriam, 1971: 8).

But women spoke up anyway. A black woman "who signed herself Matilda, wrote in Freedom's Journal, the first Negro newspaper, 'I deplore the ignorance that blinds men's eyes--We women have minds that are capable and deserving of culture. While it is necessary to possess a knowledge of cookery, I do believe that something more is requisite'" (Merriam, 1971: 8).

One way to keep women powerless was to keep them ignorant. In the mid 1600's 75% of the women who had to sign "deeds and other legal documents" were illiterate and could only sign with an X (Merriam, 1971: 10).

In the 1800's a few colleges for women were opened but men sharply attacked the idea. Newspaper editors wrote that "All the higher mathematics any girl had to know was how many places to set at table. And no mother needed trigonometry to count twelve or fourteen children... Chemistry enough to keep the pot boiling, and geography enough to know the location of the different rooms in her house - these were learning sufficient for any woman" (Merriam, 1971: 12)

In the 1840's these were the jobs open to women: "teaching, needle trades, keeping boarders, cotton mill work, bookbinding, typesetting, and domestic service" (Merriam, 1971: 12).

However in the 1840's Elizabeth Blackwell graduated first in a class of 150 males as the first woman doctor. In 1848 the woman's movement was launched by a "group of determined women and a few men" at Seneca Falls, New York. As you know, this movement has become active again beginning in the 1970's.

This book makes a start at showing us how it felt to be growing up female in America a long time ago.

If it hasn't been obvious from the groups' discussions, the teacher asks if the students want to focus on several of the women and have more thorough discussions about them. For the purposes of this study, three figures emerge: Mary Ann Webster Loughborough, wife of a confederate soldier; Dr. Anna Howard Shaw, minister and doctor; and "Mother" Mary Jones, labor organizer. After discussing what should happen next, for the purposes of this study the following decisions are made: Everyone will read the entries by these three women again and prepare a question or comment for class discussion, the first of which is planned for the next regular class meeting. The entries will be discussed in the following order: Loughborough, Shaw, and Jones. Some students show an interest in reading the complete books from which these excerpts came. [Eve Merriam has a complete source list in her introduction.]

These discussions may take one, two or three days. In addition, as a result of questions asked by the teacher, the students will begin a search into their own family backgrounds'. Were some relatives pioneers who settled on frontier land? Were some women relatives mavericks who refused to fulfill traditional roles? Were some very traditional and exemplary in the way they did carry out "woman's duties?" In other words, students will talk to relatives, maybe tape reminiscences, and

search for old letters, photographs, newspapers, journals, and diaries to learn more about their female ancestors.

Activity 3. The regular pattern of group discussion, a recorder taking notes and groups comparing notes afterwards, is followed for all the discussions of these three essays.

Towards the end of the week, the teacher could bring in some photographs and articles belonging to his/her immigrant grandparents. Some students also may bring in items and the group discusses the feasibility of an exhibit. After much talk, a committee is formed to investigate using a showcase in the main hall of the school, or perhaps a section of the Learning Resource Center. They will report back early in Week 8. The teacher suggests that the personal reading time may have to be reduced or omitted to allow time for these discussions. For the purposes of this study, no one seriously objects. People who would be finishing books sign up for conferences outside of class hours. The teacher reminds students to bring dictionaries on the day next week when the edited essay will be returned.

Week 8

Course Calendar

Teacher returns Essay 2.

Students edit in class and prepare error checklist.

Committee discusses exhibit plans.

Other committees established to handle publicity, speakers, interviewing in connection with project on memorable relatives.

Plans made for speakers during Week 9.

Some conferences held as necessary.

Edited Essay 2 and an error checklist due at end of week.

Activity 1. The teacher returns Essay 2 with comments written on it. The students look for any marks made in the margin [/] that indicate overlooked errors. The students follow the correcting procedure as often as necessary, as described in activities for Essay 1. Students ask for and get special help as needed.

Next, the teacher suggests to the students that he/she thinks an error checklist will be helpful. It will show them what kinds of errors they have made so far; the students will then be on the lookout for these kinds of mistakes and try to avoid making them in future essays. The teacher points out that one of his/her goals is to enable the students to be able to independently find their own errors and be capable of turning in final drafts that are relatively error free. For the purposes of this study, the students do not voice any serious objections to the concept of an error checklist. Therefore the teacher explains what he/she means by an error checklist in words similiar to the following:

"Look over the two essays you have written and prepare a list (with examples) of your most frequent and troublesome errors." I'd like you to "organize and group the items so that they are in [categories] that makes sense to you." Please illustrate each type of error with your "original sentence or sentences that contained your error. Then follow this example with a correction" (Bartholomae handout, July 1982, at George Mason University). If you are confused, here is a sample checklist. Part of your checklist might look something like this: [The teacher hands out a short example from a imaginary checklist.]

Apostrophe Errors

A. Possessives

1. Added apostrophe

Example: This game provides the outlets to vent your basic desire's.

Correction: This game provides the outlet to vent your hidden, basic desires.

2. Missing apostrophes

Example: This is important in todays world.

Correction: This is important in today's world.

3. Contractions

Example: If you don't try, you wont learn.

Correction: If you don't try, you won't learn.

(Bartholomae, July 1982, at George Mason University)

[End of handout]

The teacher helps to get rid of any confusion and the students begin to work on their checklist in class. They agree that their edited essays and their checklists can be completed and turned in by the end of the week.

Activity 2. The student committee investigating exhibit space reports back to class. For the purposes of this study, the Learning Resource Center is willing to donate space in the library and the display case at the entrance to the library. The class then discusses who will work on the exhibit and who on the display case. More students have brought in additional objects for display. Students talk about the objects which include photos, some clothing, a few musical instruments, and some old newspapers. They form a committee which will write the explanations to accompany these objects. There is some discussion about what the exhibit should be called. Some students are interested in taping reminiscences of relatives and they subsequently arrange to get some tapes and a cassette from the learning resource center. For the purposes of this study, some students report that they have a relative who would be willing to come and speak to the class. (One might have been involved in early union organizing; one may play a dulcimer and sing folk songs of the region; one may be a traveling preacher.) By now, the students are enthusiastic about what is going on and decide to organize a publicity committee so that others in the school and the community can enjoy the exhibit. The class decides that the exhibit should run three to four weeks and that we can probably arrange for the two guest speakers to come during Week 9. So the publicity committee begins to work on releases for school and community radio stations and articles

for the school and local newspapers. The rest of the week is taken up with committees working on their various projects and the setting up of the exhibit. The teacher is available as a resource person.

Week 9Course Calendar

Activities connected with the exhibit: interviews, writing, investigating and so on. Several guests come to speak.

Some personal reading for those who have time.

Complete corrections for Essay 2.

Plan "Essay" 3; decide when rough draft due.

Activity 1. The teacher returns edited Essay 2 and the error checklists. Any students who have to make more corrections do so.

Activity 2. Most of this week is taken up with taping reminiscences, writing up interviews, writing articles for newspapers, writing information for the display cases, sending individuals from the class to speak on the local and school radio stations about the exhibit, and listening to speakers who come to class. Some students may take snapshots of the relatives they are interviewing. Students not directly involved but who are reading an autobiography from Eve Merriam's list may decide to bring those books to class and read them at school. Other activities may occur which are impossible to anticipate in the hypothetical situation described in this study.

On a day when there is a lull, the teacher directs the students' thoughts toward Essay 3. There are many possibilities for this essay. The teacher asks the students what ideas they have for a piece of writing that could be an outgrowth of the activities surrounding Growing Up Female and the reading of the book itself. The students can probably come up with quite a few suggestions. For some people, Essay 3 could be a research paper, using family documents and personal interviews as primary source material. It could be a collection of folk tales and superstitions of the region. Essay 3 could also be an article for the local historical society, or the text for a talk before a high school history class (or a local civic club). Some students may write book reports on the extra autobiographies they read. Some students may want to investigate women in a particular field (mining, preaching, teaching, truck driving, and so on). Some may want to write an essay describing

their changed attitudes towards the duties, joys, and special problems of being female or being male. Some may want to compare their lives with those in Eve Merriam's book. Some may want to imagine how one of these women would have acted if she had been a man instead. Some may want to explore how society limits one's actions because of one's sex. The list seems endless and the students should have no trouble discovering a topic.

The students spend the period talking, free writing, brainstorming their topics if necessary, or continuing to work on pieces they have already begun. Those who are writing essay length compositions agree to have a complete rough draft early in Week 10. Students doing research in the library or out in the field will aim for later in the week or during Week 11.

The teacher asks that students bring in the book, King Solomon's Ring on [day], early in Week 10 to decide when to schedule it for class discussion.

Week 10

Course Calendar

Personal reading for those writing essays.

Research in the library or in the community for those doing research papers.

Discussion and decisions about King Solomon's Ring.

Several revisions of "Essay" 3.

Deadlines set for revision activities for research papers (Week 11).

Final draft of essay length compositions due early in Week 11.

Conferences as needed.

Complaint sessions as requested.

Xeroxed copies of final drafts of essays are made.

Activity 1. The activities for "Essay" 3 follow the pattern established for Essay 1 and 2. Students who are writing essays bring them in, get reactions from their groups, their partners, revise several times and either formally or informally check for logical paragraphing. They have ready a xeroxed copy of a final draft for use in the editing process.

Those who are working on research continue to gather information in the library or in the field. The teacher gives help with note taking, paraphrasing and documentation as necessary.

Since this is the third essay, the teacher asks everyone to get more particular and to start revising on the sentence level after the first revision. The teacher asks the students to spend time at home reading their essays aloud, stopping after each sentence. Are there some sentences that sound too long or confusing? Have they chosen the best possible words to say exactly what they want to say? Those who are writing essay-length compositions edit at home by the end of the week and for the purposes of this study, agree to bring in all versions plus the final draft and a xeroxed copy of that final draft at the beginning of Week 11. Those who are working on research-type papers for the purposes of this study decide to go through the revising and editing process during Week 11 during the personal reading hours.

Activity 2. Early in the week, the teacher initiates a discussion about King Solomon's Ring, the last of the assigned books. The students have skimmed it early in the semester and may remember that although it is written in English, it has more Latin-based words than they usually use. After discussing the matter, the students decide that

this book and the written response can be ready towards the end of Week 11. The teacher suggests that those who find the book difficult should concentrate on Chapters 1, 2, 5, 6, 8, 9, 11 and 12. Those seem the most relevant. For the purposes of this study no one seriously objects. The teacher, to remind students of past procedures, says words like the following:

If you come across something you don't understand, or something that seems important to you, put a mark in the margin, or circle the page number so that you can go back and find it easily. You may want to write notes to yourself in the margin as well.

When you are reading this book, it is especially important to remember what we talked about early in this semester. If the going gets rough, if you have trouble understanding what Lorenz is saying, read faster. Keep plunging ahead, read for the big picture--get an overall impression, enjoy any anecdotes you can, see if you agree with his conclusions and understand how he arrives at them.

Week 11Course Calendar

"How Are Things Going?" session if necessary.

Students with essays proofread and then turn in all drafts to the teacher.

Students with research papers revise and edit during the week; they xerox a final draft and get ready for the final proofreading session at the beginning of Week 12.

Teacher returns essays for in-class correcting session.

Students revise error checklist; these students plan to return corrected essays and updated error checklists at the beginning of Week 12.

All do personal reading.

Conferences held as necessary.

Class discussion of King Solomon's Ring using comments and questions from response journals.

Response journals turned in for teacher to read.

Students continue activities with Growing Up Female project.

Activity 1. If students have not initiated any complaint or compliment session in a few weeks, and if the teacher isn't sure how the students feel about any aspect of the course, he/she asks, "How are things going?" Students talk about whatever aspect of the course needs talking about, and any feasible and necessary changes are made.

Activity 2. Students who wrote essay length compositions meet with a partner for in-class proofreading and then submit all drafts of Essay 3 to the teacher. Students working on research papers meet with groups and partners several times to get help in revising and later editing. They follow the procedure discussed in Week 10. During the week the teacher returns the essays and one group of students has a correcting session in class. These students also update their error checklists. By the end of the week, the research papers are ready for the home editing session and the xeroxing for next week's proofreading session.

Activity 3. At the end of the week, the students discuss King Solomon's Ring in their groups and present questions and comments from their response journals. The teacher asks if any one has read the preface. If someone has, the teacher urges him/her to tell the rest anything that seemed important in this section. If no one has, or if the teacher wants to raise specific points, the teacher displays maps of Austria and Europe to fix the locale of the book and talks about what he/she believes is significant. In the preface Lorenz, the author, explains the title of the book. The teacher asks if anyone has an idea what the title means. If not, the teacher explains that it is a refer-

ence to King Solomon's ability to speak to animals (I Kings IV:33). Some people believed that Solomon did this with the aid of a magic ring. Lorenz maintains that all people, have this magic ring (their minds and powers of observation) and can unlock "the signal code" of some highly social species of beasts and birds.

Week 12

Course Calendar

Teacher returns edited essays and checklists.

Students do any further corrections.

Research papers are proofread and all drafts turned in to teacher.

In-class writing based on King Solomon's Ring.

Students discuss in-class writings.

Response journals returned to students.

Research papers returned to be corrected.

Error checklists updated.

All do personal reading.

Conferences held as needed.

Edited research papers and error checklists will be handed in to the teacher at the beginning of Week 13.

Growing Up Female exhibit removed from Learning Resource Center.

Activity 1. Students working on research papers find a partner, proofread and then turn in all drafts, outlines, and an acknowledgements page to the teacher. The teacher returns edited essays and error checklists for the other group of students who may have additional corrections to make. By the end of the week, the teacher returns the research papers to the students. For the purposes of this study, the students decide that they can correct the papers, update the error checklists, and hand them back to the teacher by the beginning of Week 13.

Activity 2. Some ideas and questions of the students can be used as the basis for in-class writing. Here are some topics suggested by the teacher. These can be handed out and students can choose one to work on.

1. Look through one of the assigned sections that you have already read and write down five words you can't define exactly. Look them up in a dictionary and find the meaning which fits Lorenz's context. What is the etymology of each word? What words do we usually use today instead of Lorenz's choices? Write down any thoughts or comments you want to about these words.
2. Leave class early and spend about one half an hour closely observing an animal or young child--one with whom you are not interacting. The animal(s) can be a group of ants, a spider, or a bird, dog or cat and so on. Write down everything you see.
3. What do you understand "imprinting" to mean? Tie this in to communication.
4. Have your attitudes toward all animals, certain animals, wild animals, or pets changed since reading this book? Explain.

[End of handout]

In the next class period, students can read their writings aloud for general comment and discussion. If the students are interested in what they have written, these pieces can be saved to form the basis of Essay 4.

Week 13

Course Calendar

Research papers with error checklist, all drafts and acknowledgements page are due.

Class discussion of King Solomon's Ring, Chapter 12.

Essay 4 assigned, discussed.

Conferences held as needed.

All do two hours of personal reading.

First revision session for Essay 4.

Discussion of revision at the sentence level.

Research papers returned to students; in-class editing and revising of error checklists.

Corrected research papers returned to teacher during Week 14.

Complaint sessions held as needed.

Activity 1. Students and teacher evaluate the activities that grew out of reading Growing Up Female in America. They point out the good and bad things they think occurred, and talk about what they will do differently when planning such a project in the future. Activities from the project may continue for some time. Community groups may want someone to speak; elementary school classes may want to see the exhibit and have someone from the class explain its significance. It is possible that enough interest and work could be generated to keep the class busy until the end of the semester. But for the purposes of this study, the activities taper off, and the class moves on to a consideration of another book and other writing projects.

Activity 2. Students hand in all drafts, outlines, error checklists and acknowledgements for the research paper.

Activity 3. The teacher is particularly interested in the ideas Lorenz raises in Chapter 12 of his book. If the class has not discussed this chapter very much, the teacher sets aside some class time to do so on the grounds that some topics are raised which he/she considers important. Specifically, he/she wants to talk about the built-in signals that many aggressive animals have, which prevent these animals, when fighting, from killing each other. These inherited behaviors form a ritual that is instinctively obeyed by animals such as lions and wolves, but is lacking in animals like doves and humans. The impact of the lack of this signal in homo sapiens goes far to explain the small-and-large scale killing that people inflict on one another. Perhaps some students may use the ideas in Chapter 12 as the basis for Essay 4.

Activity 4. The teacher initiates a planning session for Essay 4. Perhaps some students will expand one of the in-class writing assignments based on Lorenz's book from Week 12. Some students may want to link experiences from their lives to one of Lorenz's episodes. The teacher encourages students to think about how Lorenz uses an empirical approach to understand animal behavior. Perhaps they can compare and draw conclusions with respect to this cautious step-by-step approach and the manner in which some politicians or crusaders for a cause attempt to convince the public of the rightness of their position.

Students who found Lorenz's language an impediment to understanding might be encouraged to undertake a "translation" of an important concept in one of the chapters. They should decide on their audience (a ten-year old cousin, their middle-aged relatives who are easily fooled by carnival acts or religious charlatans, their peers who want to understand Lorenz but find his language too difficult). The students discuss the need not to oversimplify the concepts, but to use appropriate analogies, examples, and language for the audience they choose. Some of these ideas can be tried out in class during free writing and brainstorming sessions. The teacher reminds the students to write a note before the main part of their essay begins, indicating their purpose and intended audience.

Note to the teacher. The writing, revising, and editing activities connected with Essay 4 follow the pattern established for the other essay assignments. Students decide when they can have their first complete rough draft ready for revision work. For the purposes of this study, they decide on a day towards the end of Week 13. When editing

during Week 14, students who find a formal paragraph outline useful prepare one. Those who do not, test their essay for coherence and transitions in a more informal manner. Xeroxed copies are prepared for partners. The teacher urges that they look carefully at the sentences in their essays. He/She asks whether the students can add to their criteria for good writing on the sentence level. Students may point out that just as they are interested in paragraph variety, so, too, do they want to foster sentence variety. They may talk about a mix of simple and complicated sentences and of long and short ones. They may suggest unusual word order and various ways of modifying nouns and verbs.

The teacher asks for specific examples of these ideas and reproduces a memo for the next session, summing up the discussion.

Again, during the entire process, students are urged to choose as partners those with whom they have not worked before. By the end of Week 14, all the forms, drafts, outlines and acknowledgement pages for Essay 4 are due.

Activity 5. The teacher tells the students who have written research papers that he/she will return the papers on [day] of this week and would like them to bring their marking pens and dictionaries to class on that day. On the day indicated, the teacher returns the research papers and students correct them and update their error checklists. They decide they can return them to the teacher some time during Week 14.

Week 14

Course Calendar

Edited research papers due.

Revise and edit Essay 4.

All do personal reading.

Conferences held as needed.

Essay 4--all forms and so on due.

Last class cancelled for evaluation and taping conferences.

Students revise and edit work in cumulative folders.

Note to the teacher. During this week the students revise, edit, and hand in Essay 4. Students also carry on personal reading activities. Towards the end of the week the teacher suggests that some class sessions this week and next be cancelled, in order to ensure enough time for everyone's evaluation-and-taping conferences. For the purposes of this study, it is decided to cancel the last day of this week and two hours of next week. Students can use time during these last two weeks revising and editing any work in preparation for handing in the cumulative folder at the end of Week 15. They also can be preparing their self-evaluation and the course and teacher evaluation.

Week 15

Course Calendar

Two classes cancelled because of end of semester conferences.

Essay 4 returned for correcting and then handed in again to teacher.

Discuss the final.

Evaluation of self due.

Cumulative folders due.

Sealed evaluation of course and instructor is due the day of the exam.

Note to the teacher. Most of the activities for this last week are self-evident from the course calendar. However some explanation is necessary of the written self evaluation by the student and the sealed evaluation of the course and teacher, in addition to the procedure for the final exam. These activities are now described.

Activity 1. The teacher initiates a discussion about the students' written self-evaluations that are due by the end of the week. The students feel they have a pretty good idea of the quality of their work. The teacher asks them to consider their own goals and the evidence of their work: the two reading tapes, the way they functioned as group members, the quality of their written work--in essays and in the journals. As already mentioned, the students want to give credit for effort and improvement, and to give more weight to the later essays than the earlier ones.

Activity 2. Before the end of the semester, the teacher discusses the final exam with the students. He/She asks what they think would be a suitable exam for the course. The students may say that it should involve both reading and writing; they may say that they do not want it to include grammar questions. The teacher asks whether they prefer a take-home exam with a clearly established time limit or an in-class exam with the same time limit. The students can see advantages and disadvantages to both situations. To help them decide, the teacher asks whether any help should be allowed in the revising and editing of the writing. The students may decide that they should try to go it alone and see how well each can do without any outside assistance. The

teacher asks whether doing it on one's own is easier at home or in the classroom. For the purposes of this study, the students decide they prefer to write the first rough draft at home and then complete the work in school. They may seem at a loss, however, about the actual substance of the exam. The teacher then offers the following plan:

Let the final exam be based on the assigned or personal readings. If you do not have a topic of your own, decide which of the books you read this semester is your favorite. Explain why, using specific examples and illustrations from the text to prove your point. Or, if you prefer, choose your least favorite book and explain why you don't like it. Spend an hour at home, writing as complete a rough draft as you can. Do not get help from any person, but of course you can refer to the books, a dictionary or a handbook. Then, on the day of the exam bring paper, pens, a marking pen, and any books you need. You can have an hour for revising, a half an hour break, and an hour for editing. What do you think?

The students, for the purposes of this study, consider this proposal to be reasonable. The teacher prepares a memo for the last day, stating all of the conditions, reminding the students to edit with their marking pens, not to take time recopying their final draft, enumerating the information like name, date, and so on that should be written in the upper right hand corner of their paper, and finally restating how to identify and number the subsequent pages.

Activity 3. The teacher asks the students to prepare a sealed envelope containing their evaluation of the course and the teacher. He/She would like them to be honest and frank in expressing their opinions. Therefore the envelope should be sealed and labelled with the student's name and also with the message, "Please do not open until grades are recorded" (Rogers, 1969).

Evaluation

I. Overview

This component of the course pulls together and presents in a coherent fashion the various types of evaluation used and already mentioned in this study. The purpose of evaluation in this curriculum is to provide many ways for the students to evaluate themselves, the teacher, and the course; and many ways for the teacher to evaluate the students and the course. All these ways are presented in this chapter. A discussion of the value of these kinds of evaluation concludes the chapter.

II. Materials

The materials needed for specific activities, like the cassette tapes needed for two of the conferences, or any forms needed for the revising and editing sessions of the peer groups, have already been mentioned under the appropriate and specific course components.

III. Teacher's Instructional Goals

The teacher has one main purpose in allowing quite a bit of time and energy to be directed toward evaluation activities. He/She wants to downplay the reaction of "teacher as expert, as source of all wisdom" and so on. By insisting that the teacher is also a student, and the students are also the teachers, the "official" teacher attempts to have everyone share knowledge and responsibility with each other. So he/she will consider the evaluation component a success if the following happen: the students feel comfortable discussing parts of the course that are working, and changing those that are not; the students are able to

give positive and critical, but not destructive feedback on each other's compositions; the students take the initiative in seeking special help for serious reading and writing problems and then work with the teacher in planning activities they feel are helpful; the students are able to write a balanced and on the whole fair self-evaluation and can suggest an appropriate grade for themselves; the students can write a candid and fair appraisal of the teacher and the course, with helpful suggestions for improvements.

IV. Student Goals

Students at first may reject the added responsibility for the quality of their writing. They may welcome from the first a chance to evaluate and shape the course. It is also possible that student goals will be diametrically opposed to the teacher's goals. In this case, although some modification is possible, the basic orientation of the course will not be changed.

V. Activities

Evaluation Activities by Students. The weekly activities presented earlier in this study gave detailed examples of how the students can evaluate all facets of this proposed course as it is in progress. Students are encouraged to initiate "Complaint and Compliment" sessions whenever they feel it is necessary. If the students neglect to volunteer this kind of information, then the teacher makes room in the schedule (which is tentative and always in process anyway) for "How Are Things Going?" sessions. He/She specifically asks what activities the students feel are working well? What problems do

they have? What do they find annoying? What activities would they like to change and in what ways? Moreover students have to set deadlines for when work is due, and therefore they control the work load. The students establish guidelines for "good" compositions and therefore they control to a large extent the evaluation of the written work, which they do during peer group sessions. Students evaluate their progress by helping to plan and then evaluate the work they do in the special help sessions. Students evaluate themselves in the conference at the end of the semester when they compare their two taped readings and discuss their reading progress. Students write an evaluation of their semester's work and the grade they feel they should receive.

The students have the chance to write a carefully thought out evaluation of the course and the teacher at the end of the semester. This evaluation is sealed in an envelope and not opened by the teacher until the students' grades have been recorded.

Evaluation Activities by the Teacher. The teacher joins with the students in evaluating and modifying the course activities as the term progresses, in the light of the needs of the particular students in the course or because of dissatisfaction with the activities themselves. The teacher can evaluate the students' reading ability and quality and quantity of its improvement by listening to the two readings each student tapes, one at the beginning and one at the end of the semester. The teacher can evaluate the students' reading comprehension, in part, by listening to the discussions in the reading groups. The teacher can further evaluate the students' reading comprehension by assessing the

quality of the response journal entries. The teacher can gain a further appreciation of the students' reading ability during the conferences that discuss the students' personal reading. The teacher can evaluate students reading improvement by analyzing the results from the specific help sessions. The teacher can judge students' reading comprehension by assessing the special reading done in connection with Growing Up Female.

The teacher can evaluate the students' understanding of the writing process, in part, by listening to their response in the peer groups discussions to a group member's draft. The teacher can evaluate the students' progress in writing, in part, by analyzing the special writing activities undertaken in connection with the book Growing Up Female. The teacher can evaluate the students' progress in writing by reading the successive drafts and the edited essays, and comparing those written first with those written later in the semester. In other words, the teacher will carefully study each student's cumulative folder. The teacher can evaluate the students' ability to write in a test situation, by noting how well the students were able to write, revise, and edit the final exam. The teacher can write a candid self-appraisal and compare that document with the opinions of the students about his/her teaching performance.

VI. Evaluation by Teacher and Students

Throughout the semester, there will be continuous evaluation of the course activities. Moreover formal evaluation will appear in writing at the end of the semester. As the course progresses, the teacher will be able to see whether the evaluation activities have worth or whether any should be discarded. Again, the teacher will be aware that

unexpected outcomes, both good and bad, can result from the evaluation activities.

Other Suggested Book Choices for this CoursePlays:

Miller, Arthur.	<u>Death of a Salesman</u>
O'Neill, Eugene.	<u>Long Day's Journey into Night</u>
Williams, Tennessee.	<u>The Glass Menagerie</u>

Autobiographies:

Angelou, Maya.	<u>I Know Why the Caged Bird Sings</u>
Douglass, Frederick.	<u>My Bondage and My Freedom</u>
Mead, Margaret.	<u>Blackberry Winter</u>
Stratton, Joanna L.	<u>Pioneer Women: Voices from the Kansas Frontier</u>
Twain, Mark.	<u>Life on the Mississippi</u>

Novels:

Achebe, Chinua.	<u>Things Fall Apart</u>
Hightower, Jamake.	<u>Anpao</u>
Gilman, Charlotte.	<u>The Yellow Wallpaper</u>
Kelsey, Jack.	<u>One Flew Over the Cuckoo's Nest</u>
Le Guin, Ursula.	<u>The Word for World is Forest</u>

Essays:

Mead, Margaret.	<u>Coming of Age in Samoa</u>
Thomas, Lewis.	<u>Lives of a Cell</u>

CHAPTER SIX

Analysis of the Curriculum

Introduction

This curriculum was developed chiefly from the humanist learning theory of Carl Rogers and the cognitive structure theory of Frank Smith. Their ideas helped me derive general learning principles in Chapter Two. Chapter Three presented current research on the nature of reading and writing. I was able to derive sixteen instructional principles which in turn led to the shaping of the curriculum in Chapter Four and the integrated reading/writing curriculum itself in Chapter Five. Eight components helped determine the specific activities described in that chapter. In Chapter Six I will analyze these components in terms of the instructional principles to see how well the curriculum implements these principles. To do this analysis, I will restate and briefly explain the instructional principles and establish criteria with which to analyze them. As an example of how I will test the congruence of the proposed curriculum with the principles on which it rests, I will take a close look at one component and provide a detailed analysis of that component. I have chosen (at random) the formal writing component. I then carry out brief analyses of the remaining components and construct a chart presenting the analysis of all components. The chapter concludes by affirming that the curriculum reflects its theoretical foundation and suggesting avenues for further research.

The Instructional Principles and the Criteria Used to Analyze the Curriculum

1. Teachers, recognizing that motivation is intrinsic, encourage self-initiated and self-directed learning (Rogers, 1969).

According to humanist and cognitive structure theories, no one can motivate learners but the learners themselves. Students who want to learn something in particular learn faster and with more enjoyment than those who are told by others what is important to learn and why. Therefore, in this curriculum, students are offered the chance to choose and direct their reading and writing activities. I analyze each component to see if its activities provide opportunities for students to initiate and direct their own reading and/or writing activities.

2. Teachers emphasize their role as facilitators in order to foster learning by using their personal qualities of "realness," "prizing," and "empathy" (Rogers, 1969).

According to Rogers, one's mere agreement with a humanist approach is not enough to make it work. The personality and behavior of the facilitator are primary factors affecting the success or failure of a humanistically oriented program. With respect to this curriculum, the teacher paradoxically bears the main responsibility for enabling the program to succeed, while at the same time not dominating the activities or completely controlling their direction. Therefore, I analyze each component to see if its activities encourage the teachers to act as facilitators and allow them to use their personal qualities of "realness," "prizing," and "empathy."

3. Teachers consistently assume a less dominant role and encourage students to share responsibility for the classwork and course content, in part by encouraging self, course, and teacher

evaluation (Rogers, 1969; Bruffee, 1973; Shor, 1980).

This instructional principle enlarges on the ideas presented in the two previous ones by recommending that students take an active role in the evaluation process. They are encouraged to evaluate the teacher and course content as the course is in progress, in addition to self-evaluations. The components of the curriculum are analyzed to see if they provide opportunities for students to evaluate themselves, the teacher, and the course.

4. Teachers, in order to prevent a potentially threatening environment, and thus one not conducive to learning, provide a mechanism for resolving differences of opinion which result in a mutually acceptable solution to all involved. The method is based on six actions which reduce one's opponent's sense of threat. 1) A person states the opponent's position accurately and without judgment; 2) analyzes the sound points of his/her argument; 3) uses descriptive language and does not try to arouse emotions; 4) states the opponent's position including the "contexts in which it is valid"; 5) states one's own position and the "contexts in which it is valid"; 6) states how the opponent's position would be improved if he/she were to adopt the elements of one's own position (Young, Becker, and Pike, citing a complete essay of Carl Rogers, 1970: 284-289).

Humanist theory is concerned with the ways in which people interact with each other, and it encourages non-violent solutions to conflicts in which there are no winners or losers. Carl Rogers has evolved a particular technique he finds helpful in client/therapist situations. Rogers himself has speculatively applied his technique to political questions; theorists Young, Becker, and Pike have applied it to written argumentation. Theoretically, the technique can be appropriately used with any disagreement occurring in any part of the curriculum. Therefore, each component is analyzed to see if the teacher and students are encouraged to utilize Carl Rogers' approach when

handling disputes whenever appropriate.

5. Teachers provide activities which acknowledge that readers read to identify meaning rather than to identify letters or words (Smith, 1975; Cooper and Petrosky, 1976).

According to psycholinguistic reading theory, the purpose of reading is to extract meaning from written symbols whether they be marks on a paper, images on a video screen, or smoke symbols written by a sky-writer in an airplane. Therefore, in this curriculum, reading for meaning is approached directly though having students read books rather than having them rely on phonics or spelling as paths to reading comprehension. Each reading component is analyzed to see if reading activities are related to comprehension of the texts rather than identifying letters or words in or out of context.

6. Teachers as facilitators provide a non-threatening environment, thus enabling readers to risk being wrong, free them to predict meaning from a text, and practice intelligent guessing (Smith, 1975; Cooper and Petrosky, 1976).

According to both humanist theory and cognitive structure theory, people learn best in non-threatening environments. In such surroundings, they feel comfortable enough to risk making mistakes and taking the chances that will enable learning to occur. In this curriculum, each component will be analyzed to see if in it the teacher sets learners at ease by providing a non-threatening environment.

7. Teachers as facilitators provide material which is comprehensible to the students. The material is suitable if:
 - a) readers can utilize their "knowledge of the world and of the particular topic in the text" in order to understand what is being read.

- b) readers can maintain a reading rate of at least 180-220 words per minute in order to understand the written material.
- c) readers can make unconscious use of "redundancies--orthographic, syntactic, and semantic--to reduce uncertainty about meaning" (Cooper and Petrosky, 1976).
- d) readers read complete books, complete articles, stories, poems speeches, and so on as an aid to comprehension (Goodman and Burke, 1980: 33).

This instructional principle explicitly sets forth some of the important tenets of reading as viewed by psycholinguists. Reading, which in their view means comprehension, depends on the readers' prior knowledge. These theorists recognize the role of long and short term memory by insisting on a fast reading rate to ensure comprehension. And again, the last two points of the instructional principle emphasize that comprehension is aided by unconscious acts of readers (use of redundancies) and conscious encouragement by teachers for students to read complete texts. The reading components of this curriculum are analyzed to see if they offer students texts which enable them to use their view of the word in order to understand what they read, to read at least 180-220 words per minute; to make unconscious use of orthographic, syntactic, and semantic redundancies in order to understand what they read; and to read complete books, complete articles, stories, poems, speeches, and so on as aids to comprehension.

8. Teachers allow time in the curriculum for the students to read a great deal, so that they can subconsciously generalize and categorize and thus learn what the distinctive features in letters and words are (Smith, 1975).

According to the theorists whose research is cited in support of this curriculum, learning takes time. With respect to reading, students need to be exposed to a great deal of written language over a period of

time. They then will be able to make generalizations and subsequently answer their own subconscious questions about which letters are which, and what symbols stand for what words. To gain confidence in one's reading ability, quantity of material is more important than quality. Therefore, in this curriculum each relevant component is analyzed to see if students have ample time to read a great deal.

9. Teachers recognize that there is not only one "correct" reading of a text. As a result of this approach, they respect informed opinions as long as these are rooted in the text and are not contradicted by anything in the text (Rosenblatt, 1978).

According to theorists who emphasize the active nature of the reading process, readers react to the author's message in the text, and bring to it their own experiences, knowledge, biases, and so on. Theorists such as Rosenblatt welcome a diversity of opinions and encourage responses to a text on many levels including "personal meaningfulness," style, form, and whether or not the author has been able to transcend cultural and generational boundaries. But Rosenblatt also insists that the validity of anyone's opinions rests on their not contradicting anything in the text. Therefore, in this curriculum, each relevant component is analyzed to see if students are encouraged to have their own informed opinions about the content, style, and structure of the texts while not contradicting anything in the texts.

10. Teachers clarify the writing process so that
 - a) writers first decide what their purpose is in writing on a particular topic in order to make intelligent decisions concerning content and style (Kinneavy, 1971);

- b) writers understand they can become more coherent by sustaining "their flow of writing" in order to complete as much as possible of one version before attempting to edit for organization, word choice, spelling, grammar, and style (Perl, 1980b);
- c) writers learn to stress meaning as a first step before correctness of style; they revise for content and coherence before editing for grammar and punctuation (Elbow, 1973; Macrorie, 1976; Bartholomae, 1979);
- d) writers organize their errors according to type and concentrate on those which most hinder clarity of expression (Shaughnessy, 1977).

This instructional principle explicitly sets forth some of the important tenets of writing as viewed by researchers in the composing process and practitioners in regular and developmental writing classes. Kinneavy opposes an emphasis on the mode one writes in before deciding why one writes in the first place. The other points listed are intended to counteract the tendency of basic writers to overemphasize editing--often trying to apply half-forgotten rules in inappropriate situations. The relevant components of the curriculum are analyzed to see if they encourage writers to decide on their purpose in writing before making any changes; to revise for content and coherence before editing for grammar and punctuation; and to categorize their errors according to type and only to concentrate on those which most hinder clarity of expression.

11. Teachers recognize that writing is a recursive, cyclic process of pre-writing, conferring, incubating, writing, revising, and editing. As facilitators, they provide enough time in the curriculum for all these activities, and by providing some flexibility in deadlines, they acknowledge that individual students may vary from each other in the amount of time needed (Emig, 1971; Murray, 1978; Bartholomae, 1979; Sommers, 1979; Kroll, 1980a, b; Perl, 1980b, 1981a, b).

According to those doing the most recent research in composing, the activities which make up the writing process should not be thought of as sharply separated from one another. Different writers may be doing several of them at the same time and theorists emphasize the recursive nature of the cycle. However, as researchers are finding out, among basic writers, beginning writers, and/or unskilled writers, much confusion exists about how "real" writers write, and what is a good way to get from a confused jumble of thoughts in one's mind to a relatively coherent, substantive, error-free and tidy written composition.

In this curriculum, class discussions establish guidelines for the students, so that they become aware of the necessity to spend time on the various activities needed to produce a written composition and not to devote most of their time to editing. Writers and composition theorists suggest that each writer not be forced to spend the same amount of time on each part of the cycle. Each relevant component of this curriculum is analyzed to see if students are helped to understand that writing is a recursive cycle in which varying amounts of time can be spent on parts of that cycle, and whether some provision has been made for flexible deadlines.

12. Teachers, knowing that writers need a constituency of interested people as an audience, provide for peer groups as an integral part of the curriculum (Burke as cited in Corbett, 1971; Elbow, 1973; Pfister and Petrick, 1980).

Researchers in the field of writing and published writers both advise that teachers provide an audience which understands the problems of the student writer because it is made up of peers. Moreover, this audience should be friendly, critical, but not judgmental. Therefore,

the relevant components of this curriculum are analyzed to see if they provide small groups of helpful, critical, non-judgmental peers who form the audience for each writer.

13. Teachers as facilitators encourage free writing sessions because this kind of writing permits the writer to clear his/her mind, to explore aspects of a topic without concern for spelling, grammar, coherence, or style; one then becomes free to begin the actual work on a written assignment (Elbow, 1973; Macrorie, 1976).

This activity is designed to help unskilled writers relax. Often they do not realize that many writers have to produce what Peter Elbow calls "garbage," in order to clear the brain and make room for well-thought out ideas. And, as the instructional principle suggests, free writing helps one discover what one does and does not know about a topic. The relevant components of this curriculum are analyzed to see if students have opportunities for free writing.

14. Teachers encourage students to write about what they have experienced and understand in order to be authoritative as writers (Bartholomae, 1979).

This principle is almost axiomatic and has been obeyed by teachers in the elementary schools for years. The relevant components of this curriculum are analyzed to see if the students are encouraged to write about what they have experienced and understand. (This can include deciding that something interests and puzzles a student who then investigates this topic and writes what he/she has discovered and learned).

15. Teachers provide opportunities for large amounts of both reading and writing to take place, since reading and writing are interrelated parts of one's language ability, and since ability in one can strengthen facility in the other (Bartholomae, 1979).

The need for large amounts of reading has already been discussed in connection with Instructional Principle Eight. Many opportunities for writing are valuable for similar reasons. The research indicates that one learns to write by writing and stresses the connections between reading and writing. In addition, the research marshalls evidence to show that gains in one area can bring about gains in the other.

Therefore, the components of this curriculum are analyzed to see if they offer opportunities for large amounts of reading and writing to take place.

16. Teachers insist that students write responses to the reading selections before coming to class for discussion with others. As a result, students have a chance to clarify their own ideas and to practice writing them coherently (Bartholomae, 1979; Bazerman, 1980).

Both humanist and cognitive structure theories encourage independent thinking. With respect to this curriculum, teachers would like students to develop their own informal opinions about the texts they read and the student compositions they respond to. In addition, teachers urge students not to have only indescribable feelings or attitudes toward certain subjects or authors but also to be able to capture these emotions and thoughts--at least in part--in written language they have put on paper. Each relevant component of this curriculum will be analyzed to see whether it offers opportunities for students to express their own ideas in writing about the reading selections before discussing them with others.

All eight components of this reading/writing curriculum will be analyzed according to criteria for the sixteen instructional principles

just described. I will analyze the Formal Writing Component in detail here to illustrate the process. Each principle and its analysis criterion is treated separately, and a description of the results follows.

A Detailed Analysis of Formal Writing

Instructional Principle One. Teachers, recognizing that motivation is intrinsic, encourage self-initiated and self-directed learning (Rogers, 1969).

Analysis Criterion. Students initiate and direct their reading and writing activities.

This component includes the writing of four essays and the final exam. Although the teacher specifies that he/she is planning and intending that four essays be written during the semester, the students can exert control in the following ways: They choose their own topics through classroom discussion; they find a topic because of what they have written in their journals or their short in-class writings. Beginning with Essay 1, students can control or modify activities. They may choose a new partner to give advice about the second draft or choose someone with whom they have worked before. When the time comes for writing "Essay" 3, some students choose to do research and write a longer paper documenting what they discover about their own family; some choose an aspect of local history or other topics resulting from having read Growing Up Female in America.

Other formal activities may grow out of the reading of this book, like writing newspaper articles, short presentations for use on the radio, descriptive cards to use in an exhibit, the text for a speech,

and so on. Moreover, students who choose to do research may ask for help with a variety of writing tasks: paraphrasing, transcribing oral dialogue into the correct form and learning the correct form for citing sources.

In order to make room for these extra activities, students make decisions about which regularly scheduled activities they will omit.

For all essays, students serve as active listeners in peer groups, and as such, offer revision suggestions and eventually help with proofreading the final drafts of each essay. The students also establish criteria as the term progresses. The teacher may suggest specific procedures like analyzing a writer's paragraphs, but students discuss and modify any such activities.

Students have various options open to them when preparing to write Essay 4. They have been aware all semester of the need to use language appropriate to their intended audience. Some of them, as a reading audience for Konrad Lorenz, may have had difficulty with his language. Students may undertake to rewrite portions of his book in language they consider more easily understood by themselves or another carefully specified audience.

With respect to the final exam, students decide whether it will be in-class or take-home, what the topic will be, and the formal procedures for taking the exam itself.

Instructional Principle Two. Teachers emphasize their role as facilitators in order to foster learning by using their personal qualities of "realness," "prizing," and "empathy" (Rogers, 1969).

Analysis Criterion. All activities encourage teachers to act as facilitators and allow them to use their personal qualities of "realness," "prizing," and "empathy."

In all the formal writing activities, the teacher acts in such a way as to help the students search for their own topics, helps students establish criteria for good writing, and encourages students to take responsibility for correcting their own mistakes. The teacher's comments about each student's writing demonstrate a genuine interest in what the student has to say, an acknowledgement and valuing of the student's point of view and empathizing with the feelings and ideas expressed in composition. By fostering an exploration of how group criticism works, the teacher encourages the students to exhibit qualities of "realness," "prizing," and "empathy," towards each other in their peer groups. By encouraging students to develop their own topics, and develop activities from their reading, such as historical research, ("Essay" 3), or scientific experiments (Essay 4), the teacher demonstrates a "prizing" of the students and their ideas. By suggesting procedures for revision and error analysis, the teacher presents to the class, the results of current research. However, the students are free to modify these suggestions within limits of the humanist and cognitive structure principles guiding this study.

During the planning discussion for the final exam, the teacher exhibits qualities of "realness," and "empathy." He/She strives to reduce a feeling of panic and tension among the students by helping them to select topics and writing conditions which will give them confidence and enable them to do their best.

And finally, although the teacher tries to offer positive and encouraging comments to the students concerning their composition, the teacher does not give insincere praise, thus remaining "real."

Instructional Principle Three. Teachers consistently assume a less dominant role and encourage students to share responsibility for the classwork and course content, in part by encouraging self, course, and teacher evaluation (Rogers, 1969; Bruffee, 1973; Shor, 1980).

Analysis Criterion. The components of the course provide opportunities for students to evaluate three items: themselves as course participants, the course content, and the performance of the teacher.

The teacher initiates discussions on evaluation and grading procedures during the first week of the semester. As a result of these and later discussions, students can evaluate their progress in terms of their own stated goals, their actual products (written essays and final exam included), and the guidelines for judging the worth of these essays (established by the students and the teacher). At the end of the semester, each student writes a self-evaluation including a suggested grade which, together with the teacher's opinion, will greatly influence the actual grade each student receives.

With respect to student evaluation of the course's content, any student may call for a complaint session in order to bring up problems. If no one asks for these sessions, the teacher asks "How Are Things Going?" at regular intervals to make sure no grievances are being ignored and also to get some praise and encouragement too! And finally, to ensure that he/she receives honest opinions, the teacher requires a several page evaluation of the course and teacher in a sealed envelope from each student, received before grades are recorded, but not opened until afterwards.

Beginning with the writing of the first draft of Essay 1, students establish how peer group members will evaluate each student's work and criteria for good writing. The teacher emphasizes the rights of the student authors to exercise control over their work and accept or

reject any criticism received.

The teacher suggests a procedure for evaluating paragraphs. The students agree to try it for one essay and then judge its usefulness. For the remaining essays, the paragraph analysis is optional, limited to those who found it useful.

When discussing their essays in a group or with a partner, students talk to their peers about points they are concerned about. Was the ending weak? Was a particular description confusing? For student who have major problems and who can not possibly work on all of them at once, the teacher helps to develop a list of "most important ideas to work on" from which one item will be chosen as crucial for a particular student.

When special materials are prepared for the public (labels for a library exhibit, articles for the newspaper), the student group involved decides when they are good enough, using the criteria for good writing already established in class.

Instructional Principle Four. Teachers, in order to prevent a potentially threatening environment, and thus one not conducive to learning, provide a mechanism for resolving differences of opinion which results in a mutually acceptable solution to all involved. The method is based on six actions which reduce one's opponent's sense of threat. 1) A person states the opponent's position accurately and without judgment; 2) analyzes the sound points of his/her argument; 3) uses descriptive language and does not try to arouse emotions; 4) states the opponent's positions including the "contexts in which it is valid"; 5) states one's own position and the "contexts in which it is valid"; 6) states how the opponent's position would be improved if he/she were to adopt the elements of one's own position (Young, Becker, and Pike, citing a complete essay of Carl Rogers, 1970: 284-289).

Analysis Criterion. The teacher and student utilize a Rogerian approach to argument when handling disputes at any appropriate opportunity in all components of the curriculum.

This principle is implicit and part of the environment for all course activities. Whenever the situation warrants it, the teacher models this kind of behavior, and when necessary states the procedure and urges students to implement the steps. After several experiences, the students can evaluate the procedure's worth.

Instructional Principle Five. Teachers provide activities which acknowledge that readers read to identify meaning rather than to identify letters or words (Smith, 1975; Cooper and Petrosky, 1976).

Analysis Criterion. Reading activities are related to comprehension of the texts rather than identifying letters or words in or out of context.

Essays and the final exam written for the Formal Writing Component must make sense to the reader. The writing process described in this study is designed so that writers can express their meaning so clearly that the reader receives it with a minimum of confusion.

Instructional Principle Six. Teachers as facilitators provide a non-threatening environment, thus enabling readers to risk being wrong, free them to predict meaning from a text, and practice intelligent guessing (Smith, 1975; Cooper and Petrosky, 1976).

Analysis Criterion. The teacher sets learners at ease by providing a non-threatening environment which permits them to risk being wrong.

During orientation week the teacher establishes the procedure for formal writing by stating that he/she will comment on, but not grade, the individual essays. The teacher emphasizes all semester that correctness of form is immaterial if the content of a composition has no meaning or substance. These two actions should free the students to experiment so that they do not always choose to write on a topic that is safe and easy for them. During the first week the students establish that they want the later essays to count more than the earlier ones. This too allows for experimentation; one's floundering efforts will not

be heavily penalized and ostensibly one's writing skill will increase as the semester progresses. Moreover, since grades are not emphasized, the process may at times become more important than the product. The teacher's attributes of empathy and prizing send the message that each student has value and worth in his/her eyes and that their ideas are to be treated with respect. These attitudes, reinforced by the non-confrontation tactics of Rogerian argument (Instructional Principle Four), should do much to establish an environment conducive to self-expression and an exploration of new ideas and new ways to express them. The creation of a non-threatening environment helps the students prepare for the final exam in a calm and rational manner.

Instructional Principle Seven. Teachers as facilitators provide material which is comprehensible to the students. The material is suitable if:

- a) readers can utilize their "knowledge of the world and of the particular topic in the text" in order to understand what is being read.
- b) readers can maintain a reading rate of at least 180-220 words per minute in order to understand the written material.
- c) readers can make unconscious use of "redundancies--orthographic, syntactic, and semantic--to reduce uncertainty about meaning" (Cooper and Petrosky, 1976).
- d) readers read complete books, complete articles, stories, poems speeches, and so on as an aid to comprehension (Goodman and Burke, 1980: 33).

Analysis Criterion. The reading components of the curriculum offer students texts which enable them to use their view of the world in order to understand what they read, to read at least 180-220 words per minute, to make unconscious use of orthographic, syntactic, and semantic redundancies in order to understand what they read, and to read complete books, complete articles, stories, poems, speeches, and so on as an aid to comprehension.

This instructional principle mainly influences the reading components of the curriculum. However, since students read each other's essays and insist that they make sense not only to the author but the other readers, the tenets of Instructional Principle Seven apply to essays one through four. They do not apply to the final with respect to the students but are relevant for the teacher. The student writer must strive to write in a style comprehensible to the teacher or face unpleasant consequences.

Instructional Principle Eight. Teachers allow time in the curriculum for the students to read a great deal, so that they can subconsciously generalize and categorize and thus learn what the distinctive features in letters and words are (Smith, 1975).

Analysis Criterion. Each relevant component offers student ample time to read a great deal.

This principle is not relevant to the Formal Writing Component.

Instructional Principle Nine. Teachers recognize that there is not only one "correct" reading of a text. As a result of this approach, they respect informed opinions as long as these are rooted in the text and are not contradicted by anything in the text (Rosenblatt, 1978).

Analysis Criterion. Each relevant component of the curriculum encourages students to have their own informed opinion about the content, style, and structure of the texts as long as these opinions do not contradict anything in the text.

The teacher and the peer groups read and criticize any essays and final exams based on the readings, in the light of Rosenblatt's criteria.

Instructional Principle Ten. Teachers clarify the writing process so that

- a) writers first decide what their purpose is in writing on a particular topic in order to make intelligent decisions concerning content and style (Kinneavy, 1971);

- b) writers understand they can become more coherent by sustaining "their flow of writing" in order to complete as much as possible of one version before attempting to edit for organization, word choice, spelling, grammar, and style (Perl, 1980b);
- c) writers learn to stress meaning as a first step before correctness of style; they revise for content and coherence before editing for grammar and punctuation (Elbow, 1973; Macrorie, 1976; Bartholomae, 1979);
- d) writers organize their errors according to type and concentrate on those which most hinder clarity of expression (Shaughnessy, 1977).

Analysis Criterion. The relevant components of the curriculum encourages writers to decide on their purpose for writing before making decisions about content and style, to finish one complete draft before making any changes, to revise for content and coherence before editing for grammar and punctuation, and to categorize their errors according to type with the intention to concentrate on those which most hinder clarity of expression.

The steps outlined in Instructional Principle Ten are adhered to when the students write each of the four essays and the final exam. The students themselves choose their own topics and their purposes in writing about them. The revising plan developed by teacher and students provides for the completion of entire drafts rather than writing and revising particular sections of the essays. Peer group sessions discuss each author's message and whether the message is coherent and well-organized, before they deal with editing. The teacher encourages the student authors and critics to spend most of their efforts on errors that hinder clarity of expression and to consider ignoring some errors for those writers with numerous problems.

The final exam does present different problems. The students must complete all stages of revising and editing in a short time, must do all the work themselves, including the attempt to correct every possible error.

Instructional Principle Eleven. Teachers recognize that writing is a recursive, cyclic process of pre-writing, conferring, incubating, writing, revising, and editing. As facilitators, they provide enough time in the curriculum for all these activities, and by providing some flexibility in deadlines, they acknowledge that individual students may vary from each other in the amount of time needed (Emig, 1971; Murray, 1978; Bartholomae, 1979; Sommers, 1979; Kroll, 1980a, b; Perl, 1980b, 1981a, b).

Analysis Criterion. Each relevant component provides adequate and varying amounts of time which can be spent on parts of the recursive writing cycle described in Instructional Principle Eleven and allows for flexible deadlines.

The students themselves decide on the deadlines for each draft of the four essays and the final exam. During the process of writing Essay 1, the students establish that those who can not meet these deadlines arrange to work on the various drafts after class hours. In addition, no penalties are exacted for late drafts. Special provisions are made for "Essay" 3 to allow for the writing of essays or research papers. The process is not completely applicable to the final exam. Conferring is omitted and not much time is allowed for incubating. In fact all the steps are abbreviated, and the exam is the only piece of writing done completely on one's own.

Instructional Principle Twelve. Teachers, knowing that writers need a constituency of interested people as an audience, provide for peer groups as an integral part of the curriculum (Burke as cited in Corbett, 1971; Elbow, 1973; Pfister and Petrick, 1980).

Analysis Criterion. The relevant components provide small groups of helpful, critical, non-judgmental peers who form the audience for each writer.

Peer groups act as audiences for two drafts of each essay. Class discussions establish the kind of criticism and support the student writers would find helpful. Peer groups are not functional for the final exam.

Instructional Principle Thirteen. Teachers as facilitators encourage free writing sessions because this kind of writing permits the writer to clear his/her mind, to explore aspects of a topic without concern for spelling, grammar, coherence, or style; one then becomes free to begin the actual work on a written assignment (Elbow, 1973; Macrorie, 1976).

Analysis Criterion. The relevant components provide students with opportunities for free writing.

Free writing is used for Essays 1, 2, and 4 to help students figure out a topic. Students are encouraged to do free writing for "Essay" 3 at home. Students are encouraged to do free writing at home as part of their early preparation for the final exam.

Instructional Principle Fourteen. Teachers encourage students to write about what they have experienced and understand in order to sound authoritative as writers (Bartholomae, 1979).

Analysis Criterion. The relevant components encourage students to write about what they have experienced and understand. (This can include deciding that something interests and puzzles a student who then investigates this topic and writes what he/she has discovered and learned.)

Essay 1 is based on incidents, memories, and insights that students discover about themselves as members of families, some aspect of their family life, or some response to families and their problems as illuminated by A Raisin in the Sun. Essay 2 is based on problems people have communicating with one another in United States' society, problems related to television, something important from a student's life, or some topics rooted in the book or the film Being There. "Essay" 3, an outgrowth of Growing Up Female, can become a search into each students' family to discover an important female relative--a pioneer in her own way--, a research paper which discovers worthwhile but forgotten people in one's own community, or a further investigation of one of the women presented in Eve Merriam's book. Essay 4 may be an account of a

student's interaction with an animal, an experiment exploring some aspect of animal behavior (using Lorenz as a model), a topic important to the student but beyond my imagining at the moment, or a "translation" of a section of Lorenz's book from his Latin-based (as opposed to Anglo-Saxon based) words to language more understandable to any audience that a student chooses. The topics for the final exam are personal choices by the students or are based on any of the books read by the students during the semester.

All of these essay topics are rooted in the students' past lives or present class experiences and fall within the parameters established by the analysis criterion.

Instructional Principle Fifteen. Teachers provide opportunities for large amounts of both reading and writing to take place, since reading and writing are interrelated parts of one's language ability, and since ability in one can strengthen facility in the other (Bartholomae, 1979).

Analysis Criterion. The components of this curriculum offer opportunities for large amounts of reading and writing to take place.

Each essay is revised twice and edited at least once. The final exam is revised at least once and edited once. Associated with essays 2 and 4 are free writing sessions and some brainstorming. The curriculum also offers opportunities for in-class writing before the assigning of these essays. "Essay" 3 provides different writing experiences which will vary for the individual student. Transcribing interviews from tapes, writing notes for a radio discussion, writing signs, titles and explanatory paragraphs for a library display, and writing newspaper articles are examples of the varied writing that students may find necessary to do. The final offers a last chance for extensive writing

on a subject.

The reading aspect of Principle Fifteen is present when the students read each others' essays.

Instructional Principle Sixteen. Teachers insist that student write responses to the reading selections before coming to class for discussion with others. As a result, students have a chance to clarify their own ideas and to practice writing them coherently (Bartholomae, 1979; Bazerman, 1980).

Analysis Criterion. Each relevant component of the curriculum provides opportunities for students to express their own ideas in writing about the reading selections before discussing them with others.

Instructional Principle Sixteen is not applicable to the Formal Writing Component.

What follows is a summary chart that displays the results of the analysis for all the components of this curriculum. A brief narrative description of the analysis for the seven components not discussed in detail follow the chart.

Key: X = Yes; O = No; NA = Not Applicable; P = In Part

RIS =	Raisin in the Sun
BT =	Being There
GUF =	Growing Up Female in America
KSR =	King Solomon's Ring
FR =	Free
IC =	In Class
J =	Journals
F =	Final
AR =	Assisted Reading
SpA =	Spelling Advice
MR =	Marked Reading

Summary Chart of the Analysis of the Curriculum

Instructional Principle	Orientation	Assisted Reading				Personal Reading	Informal Writing			Formal Writing					Conferences	Special Help			Evaluation
		RIS	BT	GUF	KSR		FR	IC	J	#1	#2	#3	#4	F		AR	SpA	MR	
#1	X	P	P	P	P	X	X	X	P	X	X	X	X	X	X	P	X	P	X
Teachers, recognizing that motivation is intrinsic, encourage self-initiated and self-directed learning (Rogers, 1969).																			

Instructional Principle	Orientation	Assisted Reading				Personal Reading	Informal Writing			Formal Writing					Conferences	Special Help			Evaluation
		RIS	BT	GUF	KSR		FR	IC	J	#1	#2	#3	#4	F		AR	SpA	MR	
#2	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Teachers emphasize their role as facilitators in order to foster learning by using their personal qualities of "realness," "prizing," and "empathy" (Rogers, 1969).																			

Instructional Principle	Orientation	Assisted Reading				Personal Reading	Informal Writing			Formal Writing					Conferences	Special Help			Evaluation
		RIS	BT	GUF	KSR		FR	IC	J	#1	#2	#3	#4	F		AR	SpA	MR	
#3	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Teachers consistently assume a less dominant role and encourage students to share responsibility for the classwork and course content, in part by encouraging self, course, and teacher evaluation (Rogers, 1969; Bruffee, 1973; Shor, 1980).																			

Summary Chart con't.

Instructional Principle	Orientation	Assisted Reading				Personal Reading	Informal Writing			Formal Writing				Conferences	Special Help			Evaluation
		RIS	BT	GUF	KSR		FR	IC	J	#1	#2	#3	#4	F	AR	SpA	MR	
#4	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Teachers, in order to prevent a potentially threatening environment, and thus one not conducive to learning, provide a mechanism for resolving differences of opinion which results in a mutually acceptable solution to all involved. The method is based on six actions which reduce one's opponent's sense of threat. 1) A person states the opponent's position accurately and without judgment; 2) analyzes the sound points of his/her argument; 3) uses descriptive language and does not try to arouse emotions; 4) states the opponent's positions including the "contexts in which it is valid"; 5) states one's own position and the "contexts in which it is valid"; 6) states how the opponent's position would be improved if he/she were to adopt the elements of one's own position (Young, Becker, and Pike, citing a complete essay of Carl Rogers, 1970: 284-289).																		

Instructional Principle	Orientation	Assisted Reading				Personal Reading	Informal Writing			Formal Writing				Conferences	Special Help			Evaluation
		RIS	BT	GUF	KSR		FR	IC	J	#1	#2	#3	#4	F	AR	SpA	MR	
#5	X	X	X	X	X	X	NA	X	X	X	X	X	X	X	X	P	P	X
Teachers provide activities which acknowledge that readers read to identify meaning rather than to identify letters or words (Smith, 1975; Cooper and Petrosky, 1976).																		

Instructional Principle	Orientation	Assisted Reading				Personal Reading	Informal Writing			Formal Writing				Conferences	Special Help			Evaluation
		RIS	BT	GUF	KSR		FR	IC	J	#1	#2	#3	#4	F	AR	SpA	MR	
#6	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Teachers as facilitators provide a non-threatening environment, thus enabling readers to risk being wrong, free them to predict meaning from a text, and practice intelligent guessing (Smith, 1975; Cooper and Petrosky, 1976).																		

Summary Chart con't.

Instructional Principle	Orientation	Assisted Reading				Personal Reading	Informal Writing			Formal Writing					Conferences	Special Help			Evaluation
		RIS	BT	GUF	KSR		FR	IC	J	#1	#2	#3	#4	F		AR	SpA	MR	
#7	P	X	X	X	X	X	NA	NA	NA	X	X	X	X	X	X	X	NA	NA	X
Teachers as facilitators provide material which is comprehensible to the students. The material is suitable if: a) readers can utilize their "knowledge of the world and of the particular topic in the text" in order to understand what is being read. b) readers can maintain a reading rate of at least 180-220 words per minute in order to understand the written material. c) readers can make unconscious use of "redundancies--orthographic, syntactic, and semantic--to reduce uncertainty about meaning" (Cooper and Petrosky, 1976). d) readers read complete books, complete articles, stories, poems speeches, and so on as an aid to comprehension (Goodman and Burke, 1980: 33).																			

Instructional Principle	Orientation	Assisted Reading				Personal Reading	Informal Writing			Formal Writing					Conferences	Special Help			Evaluation
		RIS	BT	GUF	KSR		FR	IC	J	#1	#2	#3	#4	F		AR	SpA	MR	
#8	X	X	X	X	X	X	NA	NA	NA	NA	NA	NA	NA	NA	X	X	NA	NA	X
Teachers allow time in the curriculum for the students to read a great deal, so that they can subconsciously generalize and categorize and thus learn what the distinctive features in letters and words are (Smith, 1975).																			

Instructional Principle	Orientation	Assisted Reading				Personal Reading	Informal Writing			Formal Writing					Conferences	Special Help			Evaluation
		RIS	BT	GUF	KSR		FR	IC	J	#1	#2	#3	#4	F		AR	SpA	MR	
#9	X	X	X	X	X	X	NA	X	X	X	X	X	X	X	X	P	NA	NA	X
Teachers recognize that there is not only one "correct" reading of a text. As a result of this approach, they respect informed opinions as long as these are rooted in the text and are not contradicted by anything in the text (Rosenblatt, 1978).																			

Summary Chart con't.

Instructional Principle	Orientation	Assisted Reading				Personal Reading	Informal Writing			Formal Writing				Conferences	Special Help			Evaluation
		RIS	BT	GUF	KSR		FR	IC	J	#1	#2	#3	#4	F	AR	SpA	MR	
#10	X	NA	NA	NA	NA	NA	P	X	P	X	X	X	X	X	NA	NA	NA	X
Teachers clarify the writing process so that a) writers first decide what their purpose is in writing on a particular topic in order to make intelligent decisions concerning content and style (Kinneavy, 1971); b) writers understand they can become more coherent by sustaining "their flow of writing" in order to complete as much as possible of one version before attempting to edit for organization, word choice, spelling, grammar, and style (Perl, 1980b); c) writers learn to stress meaning as a first step before correctness of style; they revise for content and coherence before editing for grammar and punctuation (Elbow, 1973; Macrorie, 1976; Bartholomae, 1979); d) writers organize their errors according to type and concentrate on those which most hinder clarity of expression (Shaughnessy, 1977).																		

Instructional Principle	Orientation	Assisted Reading				Personal Reading	Informal Writing			Formal Writing				Conferences	Special Help			Evaluation
		RIS	BT	GUF	KSR		FR	IC	J	#1	#2	#3	#4	F	AR	SpA	MR	
#11	X	NA	NA	NA	NA	NA	NA	NA	NA	X	X	X	X	P	NA	NA	NA	X
Teachers recognize that writing is a recursive, cyclic process of pre-writing, conferring, incubating, writing, revising, and editing. As facilitators, they provide enough time in the curriculum for all these activities, and by providing some flexibility in deadlines, they acknowledge that individual students may vary from each other in the amount of time needed (Emig, 1971; Murray, 1978; Bartholomae, 1979; Sommers, 1979; Kroll, 1980a, b; Perl, 1980b, 1981a, b).																		

Instructional Principle	Orientation	Assisted Reading				Personal Reading	Informal Writing			Formal Writing				Conferences	Special Help			Evaluation
		RIS	BT	GUF	KSR		FR	IC	J	#1	#2	#3	#4	F	AR	SpA	MR	
#12	X	NA	NA	NA	NA	NA	NA	P	NA	X	X	X	X	NA	NA	NA	NA	X
Teachers, knowing that writers need a constituency of interested people as an audience, provide for peer groups as an integral part of the curriculum (Burke as cited in Corbett, 1971; Elbow, 1973; Pfister and Petrick, 1980).																		

Summary Chart con't.

Instructional Principle	Orientation	Assisted Reading				Personal Reading	Informal Writing			Formal Writing					Conferences	Special Help			Evaluation
		RIS	BT	GUF	KSR		FR	IC	J	#1	#2	#3	#4	F		AR	SpA	MR	
#13	X	NA	NA	NA	NA	NA	X	NA	NA	X	X	X	X	X	X	NA	NA	NA	X
Teachers as facilitators encourage free writing sessions because this kind of writing permits the writer to clear his/her mind, to explore aspects of a topic without concern for spelling, grammar, coherence, or style; one then becomes free to begin the actual work on a written assignment (Elbow, 1973; Macrorie, 1976).																			

Instructional Principle	Orientation	Assisted Reading				Personal Reading	Informal Writing			Formal Writing					Conferences	Special Help			Evaluation
		RIS	BT	GUF	KSR		FR	IC	J	#1	#2	#3	#4	F		AR	SpA	MR	
#14	NA	X	X	X	X	X	X	X	X	X	X	X	X	X	X	NA	NA	NA	X
Teachers encourage students to write about what they have experienced and understand in order to sound authoritative as writers (Bartholomae, 1979).																			

Instructional Principle	Orientation	Assisted Reading				Personal Reading	Informal Writing			Formal Writing					Conferences	Special Help			Evaluation
		RIS	BT	GUF	KSR		FR	IC	J	#1	#2	#3	#4	F		AR	SpA	MR	
#15	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	NA	NA	X
Teachers provide opportunities for large amounts of both reading and writing to take place, since reading and writing are interrelated parts of one's language ability, and since ability in one can strengthen facility in the other (Bartholomae, 1979).																			

Summary Chart con't.

Instructional Principle	Orien- tation	Assisted Reading				Personal Reading	Informal Writing			Formal Writing				Confer- ences	Special Help			Evaluation
		RIS	BT	GUF	KSR		FR	IC	J	#1	#2	#3	#4		AR	SpA	MR	
#16	X	X	X	X	X	X	NA	NA	NA	NA	NA	NA	NA	X	NA	NA	NA	X

Teachers insist that students write responses to the reading selections before coming to class for discussion with others. As a result, students have a chance to clarify their own ideas and to practice writing them coherently (Bartholomae, 1979; Bazerman, 1980).

Analysis of the Remaining Components

Instructional Principle One. Teachers, recognizing that motivation is intrinsic, encourage self-initiated and self-directed learning (Rogers, 1969).

Analysis Criterion. Students initiate and direct their reading and writing activities.

Students can indicate and direct their own reading and writing activities in almost all the remaining components. Although the teacher has chosen the books for the assigned reading component, the students decide which one will be read first, second and so on. The teacher suggests a format for the journals which the students can modify a bit. Students can choose from among three kinds of special help, but they must follow certain procedures.

As is true for all remaining components, I have indicated on the chart that this learning principle is relevant to the conferences and evaluation components. In the conferences, student and teacher may very well discuss whether the course materials and activities did actually work for any particular student in the manner described by the instructional principle in question. When the students and teacher evaluate the course components, they will compare to see if theory was indeed congruent with practice.

Instructional Principle Two. Teachers emphasize their role as facilitators in order to foster learning by using their personal qualities of "realness," "prizing," and "empathy" (Rogers, 1969).

Analysis Criterion. All activities encourage teachers to act as facilitators and allow them to use their personal qualities of "realness," "prizing," and "empathy."

The teacher has an opportunity to act as a facilitator and use his/her personal qualities of "realness," "prizing," and "empathy" in

all the remaining components of this curriculum.

Instructional Principle Three. Teachers consistently assume a less dominant role and encourage students to share responsibility for the classwork and course content, in part by encouraging self, course, and teacher evaluation (Rogers, 1969; Bruffee, 1973; Shor, 1980).

Analysis Criterion. The components of the course provide opportunities for students to evaluate three items: themselves as course participants, the course content, and the performance of the teacher.

Teachers have an opportunity to assume a less dominant role and encourage students to share responsibility for the classwork and course content, in part by encouraging self, course, and teacher evaluation. Each component offers students a chance to criticize, compliment and offer suggestions for improvement. In addition, they have a chance to write a formal evaluation at the end of the semester.

Instructional Principle Four. Teachers, in order to prevent a potentially threatening environment, and thus one not conducive to learning, provide a mechanism for resolving differences of opinion which results in a mutually acceptable solution to all involved. The method is based on six actions which reduce one's opponent's sense of threat. 1) A person states the opponent's position accurately and without judgment; 2) analyzes the sound points of his/her argument; 3) uses descriptive language and does not try to arouse emotions; 4) states the opponent's positions including the "contexts in which it is valid"; 5) states one's own position and the "contexts in which it is valid"; 6) states how the opponent's position would be improved if he/she were to adopt the elements of one's own position (Young, Becker, and Pike, citing a complete essay of Carl Rogers, 1970: 284-289).

Analysis Criterion. The teacher and student utilize a Rogerian approach to argument when handling disputes at any appropriate opportunity in all components of the curriculum.

The teacher models a Rogerian approach to argument whenever serious differences of opinion arise in any of the remaining course components. If it seems appropriate to do so, the teacher explicitly describes the procedure to the students and helps them utilize it when-

ever necessary.

Instructional Principle Five. Teachers provide activities which acknowledge that readers read to identify meaning rather than to identify letters or words (Smith, 1975; Cooper and Petrosky, 1976).

Analysis Criterion. Reading activities are related to comprehension of the texts rather than identifying letters or words in or out of context.

Reading for meaning rather than identifying isolated letters or words occurs in all of the remaining components except free writing. This activity (free writing) releases intellectual constraints and does not strive for cohesiveness or sense in the writing produced. Spelling Advice and Marked Readings focus on elements of words and punctuation respectively, but ultimately depend on meaning for mastery of their tasks.

Instructional Principle Six. Teachers as facilitators provide a non-threatening environment, thus enabling readers to risk being wrong, free them to predict meaning from text, and practice intelligent guessing (Smith, 1975; Cooper and Petrosky, 1976).

Analysis Criterion. The teacher sets learners at ease by providing a non-threatening environment which permits them to risk being wrong.

In all the remaining components the teacher ensures a non-threatening environment in order to permit students to take chances: to predict meaning from a text in the Assigned and Personal Reading Components, to relax and write absurd statements when free writing and brainstorming, to admit, when necessary, a need for help and sign up for one of the three special help programs. When evaluating the course, students analyze to see if the promise of a non-threatening environment was a reality or not.

Instructional Principle Seven. Teachers as facilitators provide material which is comprehensible to the students. The material is suitable

if:

- a) readers can utilize their "knowledge of the world and of the particular topic in the text" in order to understand what is being read.
- b) readers can maintain a reading rate of at least 180-220 words per minute in order to understand the written material.
- c) readers can make unconscious use of "redundancies--orthographic, syntactic, and semantic--to reduce uncertainty about meaning" (Cooper and Petrosky, 1976).
- d) readers read complete books, complete articles, stories, poems speeches, and so on as an aid to comprehension (Goodman and Burke, 1980: 33).

Analysis Criterion. The reading components of the curriculum offer students texts which enable them to use their view of the world in order to understand what they read, to read at least 180-220 words per minute, to make unconscious use of orthographic, syntactic, and semantic redundancies in order to understand what they read, and to read complete books, complete articles, stories, poems, speeches, and so on as an aid to comprehension.

This instructional principle is introduced in the orientation segment and does not apply to the Informal Writing, Spelling Advice, and Marked Readings segments of the course, at least with respect to the other students. The tenets of the Instructional Principle Eight would affect the teacher as reader, however. I have indicated on the chart that conferences and the evaluation component would be affected. At conference time the teacher and student may discuss whether any particular text or student essay does live up to the points of Instructional Principle Eight. During evaluations students will judge how well the various texts did fulfill the provisions of this principle.

Instructional Principle Eight. Teachers allow time in the curriculum for the students to read a great deal, so that they can subconsciously generalize and categorize and thus learn what the distinctive features in letters and words are (Smith, 1975).

Analysis Criterion. Each relevant component offers student ample time to read a great deal.

This principle does not apply to Informal and Formal Writing, to Spelling Advice and to Marked Readings, because these are not mainly concerned with the decoding aspects of reading. All other components fulfill the requirements of this instructional principle. Activities may be discussed in conferences and evaluated in various ways during the semester.

Instructional Principle Nine. Teachers recognize that there is not only one "correct" reading of a text. As a result of this approach, they respect informed opinions as long as these are rooted in the text and are not contradicted by anything in the text (Rosenblatt, 1978).

Analysis Criterion. Each relevant component of the curriculum encourages students to have their own informed opinion about the content, style, and structure of the texts as long as these opinions do not contradict anything in the text.

All remaining components of the curriculum provide opportunities for the students to read and offer opinions on what they have read, except Free Writing, Spelling Advice, and Marked Readings. These have no close connection with interpretation of texts. Students who sign up for Assisted Reading will concentrate on the physical aspect of reading, but will necessarily discuss the meaning of their texts because reading without comprehension is like being alive without breathing.

Instructional Principle Ten. Teachers clarify the writing process so that

- a) writers first decide what their purpose is in writing on a particular topic in order to make intelligent decisions concerning content and style (Kinneavy, 1971);
- b) writers understand they can become more coherent by sustaining "their flow of writing" in order to complete as much as possible of one version before attempting to edit for organization, word choice, spelling, grammar, and style (Perl, 1980b);
- c) writers learn to stress meaning as a first step before correctness of style; they revise for content and coherence

before editing for grammar and punctuation (Elbow, 1973; Macrorie, 1976; Bartholomae, 1979);

- d) writers organize their errors according to type and concentrate on those which most hinder clarity of expression (Shaughnessy, 1977).

Analysis Criterion. The relevant components of the curriculum encourage writers to decide on their purpose for writing before making decisions about content and style, to finish one complete draft before making any changes, to revise for content and coherence before editing for grammar and punctuation, and to categorize their errors according to type with the intention to concentrate on those which most hinder clarity of expression.

This instructional principle does not affect Assigned Reading and Assisted Reading, components specifically and solely related to reading. Moreover it does not apply to Spelling Advice and Marked Reading, components concerned with the editing activities of correcting spelling, subject-verb agreement, and punctuation. The summary chart indicates some activities related to this principle in the components of Personal Reading and Journal Writing. Students find a purpose for part of the content in their journal entries. However the revision and editing activities do not apply. Activities may be discussed during conferences, and evaluated during the semester.

Instructional Principle Eleven. Teachers recognize that writing is a recursive, cyclic process of pre-writing, conferring, incubating, writing, revising, and editing. As facilitators, they provide enough time in the curriculum for all these activities, and by providing some flexibility in deadlines, they acknowledge that individual students may vary from each other in the amount of time needed (Emig, 1971; Murray, 1978; Bartholomae, 1979; Sommers, 1979; Kroll, 1980a, b; Perl, 1980b, 1981a, b).

Analysis Criterion. Each relevant component provides adequate and varying amounts of time which can be spent on parts of the recursive writing cycle described in Instructional Principle Eleven and allows for flexible deadlines.

This principle is introduced during Orientation and is applicable to the Conferences and Evaluation components in addition to the Formal Writing segment already discussed.

Instructional Principle Twelve. Teachers, knowing that writers need a constituency of interested people as an audience, provide for peer groups as an integral part of the curriculum (Burke as cited in Corbett, 1971; Elbow, 1973; Pfister and Petrick, 1980).

Analysis Criterion. The relevant components provide small groups of helpful, critical, non-judgmental peers who form the audience for each writer.

Three remaining components of the curriculum and perhaps in-class writing activities are involved with peer groups in their function as audience for the student writers. The idea is introduced and accepted by the class during Orientation week; the activities of the groups may be discussed in conferences and are evaluated in the Evaluation component.

Instructional Principle Thirteen. Teachers as facilitators encourage free writing sessions because this kind of writing permits the writer to clear his/her mind, to explore aspects of a topic without concern for spelling, grammar, coherence, or style; one then becomes free to begin the actual work on a written assignment (Elbow, 1973; Macrorie, 1976).

Analysis Criterion. The relevant components provide students with opportunities for free writing.

All free writing in the curriculum is a prelude to the formal writing. The concept is explained during Orientation, and the only remaining segments in which it is relevant are the Conferences and the Evaluation.

Instructional Principle Fourteen. Teachers encourage students to write about what they have experienced and understand in order to sound authoritative as writers (Bartholomae, 1979).

Analysis Criterion. The relevant components encourage students to write about what they have experienced and understand. (This can include deciding that something interests and puzzles a student who then investigates this topic and writes what he/she has discovered and learned.)

The remaining components which provide for writing, discussing, and evaluating material familiar to the student authors, are Orientation, in which the concept is introduced; Assigned Reading, in which students respond to what they have understood texts to mean; Informal Writing, in which students again write about what they know; Conferences; and Evaluation.

Instructional Principle Fifteen. Teachers provide opportunities for large amounts of both reading and writing to take place, since reading and writing are interrelated parts of one's language ability, and since ability in one can strengthen facility in the other (Bartholomae, 1979).

Analysis Criterion. The components of this curriculum offer opportunities for large amounts of reading and writing to take place.

All the remaining components except that of Special Help provide for large amounts of reading and/or writing to take place. These activities may be discussed during conferences and evaluated at different times throughout the semester.

Instructional Principle Sixteen. Teachers insist that student write responses to the reading selections before coming to class for discussion with others. As a result, students have a chance to clarify their own ideas and to practice writing them coherently (Bartholomae, 1979; Bazerman, 1980).

Analysis Criterion. Each relevant component of the curriculum provides opportunities for students to express their own ideas in writing about the reading selections before discussing them with others.

The components that are concerned with students writing responses to their reading before discussing them with others are Orientation in

which the concept is introduced, Assigned Reading, Personal Reading, Conferences and Evaluation.

Conclusions

As the designer of this curriculum, I have established a theoretical base, enumerated instructional principles, and then developed criteria to evaluate the curriculum. According to the analysis in this chapter, the relevant components adequately or partially fulfill the criteria established to evaluate them.

As a result of this study, I have shown that it is possible to develop a curriculum from a theoretical base. More to the point, I have shown that a non-directive, humanities-based curriculum can be developed for non-traditional students, in a formal educational setting, and can include components which help these students learn how to improve their reading and writing abilities. I think this curriculum can be implemented in an actual school setting. However, it was written with an ideal situation in mind, with no allowances made for monetary constraints, and with no consideration of the teacher's obligations for other course assignments.

Therefore, although I believe the curriculum to be viable, some modifications may be in order. As mentioned briefly in Chapter Five, the Special Help segment and the Conferences may have to take place in a laboratory situation and be supervised by a team of teachers and/or peer tutors, instead of by only the course instructor. I think this kind of change in the format of the curriculum is entirely acceptable. It is compatible with the philosophy expressed by Carl Rogers in his book,

Freedom to Learn. In this book, he applies his psychological approach to the field of formal education and states that it is one's attitude towards people and learning and the quality of the learning experience offered to students which are most important; the amount of freedom is secondary.

Research Possibilities

A field test of this curriculum would help determine if, in fact, it is a feasible course of study for non-traditional students. Will it work well in urban as well as rural settings? What specific modifications will others find necessary to suggest?

Perhaps teachers reading this study will be moved to develop other humanist and/or liberal arts based curricula. This study may encourage those who wish to experiment with ideas other than the basic skills approach or the behavioral model.

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APPENDIX

Rohman's Meditation as Recorded by Donald Stewart

1. Composition of place
Close your eyes.
Visualize a place.
Use any of these sensory aids below.
(These should be read to students, allowing plenty of time
between each question.)

A PARTIAL LIST OF QUESTIONS TO AID IN THE COLLECTION OF CONCRETE DETAILS (Developed by Rohman and Wlecke)

The Sense of Sight

- a. What objects are stationary in the scene? List 5 specific features of each object mentioned.
- b. How are these stationary objects arranged? Do they form any definite pattern or shape with relation to one another?
- c. Can this person or shape be compared to the pattern or shape of more familiar objects?
- d. Does the scene as a whole have any definite shape?
- e. What objects are moving in the scene? List 5 specific features of each object mentioned.
- f. How can the quality of this motion be described? Intensity? Direction? Rhythm?
- g. Does this motion form any kind of pattern?
- h. Can the quality of this motion be compared to the quality or pattern of the motion of a more familiar object?
- i. What are the colors of the scene? Is there a dominant color?
- j. Can these colors be more vividly conveyed by comparing to well known objects?
- k. What is the source of light in the scene? If the scene is out-of-doors, what is the quality of sunlight, if any?
- l. How does the sunlight, or absence thereof, affect the visual aspects of the scene? Shadow? Haze? Glare? Clarity?
- m. What is the most striking feature of each of the objects mentioned?

The Sense of Hearing

- a. Is the scene relatively noisy or relatively quiet?
- b. Can the sound of the scene as a whole be generally classified?
- c. What are the specific sources of sound in the scene?
- d. How might each of these specific sounds be generally classified?
- e. Can any of these sounds be compared to the sound of a more familiar object?
- f. Do these sounds form any definite pattern or rhythm?
- g. Can this pattern or rhythm be compared to the pattern or rhythm of the sound made by a more familiar object?
- h. Are the sounds in any way musical? Can they be associated with the sound of any specific musical instrument?
- i. Can words be found which in their own sound carry a suggestion of the sound they name?

The Sense of Smell

- a. What odors predominate in the scene? List 5 distinctive odors that you detect.
- b. Can you determine the source of the odors?
- c. Can these odors be compared to other odors or to other objects of sense experience? Which ones?

The Sense of Taste

- a. Are there any objects in the scene to be tasted or which suggest a taste of something?
- b. What kinds of taste sensations do they suggest? Sweetness? Sourness? Tanginess? Saltiness?
- c. What is the texture of these objects? Pulpy? Chewy? Crunchy?

The Sense of Touch

- a. Are there any objects in the scene which you can touch?
- b. What information does touching give you that sight and hearing did not?
- c. What is the texture of objects you touch? Rough? Smooth? Ripply?
- d. What is the temperature of significant objects? Cold? Hot?
- e. Are these objects hard? Soft? Brittle? Flexible?

[End of list]

2. Internal colloquy

Close your eyes.

Visualize the place again.

Why are you drawn to the scene?

Is it just unusual or does it have significance to you?

What does it remind you of?

Write down your ideas in dialogue form.

3. Resolution of meditation

Close your eyes.

Visualize the place again.

What do you know now that you did not know then?

How did you learn this?

How does what you know now affect your decisions and relations with others?

(Stewart, 1972: 38-41)

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