

SYLLABUS FOR ENGLISH 306

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~~In memory of
RAY COOK
(1935-1984)
teacher, scholar, friend~~

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INTRODUCTION: THE PROGRAM, AN OVERVIEW

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

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

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

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

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

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

The handbook exercises represent an important emphasis in the syllabus. The Freshman English Policy Committee requires that a handbook be used in all freshman courses.

It is expected that all of these major areas will be covered at some time during the course, so that by the end of the course the student can write prose which is at least free of these major errors.

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

If the compositions, the rhetorical theory, the readings, and the handbook exercises are covered adequately, the student who passes the course ought to possess the following skills: 1) he should be able to compile information on a given topic and make an intelligent, comprehensive and accurate report on it; 2) with some degree of adequacy he should be able to recognize valid and invalid inductive generalizations in his own and others' writings; 3) he should be able to recognize the premises used by himself and others in deductive procedures; also be able to argue deductively from premises acceptable to his audience in his own writings; 4) he should be able to explore a new topic and recognize responsible hypotheses from those which are untestable and which do not really explain; 5) he should have some knowledge of the different types of explanation. The preceding skills are sometimes called the aims in expository writing. Just as necessary are certain fundamental skills in classification and definition, description, narration, and evaluation. These are often called the modes. They are the different ways one looks at subject matter.

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

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

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

are copies of it available in the Freshman English Office for those interested.

The 1981-82 version represented an attempt to make the basic syllabus more compact and schematic. The 1983 version updates the 1981-82 version to account for several new textbooks, incorporates a short section on teaching writing, and adds assignments and a bibliography. The 1984 version includes some minor changes and additions, and is revised for new textbooks.

OPERATING PROCEDURES - FRESHMAN ENGLISH OFFICE

(Parlin 16, 471-6109)

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

1. NUMBER OF ESSAYS REQUIRED. In order to maintain an equivalence among the many sections of the course, the FEPC asks each teacher of E306 to require the equivalent of 8 or 9 essays. You may number the journal, the library research paper, and the final examination as themes if you so desire. The rationale behind this expectation is that there is no substitute for writing in a writing course. The committee further suggests that at least 3 of these be in-class themes--mainly as a protection against plagiarism.
2. NUMBER OF UNITS REQUIRED. To insure an equivalence of content, the FEPC recommends that at least 6 of the 9 units of the course be covered by each teacher. Other alternative units which have been profitably used by faculty and AI's in the past include the following: description, narration, cause and effect, explanation, sentence combining, paragraphing, style, etc.
3. TEXTBOOKS AND EXPERIMENTAL COURSES. Textbooks for freshman English courses are usually chosen in the spring by the FEPC. Departures from the various options offered by the committee are nearly always allowed, if requests are made at that time. The same policy holds for experimental variants from any of the present 14 varieties of freshman English. Such experimentation is encouraged.
4. WORK ORDERS. The Freshman English Office no longer handles work orders. Class materials are prepared by a departmental duplicating service.

SUGGESTED GRADING CRITERIA

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

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

C paper: It is generally competent--it meets the assignment, has few mechanical errors, and is reasonably well organized and developed. The actual information it delivers, however, seems thin and commonplace. One reason for that impression is that the ideas are typically cast in the form of vague generalities--generalities that prompt the confused reader to ask marginally: "In every case?" "Exactly how large?" "Why?" "But how many?" Stylistically the C paper has other shortcomings as well: the opening paragraph does little to draw the reader in; the final paragraph offers only a perfunctory wrap-up; the transitions between paragraphs are often bumpy; the sentences,

besides being a bit choppy, tend to follow a predictable (hence monotonous) subject-verb-object pattern; and the diction is occasionally marred by unconscious repetitions, redundancy, and imprecision. The C paper, then, while it gets the job done, lacks both imagination and intellectual rigor, and hence does not invite a rereading.

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

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

TEACHING WRITING

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

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

An effective E306 course should include instruction in:

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

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

3. Style--the art of shaping language to suit the purpose of a given piece. Students should be taught some appreciation of the

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

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

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

MAKING WRITING ASSIGNMENTS

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

USING TEXTBOOKS

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

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

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

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

Specific textbook recommendations are provided under the individual syllabus units. Some teachers also use McMurrey and Campman's *Writing Fundamentals* (New York: Macmillan, 1983) in their classes to supplement a rhetoric and handbook. However, no specific references are made to this text in the syllabus units. Nevertheless, the book adapts itself readily to the E306 course.

UNIT I: THE USES OF LANGUAGE AND RHETORICAL STANCE

I. Objectives

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

II. Rhetorics--relevant chapters.

- Ruszkiewicz, John. *Well-Bound Words*. Glenview, Ill.: Scott-Foresman and Company, 1981. Ch. 1, "Introduction," pp. 1-16.
- Cowan, Elizabeth. *Writing*. Brief Edition. Glenview, Ill.: Scott-Foresman and Company, 1983. "Stage One/Creating," pp. 1-13.
- Bridges, Charles W. and Ronald F. Lunsford. *Writing: Discovering Form and Meaning*. Belmont, California: Wadsworth, 1984. Ch. 1, "Good Writing," pp. 3-29.
- McClelland, Ben W. *Writing Practice. A Rhetoric of the Writing Process*. New York: Longman, 1984. Ch. 1, "Practicing: Write Only on the Days You Eat," pp. 1-23. [This text should be followed sequentially, with assignments taken from the syllabus to cover the aims/modes.]

III. Readers--suggested selections

- Stubbs, Marcia and Sylvan Barnet. *The Little, Brown Reader*, 3rd ed. Boston: Little, Brown and Company, 1983.
- Judy Syfers, "Why I Want a Wife," p. 40--expressive.
- William Carlos Williams, "The Poor," p. 149--literary.
- Robert Sommer, "Hard Architecture," p. 126--persuasive.
- Shrodes, Caroline, et al., *The Conscious Reader*, 2nd ed. New York: Macmillan, 1978.
- Jack London, "What Life Means to Me," p. 3--expressive.
- Anthony Wiener and Herman Kahn, "The Year 2000," p. 619--expository.
- Michael Novak, "The Family Out of Favor," p. 187--argumentative.
- Walt Whitman, "When I Heard the Learn'd Astronomer," p. 777.

- Kennedy, X. J. and Dorothy M. Kennedy. **The Bedford Reader**. New York: St. Martin's Press, 1982.
- Ellen Goodman, "Steering Clear of the One True Course," p. 433--persuasive. ✓
- Sheila Tobias, "Who's Afraid of Math and Why," p. 343--expository. ✓
- Martin L. King, "I Have a Dream," p. 451--persuasive (literary).
- E. B. White, "Once More to the Lake," p. 63--expressive.
- Frank Dobie, "My Horse Buck," p. 54--expressive.
- Judy Syfers, "I Want a Wife," p. 241--expressive. ✓
- Marjorie Waters, "On Coming Home," p. 320--expressive.
- Henry David Thoreau, "Getting a Living," p. 480--literary.
- Sommers, Nancy and Donald McQuade. **Student Writers at Work**. New York: St. Martin's, 1984.
- Daniel Scott Dietrich, "The Teapot Whistles," p. 52--expressive.
- Barbara D. Howell, "Survival and the Pig," p. 82--explanatory.
- Susan Anne Zurakowski, "Confessions of a Gable Groupie," p. 170--argumentative.

IV. Handbook

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

V. Suggested Theoretical and Critical Readings (for teachers)

- Britton, James, et al. **The Development of Writing Abilities** (11-18). London: Macmillan Education Ltd., 1975.
- Booth, Wayne C. "The Rhetorical Stance," in Stanley A. Clayes and David G. Spencer, **Contexts for Composition**, 3rd ed., pp. 198-206.
- Jakobson, Roman. "Linguistics and Poetics," in Seymour Chatman and Samuel R. Levin, eds., **Essays on the Language of Literature**. Boston: Houghton Mifflin Company, 1967, pp. 296-322.
- Kinneavy, James L. "The Aims of Discourse," **A Theory of Discourse**. New York: W. W. Norton and Company, 1980, pp. 48-72. Gives many other references.

VI. Suggested Writing Assignment

Many teachers require students to write a short, in-class diagnostic essay during the first week of class to give them a rough indication of their students' writing skills

and problems. Such an assignment usually asks students to write about a topic they all have some experience with: how registration or orientation procedures might be improved; why a particular teacher was ineffective; the reasons for their decision to attend U.T. Diagnostic essays can be read holistically and graded, but should not have a bearing on the final course grade. A grammar/mechanics diagnostic test is available in the Freshman English Office.

UNIT II: MODES OF DEVELOPMENT

I. Objectives

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

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

Well-Bound Words. Part I, Chapter 2 (pp. 9-60), "Modes of Writing."

Writing. "Expanded Creating Techniques," pp. 13-36.

Writing: Discovering Form and Meaning. Chs. 2-3, "Discovering Order" and "Creating Order," pp. 30-86.

Writing Practice. Ch. 7, "Types of Writing," pp. 199-284.

III. Readers

Little, Brown Reader

Bertrand Russell, "Work," p. 240--analysis.

Black Elk, "War Games," p. 316--description.

William Carlos Williams, "The Poor," p. 149--description.

George Orwell, "Shooting an Elephant," p. 476--description.

Paul Robinson, "TV Can't Educate," p. 216--evaluation.

Richard Hawley, "Television and Adolescents...", p. 404--evaluation.

Paul Goldberger, "Quick! Before It Crumbles," p. 111--classification.

The Conscious Reader

Eric Ryback, "A Graduation Day," p. 23--narration.

Annie Dillard, "Sight Into Insight," p. 787--description.

Sir Francis Bacon, "Idols of the Mind," p. 689--classification.

Lewis Thomas, "Autonomy," p. 80--evaluation.

The Bedford Reader

Ilene Kantrov, "Women's Business" and "Postscript," pp. 115-124--evaluation.

James Thurber, "University Days," p. 20--narration.

Maya Angelou, "Champion of the World," p. 9--narration.

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

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

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

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

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

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

Student Writers

Karen R. Buchanan, "Dancing Grandma," p. 43--
description.

Todd Senturia, "At Home in America," p. 136--
description.

Celeste L. Barrus, "Todd," p. 23--narration.

Dianne Emminger, "The Exhibition," p. 60-63--
evaluation.

IV. Handbook

New English Handbook

"Agreement," pp. 38-45.

V. Suggested Theoretical and Critical Readings (for teachers)

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

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

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

VI. Suggested Writing Assignment

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

UNIT III: ENCOURAGING SELF-EXPRESSION

I. Objectives

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

II. Rhetorics

Well-Bound Words. Chapter 4, pp. 66-78.

Writing. "Stage Two: Shaping," pp. 41-70.

Writing: Discovering Form and Meaning. "Writing an Expressive Essay," pp. 87-112.

Writing Practice. "Discovering and Inventing Ideas," pp. 23-56.

III. Readers

Little, Brown Reader

Judy Syfers, "Why I Want a Wife," p. 40.

Ernesto Galarza, "Growing Into Manhood," p. 171.

Malcolm X, "The Shoeshine Boy," p. 262.

Stanley Milgram, "Confessions of a News Addict," p. 424.

E. M. Forster, "My Wood," p. 582.

May Sarton, "Rewards of Living a Solitary Life," p. 594.

The Conscious Reader

Joan Didion, "On Keeping a Notebook," p. 15.

Jorge Luis Borges, "Borges and Myself," p. 28.

Franz Kafka, "Letter to His Father," p. 173.

The Bedford Reader

J. Frank Dobie, "My Horse Buck," p. 54.

Richard Rodriguez, "Aria: Memory of a Bilingual Childhood," p. 522.

Student Writers

John Clyde Thatcher, "On Killing the Man," p. 146.

John Ross Thompson, "A Frozen Night," p. 158.

IV. Handbook

New English Handbook

"Chapter 6: Words," pp. 193-231.

V. Suggested Theoretical and Critical Readings (for teachers)

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

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

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

VI. Suggested Writing Assignments

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

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

UNIT IV: CLASSIFYING AND DEFINING

I. Objectives

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

II. Rhetorics

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

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

Writing: Discovering Form and Meaning. "Structuring Transactional Writing," pp. 128-139.

Writing Practice. "Drafting and Organizing Ideas," pp. 57-96 and "Classify and Analyze," pp. 255-259.

III. Readers

Little, Brown Reader

Desmond Morris, "Altruistic Behavior," p. 458--definition.

George Orwell, "Politics and the English Language," p. 346--classification.

Lionel Tiger, "Omnigamy," p. 19--definition.

W. H. Auden, "Work, Labor, Play," p. 246.

The Conscious Reader

Carson McCullers, "Loneliness...An American Malady," p. 57.

H. L. Mencken, "The Nature of Liberty," p. 507.

Harold Rosenberg, "Masculinity: Style and Cult," p. 265.

The Bedford Reader

Desmond Morris, "Salutation Displays," p. 266--classification.

Brendan Boyd, "Packaged News," p. 275--classification.

Alistair Cooke, "Justice Holmes and the Doffed Bikini," p. 394--definition.

Gary Goshgarin, "Zeroing in on Science Fiction," p. 412--definition.

Student Writers

- Chris Gardinier, "The Advantage of Disadvantage," p. 64. [An essay defining "disadvantaged."]
Jackie Scannell, "Locks and Tresses," p. 129. [An essay defining a particular type of novel.]

IV. Handbook

New English Handbook

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

V. Suggested Theoretical and Critical Readings (for teachers)

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

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

VI. Suggested Writing Assignments

Good classification assignments ask students to apply the rules of classification in accurate and exploratory ways and compel them to provide definitions of the classes they have created. You can suggest that students classify some familiar objects in non-traditional ways, identifying features and characteristics that are ignored or unimportant under the usual categories. Or you may suggest topics that might lead to classifications based on observations actually done by the students: people on the "Drag"; student behavior in the library, academic subjects or textbooks, teachers, political activists, Austin landscapes, traffic patterns. The best classification essays, however, tend to be those generated from class discussion or readings. Such essays are derived from a compelling need to organize information that, at first, seems shapeless, incomprehensible, and intimidating.

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

UNIT V: PERSUADING

I. Objectives

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

II. Rhetorics

Well-Bound Words. Chapter 6, "Persuasion," pp. 153-179.

Writing. "Late Shaping," pp. 85-110.

Writing: Discovering Form and Meaning. "Writing a Persuasive Essay," pp. 220-254.

Writing Practice. "Revising," pp. 97-136; "Persuasion: The Friendly Art," pp. 271-281.

III. Readers

Little, Brown Reader

Paul Goodman, "Proposal to Abolish Grading," p. 156.

Peter Singer, "Animal Liberation," p. 57.

Jonathan Swift, "A Modest Proposal," p. 49.

The Conscious Reader

Betty Roszak, "The Human Continuum," p. 301.

John Steinbeck, "The Trial of Arthur Miller," p. 516.

Henry David Thoreau, "Conclusion," p. 810.

The Bedford Reader

William F. Buckley, Jr., "Why Don't We Complain?" p. 443.

Martin Luther King, Jr., "I Have a Dream," p. 451.

John Lempesis, "Murder in a Bottle," p. 458.

Student Writers

Sanford J. Boxerman, "Not So Fast, Milton Friedman!" p. 35-42.

Patricia Klein, "Saturday Morning Sexism," p. 87.

Linnea Saukko, "How To Poison the Earth," p. 125.

IV. Handbook

New English Handbook

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

V. Suggested Theoretical and Critical Readings (for teachers)

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

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

VI. Suggested Writing Assignments

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

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

Teachers who are confident that their students understand how the appeals are legitimately employed often require them to compose arguments on their own. The key to effective argumentative essays seems to be a properly narrowed subject about which the student has some genuine concern. Campus issues or national political questions sometimes provide material for such papers, particularly when a given controversy is stimulated by class discussion. Topics to avoid: legalized marijuana, abortion, gun control, the death penalty.

UNIT VI: THE LIBRARY RESEARCH PAPER

I. Objectives

1. The student should become acquainted with the basic resources of the Undergraduate Library. The student should take the library tour, and learn to use the card catalogue, the dictionaries, encyclopedias, and indexes relevant to a given topic.
2. The student should write an informative paper that shows the following characteristics: factuality, comprehensiveness, and surprise.
3. The student should explore techniques of research.

II. Rhetorics

Well-Bound Words. Chapter 5, pp. 79-152.

Writing. pp. 190-242.

Writing: Discovering Form and Meaning. "Researching and Writing," pp. 255-311.

Writing Practice. This text does not treat the research paper. Since a research assignment is required in all freshman courses, refer to the **New English Handbook**, pp. 331-408.

III. Readings

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

IV. Handbook

New English Handbook

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

V. Suggested Theoretical and Critical Readings (for teachers)

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

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

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

VI. Suggested Writing Assignment

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

UNIT VII: THE INDUCTIVE THEME

I. Objectives

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

II. Rhetorics

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

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

Writing: Discovering Form and Meaning. "Shaping an Argument," pp. 170-192.

Writing Practice. "Voice, Audience, and Purpose," pp. 137-151.

III. Readers

Little, Brown Reader

Marya Mannes, "Television Advertising: The Splitting Image," p. 412.

X. J. Kennedy, "Who Killed King Kong?" p. 419.

Plato, "The Myth of the Cave," p. 162.

Thomas Jefferson, "Declaration of Independence," p. 527.

The Conscious Reader

B. F. Skinner, "The Control of Human Behavior," p. 751.

Vine Deloria, Jr., "Indians Today, the Real and the Unreal," p. 545.

Abraham Maslow, "Psychological Data and Human Values," p. 832.

The Bedford Reader

Alvin Toffler, "The De-Massified Media," p. 402.

Gary Goshgarin, "Zeroing in on Science Fiction," p. 412.

William F. Buckley, Jr., "Why Don't We Complain?" p. 443.

Student Writers

Paige Turner, "El amor y la muerte: An Interpretation," p. 163.

IV. Handbook

New English Handbook

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

V. Suggested Theoretical and Critical Readings (for teachers)

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

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

VI. Suggested Writing Assignment

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

1. Analyze the content of THE DAILY TEXAN editorial page to determine if the editorial staff has a particular political, social, or academic bias. Analyze all the editorials in the paper for a given week, present them as your data, and quote them as evidence for your generalizations. Do not include "Letters to the Editor" as part of your sample since they do not represent the viewpoint of the editorial staff. (This assignment can be done with other newspapers or periodicals.)
2. If someone (say your great great grandson or granddaughter) were to read your journal 150 years from now, what generalizations about college students of the 1980's might he or she draw from the material you have written so far? Rely on the details in your journal as the specific evidence you need to quote to support the generalizations you draw.

(based on assignments by Sue Rodi)

UNIT VIII: THE DEDUCTIVE THEME

I. Objectives

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

II. Rhetorics

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

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

Writing: Discovering Form and Meaning. "Organizing Persuasive Essays," etc., pp. 192-219.

Writing Practice. "Sentence Structure and Sense," pp. 156-198.

III. Readers

Little, Brown Reader

Pauline Kael, "High School and Other Forms of Madness," p. 181.

Jane Howard, "All Happy Clans are Alike," p. 24.

Richard Hawley, "Television and Adolescents," p. 404.

Jeff Greenfield, "The Black and White Truth About Basketball," p. 310.

The Conscious Reader

Marshall McLuhan, "Superman," p. 373.

Buckminster Fuller, "Report on the 'Geosocial Revolution,'" p. 592.

The Bedford Reader

Jeff Greenfield, "The Black and White Truth About Basketball," p. 133.

Gore Vidal, "Drugs," p. 333.

Jessica Mitford, "Behind the Formaldehyde Curtain," p. 205.

Malcolm Cowley, "Vices and Pleasures: The View from 80," p. 106.

Student Writers

Sanford J. Boxerman, "Not So Fast, Milton Friedman!" p. 35.

Laura A. Morgan, "Man's Moral Bankruptcy," p. 106.

IV. Handbook

New English Handbook

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

V. Suggested Theoretical and Critical Readings (for teachers)

Symbolic logic texts and axiomatic theory are the basic courses for my own treatment of deductive logic in Kinneavy, *A Theory of Discourse*, pp. 116-126.

The text recommended for inductive logic, Salmon, *Logic*, is also quite incisive and clear.

VI. Suggested Writing Assignments

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

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

UNIT IX: EXPLORING A TOPIC

I. Objectives

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

II. Rhetorics

Well-Bound Words. "Exploring," pp. 108-116.

Writing. "The Problem/Solution Essay," pp. 81-85.

Writing: Discovering Form and Meaning. No specific treatment of exploration.

Writing Practice. No formal treatment of exploration.

III. Readers

Little, Brown Reader

Bertrand Russell, "Work," p. 240.

Edward Hall, "Proxemics in the Arab World," p. 365.

H. D. Thoreau, "As For Clothing," p. 115.

Joan Didion, "On Going Home," p. 586.

Thomas Hardy, "The Man He Killed," p. 495.

Virginia Woolf, "Professions for Women," p. 293.

Neal Postman, "Order in the Classroom," p. 186.

The Conscious Reader

Jack Richardson, "Six O'Clock Prayers," p. 387.

Norman Mailer, "Who Finally Would Do the Dishes?" p. 291.

Henryk Skolimowski, "Does Science Control People or People Control Science?" p. 765.

The Bedford Reader

H. D. Thoreau, "Getting a Living," p. 480.

Russell Baker, "Work in Corporate America," p. 384.

Marjorie Waters, "Coming Home," p. 320.

Sheila Tobias, "Who's Afraid of Math, and Why?" p. 343.

Student Writers

Rita Hollingsworth, "Zero Planting," p. 77.

Cynthia Jane Thompson, "To Search Is To Grow," p. 151.

IV. Handbook

New English Handbook

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

V. Suggested Theoretical and Critical Readings (for teachers)

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

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

VI. Suggested Writing Assignments

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

THE FINAL EXAMINATION

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

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

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

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

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

The English 307 syllabus is specifically written with a planned orientation to the final exam. However, English 306, though progressively more difficult, is not so organized. The increasing complexity of Units I through IX does make it possible for one of the later units (especially exploration), to incorporate many of the preceding skills and material. This is more true of the composition skills and of the rhetoric than of the handbook assignments.

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

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

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

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

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