An Investigative Study: Audio Visual Instruction Aids Now Being Used in Freshman English Sections in American Colleges and Universities

Mary Nixeon Civille Handy
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AN INVESTIGATIVE STUDY:
AUDIO VISUAL INSTRUCTIONAL AIDS NOW BEING USED
IN FRESHMAN ENGLISH SECTIONS
IN AMERICAN COLLEGES AND UNIVERSITIES

A Thesis
Presented to
the Graduate Faculty
Central Washington College of Education

In Partial Fulfillment
of the Requirements for the Degree
Master of Education

by
Mary Nixeon Civille Handy
August 1958
APPROVED FOR THE GRADUATE FACULTY

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John W. Fuller
ACKNOWLEDGMENTS

The writer wishes to express sincere gratitude for the training, guidance, and encouragement received from her supervisors, Dr. H. L. Anschutz, Dr. A. H. Howard, and Assistant Professor John W. Fuller.

Appreciation is also expressed to the college instructors of English who returned questionnaires used in this study and to the many individuals who answered letters or contributed verbal information.
# LIST OF FIGURES

<table>
<thead>
<tr>
<th>FIGURE</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Cone of Experience</td>
<td>31</td>
</tr>
<tr>
<td>2. Ditto Illustrating Steps for Clear Exposition</td>
<td>101</td>
</tr>
<tr>
<td>3. Mimeo Example of Exposition with Outline</td>
<td>110</td>
</tr>
<tr>
<td>4. The Punctuation of Clauses Beginning with Who, Whom, Which and That</td>
<td>128</td>
</tr>
<tr>
<td>5. Spelling, Doubling the Final Consonant</td>
<td>136</td>
</tr>
<tr>
<td>6. Analysis of Prose Passages</td>
<td>145</td>
</tr>
<tr>
<td>7. Introduction to Western Literature</td>
<td>147</td>
</tr>
<tr>
<td>8. Shakespearean Theater</td>
<td>149</td>
</tr>
<tr>
<td>9. Style Guide</td>
<td>150</td>
</tr>
<tr>
<td>10. English Placement Test</td>
<td>156</td>
</tr>
<tr>
<td>11. English Vocabulary</td>
<td>159</td>
</tr>
<tr>
<td>12. How to Set Up a Theme</td>
<td>170</td>
</tr>
<tr>
<td>14. Revision of Themes</td>
<td>177</td>
</tr>
</tbody>
</table>
TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>CHAPTER</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. THE NEED FOR EFFECTIVE COMMUNICATION:</td>
<td></td>
</tr>
<tr>
<td>THE PROBLEM</td>
<td>1</td>
</tr>
<tr>
<td>Gestures and Symbols in Communication</td>
<td>2</td>
</tr>
<tr>
<td>Communication Needs for a Democratic Society</td>
<td>5</td>
</tr>
<tr>
<td>Business and Industry Express Need for</td>
<td></td>
</tr>
<tr>
<td>Adequate Communication</td>
<td>7</td>
</tr>
<tr>
<td>Is College Training in Writing Necessary?</td>
<td>9</td>
</tr>
<tr>
<td>Letters Received Report Need for</td>
<td></td>
</tr>
<tr>
<td>Responsible Communication</td>
<td>11</td>
</tr>
<tr>
<td>Freshman Composition Courses</td>
<td>16</td>
</tr>
<tr>
<td>Audio Visual Aids</td>
<td>21</td>
</tr>
<tr>
<td>Summary</td>
<td>22</td>
</tr>
<tr>
<td>Plan of Work</td>
<td>23</td>
</tr>
<tr>
<td>II. AUDIO-VISUAL AIDS: THEIR DEFINITION AND POSSIBLE CONTRIBUTION TO THE TEACHING</td>
<td></td>
</tr>
<tr>
<td>OF FRESHMAN COMPOSITION</td>
<td>24</td>
</tr>
<tr>
<td>Definition of Audio Visual Aids</td>
<td>25</td>
</tr>
<tr>
<td>Further Definition of Terms</td>
<td>26</td>
</tr>
<tr>
<td>Perception-Foundation to Learning</td>
<td>32</td>
</tr>
<tr>
<td>CHAPTER</td>
<td>PAGE</td>
</tr>
<tr>
<td>---------</td>
<td>------</td>
</tr>
<tr>
<td>Understanding Results from Coordinated Perception</td>
<td>32</td>
</tr>
<tr>
<td>Perception is the Basis of Thinking</td>
<td>33</td>
</tr>
<tr>
<td>Group Dynamics</td>
<td>34</td>
</tr>
<tr>
<td>Summary of Definition and Possible Contribution of Audio Visual Aids to Freshman Composition</td>
<td>38</td>
</tr>
<tr>
<td>Summary of Chapters I and II</td>
<td>39</td>
</tr>
<tr>
<td>Conclusion</td>
<td>40</td>
</tr>
</tbody>
</table>

### III. AUDIO VISUAL AIDS FOR FRESHMAN COMPOSITION

**AS RECORDED IN COLLEGE ENGLISH**

<table>
<thead>
<tr>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>TEN YEAR SURVEY</td>
<td>41</td>
</tr>
<tr>
<td>Aids to Teaching Structural Syntax</td>
<td>42</td>
</tr>
<tr>
<td>The Research Paper</td>
<td>48</td>
</tr>
<tr>
<td>Aids in Teaching Spelling</td>
<td>59</td>
</tr>
<tr>
<td>Unclassified Classroom Instructional Aids to Aid the Teaching of Freshman Composition</td>
<td>66</td>
</tr>
<tr>
<td>Writing Laboratory</td>
<td>66</td>
</tr>
<tr>
<td>Television</td>
<td>69</td>
</tr>
<tr>
<td>Remedial English</td>
<td>69</td>
</tr>
<tr>
<td>&quot;Praise for Improvement&quot;</td>
<td>70</td>
</tr>
<tr>
<td>CHAPTER</td>
<td>PAGE</td>
</tr>
<tr>
<td>---------------------------------------------</td>
<td>------</td>
</tr>
<tr>
<td>Punctuation</td>
<td>126</td>
</tr>
<tr>
<td>Publications Reported by Questionnaire</td>
<td></td>
</tr>
<tr>
<td>Recipients</td>
<td>130</td>
</tr>
<tr>
<td>Grammar</td>
<td>131</td>
</tr>
<tr>
<td>Spelling</td>
<td>133</td>
</tr>
<tr>
<td>Rhetoric</td>
<td>139</td>
</tr>
<tr>
<td>Blackboard Charts and Tape Recordings</td>
<td>140</td>
</tr>
<tr>
<td>Recordings</td>
<td>141</td>
</tr>
<tr>
<td>Mimeographed Materials</td>
<td>142</td>
</tr>
<tr>
<td>Use of Opaque Projector</td>
<td>180</td>
</tr>
<tr>
<td>Summary and Conclusion</td>
<td>186</td>
</tr>
<tr>
<td>Summary</td>
<td>193</td>
</tr>
<tr>
<td>V. SUMMARY, RECOMMENDATIONS AND CONCLUSIONS</td>
<td></td>
</tr>
<tr>
<td>CONCLUSIONS</td>
<td>195</td>
</tr>
<tr>
<td>Summary</td>
<td>197</td>
</tr>
<tr>
<td>Conclusions</td>
<td>201</td>
</tr>
<tr>
<td>BIBLIOGRAPHY</td>
<td>203</td>
</tr>
<tr>
<td>APPENDIX</td>
<td>212</td>
</tr>
</tbody>
</table>
CHAPTER I

THE NEED FOR EFFECTIVE COMMUNICATION: THE PROBLEM

There appears to be considerable difference of opinion as to the most effective method of teaching responsible communication in college freshman composition classes. Some advocate writing through revision; some practice intensive study of grammar; others emphasize a wide reading of literature; still others combine these with variant procedures to achieve competence in the teaching of Freshman Composition.

This study has sought to determine what audio visual aids are now being used in college freshman composition sections of English in American colleges and universities. While the prime purpose of this study is thus stated, there were two correlated questions in the mind of the investigator which the questionnaire partially answered. These were related to the use, as well as to the extent of that use, of audio visuals in college and university classes of freshman composition. In addition, many respondents supplied information related to opinions and feelings about the uses of audio visuals in the instruction of freshman English.
Many are the proponents of the utilization of audio visual aids to increase proficiency in communication. No actual observation of such methods was employed in the gathering of data for the present study, but a significant body of information has been assembled from an analysis of audio visual aids and their relationship to the teaching of communication. This information came from a questionnaire answered by English instructors and from a review of related literature covering ten years of College English. In no instance has there been an effort to present proof of the efficacy of the audio visual method as the only, or even as the most, superior method of teaching Freshman Composition.

GESTURES AND SYMBOLS IN COMMUNICATION

Neither is it being suggested that audio visual aids will replace language, but that they be used as an additional means of teaching language; not that they replace it, not that the study of such aids is in any way a suggestion that language can not or should not be a primary vehicle even in the teaching of language.¹

Audio visual aids are just that, aids. They supplement verbal methods of teaching by giving other and equally concrete illustrative evidence in support of definitions, uses, and practices of language. Because of this, audio visual aids help the non-verbal or partially verbal student to a more complete understanding than he is at present capable of reaching by verbal means alone.

The goal of Freshman Composition is to increase the student's ability to read, think, and write--to communicate. Audio visual aids further that goal; they are, therefore, a valuable addition to mere verbal teaching. And this, again, does not by any means imply that the skilled verbalist does not communicate. Indeed, the person who thinks clearly and is able to bring to the support of general statements and conclusions aptly illuminating concrete examples and illustrative supporting evidence, does communicate. He does, obviously, use audio aids.

The audio aids he uses are effective to the extent that they clarify and vivify what is general or abstract. Examples, concrete evidence, figurative language... all are proved methods of communication. All embody the same principle more easily attained in the other half of our study: visual aids.

The function of examples, concrete evidence, and figurative language (witness the effective use of analogy) is akin, that is, to the immediate function of the visual aid; to bring before the mind a picture, an appeal to one or a combination of our five senses. If we say that "the bridge arched its back in agony," if we refer to the "shark's sandpaper skin," a "lemon's tang," the "brimstone and blood smell of a battlefield," or say that "the apple was vinegar-sour," we present to one or more of the senses an immediately apprehended image.

The visual aid can and does supply much the same connotative impact; does supply much the same clarification of an abstract or general statement; can and does aid in a more accurate, more easily understood denotation.

The effective teacher then, embodies both audio and visual aids by the use of language alone. For thousands of years he has done so. Witness how Plato time and again uses effective analogy such as the cave-myth to put across concepts by nature general, abstract, and perhaps unfamiliar to his audience. On the other hand, for thousands of years, man has drawn pictures to clarify a point, maps to aid him in his travels, charts to keep track of his money and his possessions; the effective teacher unconsciously or consciously is doing the same thing when to words of explanation
he adds gestures, when to words he adds a picture or diagram on the blackboard.

The present thesis wishes to point out what definite, conscious audio visual aids are being used by teachers to supplement and enrich word communication. To the extent that such are aids, and not hindrances to teaching, they are valuable.

No doubt, most teachers, especially teachers of language, will recognize some of their own teaching devices as being audio visual in the rather loose definition of the term so far used. A lesser number may lay claim to the use of such aids as more rigorously defined on the last page of the questionnaire used in this thesis.

The value of the present study, then, might well lie in its semi-itemized naming and defining of those devices as devices, in the inclusion wherever possible of actual examples of those devices applied to the clarification of a particular aspect of the teaching of language, and in the consequent stimulus such definition and examples might give to the teacher interested in using any workable means of improving his own communication.

The present study is not meant to be an exhaustive treatment of the audio visual aids being used in the teaching of Freshman Composition. Although the sample was sufficiently large and random to indicate definite trends, it was not a survey of all colleges. And,
because of incomplete returns and in many instances the understandable reluctance of those answering to include a description and examples of specific, perhaps completely original uses of audio visual aids, the thesis must be content with showing what some schools and teachers are doing insofar as that can be evidenced by the returns. To such, of course, the thesis adds information obtained from a review of current literature on the subject.

That there is a definite need for such studies as the present one is indicated by the replies (many from English department heads) admitting that although they do not at present make definite use of audio visual aids in the teaching of Freshman Composition they are nonetheless interested in seeing the results of this study. If theirs is the sin of omission, the present study will to some extent fulfill a real need.

COMMUNICATION NEEDS FOR A DEMOCRATIC SOCIETY

Dr. Harold Rugg and Dr. William Withers in the 1955 edition of Social Foundations of Education\(^1\) quote the following five insistent needs for communication in a democratic society, discussed by the Committee on the Freedom of the Press:\(^2\)


\(^2\) The committee was named and chairmanned by Dr. Robert Maynard Hutchins, former president of the University of Chicago, and
1. The people need truthful, comprehensive, and intelligent accounts of events, in a context that gives them meaning.
2. The people need a public forum for discussion and criticism.
3. The news must represent the viewpoint of the important groups of society.
4. The facts must be interpreted in terms of the goals and values of society.
5. The news must be an adequate sample of the day's intelligence.

It is true that these five insistent needs are pertinent and necessary for contemporary communication. In considering these, however, it must also be remembered that communication is a two-way process. Communication has not taken place until what has been said has been heard and understood. If the people are exposed to "truthful, comprehensive and intelligent accounts of events," and are unable to comprehend and interpret them, only one half of the communication process has been fulfilled.

The citizen of today must not only have at his command ideas expressed in responsible English but must be able, as well, to understand and adapt to his own needs the ideas that are expressed to him in the written and spoken word.

financed by Henry R. Luce of Time, Inc. and Encyclopedia Britannica, Inc., with a total of $215,000. The research and scientific work was done under a technical staff directed by Dr. Robert D. Leigh. Five years were spent in the investigation and publication of the report.
Dr. Rugg and Dr. Withers assert that the first great problem of communication—physical access to the facts—is nearing solution. Word of any significant event can be flashed around the world in a matter of a few hours.

BUSINESS AND INDUSTRY EXPRESS NEED FOR ADEQUATE COMMUNICATION

Because many students in college are working toward their degree with one primary purpose in mind—that of increasing their earning power, what industry and business have to say about the communication abilities of these students is supremely important.

What do business and industry expect from English instructors?

Herman A. Estrin, of the Newark College of Engineering, in the November CEA Critic3 poses three questions and then kindly provides the answers for them:

1. How can the instructor adapt his teaching methods so that the student will receive the maximum benefit from his course in English?
2. What do business and industry find to be the weaknesses of writers?
3. What types of speech should be practiced by students who will enter business or industry?

3The CEA Critic, XVIII No. 8, Springfield, Massachusetts, (November 1, 1956), p. 2.
The answers Professor Estrin provides come from fifty engineering companies. They show that the lack of unity and logic, wordiness and repetition, and the lack of coherence are the most prominent weaknesses. Ineffective sentence structure, the lack of vocabulary, improper punctuation, and poor spelling were additional weaknesses mentioned by industry. Lesser difficulties revealed were errors in tense, reference of pronouns, use of idiom, parallelism, and agreement of verb and subject.

Suggestions to English instructors were as follows:

Stimulate an interest in an appreciation of quality professional writing. Then give the student sufficient practice in writing to develop self confidence. Suggest that students be asked on a voluntary basis to submit for analysis and criticism the technical papers and written reports for other courses. Instill in the student a strong appreciation of the importance of good writing in relation to job advancement.

In recommending the kind of training necessary to meet the demands of industry the following criteria are offered:

1. Organization of material in clear, logical sequence.
2. Elimination of unessential material.
3. Development of logical buildup of subject.
4. Expression of ideas in concise form.
5. Training in exactness of choice of words and phrases.
6. Ability to write brief, complete, and accurate letters.
7. A complete, thorough knowledge of English backed by many hours of non-fiction reading.
8. Ability to organize and plan before writing.

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4Tbid.
9. Preparation of good outlines in order that the writing will follow a unified, coherent format.

10. Clarity of expression to insure full comprehension by the second person.

Summary: Business and industry need men and women who can read and write responsible English; they are expecting the universities to train them. This presents a challenge to the instructor of the Freshman Composition course.

IS COLLEGE TRAINING IN WRITING NECESSARY?


What can you learn in college that will help you in being an employee? The schools teach a great many things of value to the future accountant, the future doctor, or the future electrician. Do they also teach anything of value to the future employee? The answer is: Yes--they teach the one thing that is perhaps most valuable for the future employee to know. But very few students bother to learn it.

This one basic skill is the ability to organize and express ideas in writing and speaking.

As an employee you work with and through other people. This means that your success as an employee--and I am talking of much more here than getting promoted--will depend on your ability to communicate with people and to present your own thoughts and ideas to them so they will both understand what you are driving at and be persuaded. The letter, the report or memorandum, the ten minute spoken "presentation" to a committee are basic tools of the employee.
Peter F. Drucker, "How to be an Employee," *Fortune*, May, 1952.\(^5\)

Whether **we** like it or not, we **must** depend on the written word as a chief means of training people and operating a program. *It's* something we just can't get away from, and we can learn to make the best of it. In fact, in some jobs your **writing** can make, or nearly break, you. "Training Bulletin No. 7," Federal Security Agency. Scientific gobble­dygook is plain dishonest or, if you prefer, antisocial, by which I mean immoral. My feeling is that we as members of a democracy have a **moral** obligation to keep the so-called layman in understanding touch with our work and our fun. We are doing what is for us the most interesting and pleasant work in the world, living at the expense of men and women who do their kinds of work. And I believe it is our business to see that they know what we are doing. Neil E. Stevens, "Moral Obligation to be Intelligible," *The Scientific Monthly*, February, 1950.\(^6\)

The capacity to use the mother tongue with clarity, simplicity, and precision should distinguish those who have had the advantage of college education, as, alas, it does not today. Our inability to convey precise meanings to our fellows and to understand the meanings they attempt to convey to us is at the basis of many of our present social and political problems. Listening and reading and speaking and writing understandably—all are important in reaching agreement on what we mean. As psychological research has abundantly demonstrated, many students have difficulty in grasping the ideas of others and even formulating their own, because they know not the power of the spoken and written word. When such students learn efficient habits of reading and listening, their ability to comprehend subject matter improves; and as they achieve discrimination in speaking and writing, their ability to formulate ideas and to see them in their larger relationships is increased. Only so will

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\(^6\)Ibid., p. 3.
their thinking grow clearer; only so can their stature in knowledge and wisdom increase. Earl J. McGrath, The United States Commissioner of Education, Toward General Education, Copyright 1948 by The Macmillan Company. 7

Effective command of the English language is the use of speaking and writing with conscious control of their effect on the people we address, and the use of our ears and eyes to bring into our minds the full intention of people who address us. In these processes language should be a channel through which messages flow with the least friction and the most significance. The processes are within the capacity of any normal person; reading and writing are not mysteries revealed only to the bookworm and the genius. Anybody (who wishes to) can learn to read and write well, once he understands the working of his native speech. 8

LETTERS RECEIVED REPORT NEED FOR RESPONSIBLE COMMUNICATION

Many letters received in answer to the questionnaire regarding audio visual aids used in freshman composition classes mentioned the need for adequate communication. In addition, they indicated the need for providing stimulus and procedures sufficient

7Ibid., p. 4.

to train the student to speak and write in adequate English. Dr. E. W. Dent, Head of the Department of English at the University of California at Los Angeles, writes:

November 24, 1956

At the present, in the freshman English course at UCLA we do not employ any devices that can properly be called "audio-visual aids." We do, of course, mimeograph copies of student themes that enable effective class discussion; we do, of course, make conventional use of blackboards, on occasion, to clarify matter under discussion. We do not, however, employ any such specialized techniques as you are apparently concerned with. To be honest, I rather doubt the value of such techniques for our particular course, but I do confess to being somewhat of a reactionary in my attitude toward teaching methods. I would be sincerely interested in hearing the results of your present study. Perhaps there are effective supplementary means we should be using; at present we focus upon class analysis of professional and non-professional writing, with little pictorial assistance. Our students cannot read or write when we get them; we hope they improve in both respects by the end of the course's single semester.

I should mention one aspect of our course that may explain part of my attitude. Students entering UCLA must have a B average in high school when admitted. Nevertheless, about fifty per cent of them fail our entrance examination in English and are required to take the non-credit course we call Subject A (in charge of Mr. Jones whom you may wish to write.) In Subject A concentration is on mechanics—spelling, punctuation, grammar and elementary aspects of organization. In our freshman course, on the other hand, it is assumed, (not always accurately) that the student has a

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9See copy of questionnaire in Appendix.

10Mr. Jones' letter follows.
sound fundamental grounding in such matters; we concentrate on methods of effective organization and development, fostered by frequent theme-writing and by continual class analysis of effective and ineffective prose.

March 25, 1957

I am afraid we use comparatively few audio visual materials in Subject A instruction. We have found no motion pictures, strip films or lantern slides relevant to our course which would justify the time and expense required for their use.

The most commonly used mimeographed materials in Subject A courses are faithful copies (typewritten) of themes written by students. We find that mimeographing such themes has two advantages: 1) they are more legible than themes projected on a screen and 2) their reproduction preserves the anonymity of the writer. Everett L. Jones, Supervisor of Instruction in Subject A. (UCLA)

To return to Dr. Dent for a moment, his bald statement that "our students cannot read or write when we get them," emphasizes the need for procedures to enable colleges and universities to train students so they can read and write when they graduate. Note that even though UCLA at present requires a "B" average from its entering freshman, still about fifty per cent of these fail the entrance examination and are forced into Subject A classes.

Dr. Jones points out a helpful pattern for remedial students, the mimeographed student-written theme. The student "sees" his errors more clearly and is, as well, enabled to correct like errors in his classmates' writing.
A letter signed by Edgar W. Whan, English Department, Ohio University at Athens, Ohio, says in part:

November 12, 1956

All I can do is to report that our department does have an opaque projector which is not used a great deal. Our audio-visual methods rely pretty much on the lecture and the red pencil. Please send us a report on your findings; we certainly have a lot to learn about the teaching of composition, and you may be able to help us.

The following is a quotation from a letter written by Dr. J. W. Wallace, Head of the Department of English at Virginia State College, Petersburg, Virginia:

January 14, 1957

I am sorry that we have so little to report on the subject of use of audio-visual aids in the teaching of English.

Our department owns an opaque projector, which is used primarily for the projection of student themes, improvement in all areas being the objective. It also possesses a film projector, which we have just bought and are now preparing to put to use.

Dr. Glenn H. Leggett kindly replied to inquiries regarding freshman English at the University of Washington in Seattle. Dr. Leggett is the director of this program.

November 28, 1956

We do not use audio-visual aids (except the blackboard) in our regular freshman English program here. We have never been able to lick the physical problem involved in the use of films or projectors: classes meet in a variety of rooms and the difficulty in getting classes together or getting enough projectors seems insurmountable. We once
thought of buying an opaque projector, chiefly to use in projecting themes on the board, but much as I approve of its use, I could never find a way to make it accessible to the 60 or 70 teachers who would want to use it at more or less the same time. And there was no way of getting a large enough classroom to accommodate all the students taking freshman English at the same hour.

In our final freshman English course, English 103, a number of instructors use a record player to introduce the study of poetry, but we make no systematic use of it.

So you see I'm not being very helpful. And I wish I could. But I can wish you the very best of luck with your study.

From the University of Arizona comes this comment from Dr. William F. Irmscher, Chairman of Freshman English.

November 30, 1956

Since our use of visual aids in the teaching of Freshman Composition is extremely limited, I thought I could best answer your inquiry by making a simple statement.

At the present time, we have thirty-three instructors teaching 2,290 students in eight sections. To the best of my knowledge, the visual aids which are in most frequent use are the blackboard and the textbook. These, we feel, have been too often neglected in favor of more fanciful devices.

The department, however, does have an opaque projector, which has been conveniently and permanently placed in a room with screen and blinds. A limited number of instructors have used the projector to show themes and to analyze errors. The projector has had considerable use during the writing of the research paper; it is convenient at that time to demonstrate matters of form.

The foregoing communications from colleges show clearly their concern in providing for adequate instruction in freshman
English. They also show that institutions of learning are not standing still; that they are open minded, seeking new sources, new methods of improving both instruction and final skills. Perhaps an overview of texts and subject matter is the next logical matter to consider.

FRESHMAN COMPOSITION COURSES

Earlier in this chapter it was emphasized that communication was a two way process. It was shown that the first part, that of physical access to facts, already is successfully established. But what of the interpretation, the understanding, of these facts? This, the second part of communication, presents the great challenge to freshman English courses and to their instructors.

What is being taught?

College English courses and Freshman Composition, in particular, are attempting to show the student how to get his bearings by an insistence on logical organization as stressed in outlining and paragraph unity. A young person who can logically organize his ideas is more apt to gain his bearings than one who thinks and writes in all directions at once. The Freshman English experience also helps to develop the student's general orientation by introducing him to great ideas couched in exciting, telling language. Literature itself is one of the greatest of master teachers. 11

11See list of literature anthologies in bibliography.
In showing the student "which way to go, and how to get there," Freshman Composition is indeed in a strategic position. In the first place, because English is a required subject, all freshman students will attend. In the second place, freshman students are open to suggestion, being "green." Much of the material written for Freshman English is autobiographical in nature, helping the student to see himself and his abilities in a clear, exposed light. Here again, assigned literature for freshman courses frequently stresses subjects such as The Self—What Is Man? Faith, Reason and Value, The Individual and Society, Freedom and Human Dignity. ¹²


These are men who knew "which way to go and how to get there"; furthermore, they arrived! In associating with the lives and ideas of these persons the freshman English student is given an opportunity not only to appreciate the judgment values inherent but to emulate them as well. 14

There is much agreement among editors of anthologies of literature for freshman reading. As listed above, there is a definite bunching together of the same fine authors in any given anthology. This points to the fact that in the field of freshman composition there is agreement of which reading materials are challenging to the immature college student.

Associated with the general anthology of literature as a companion textbook for freshman English courses is a handbook of

14 "We become literate by putting ourselves into the company of the literate and moving in this 'peer group' of thinking minds with urbanity and lighthearted self-possession. Too prim or too grim concentration on the manner of writing muddies up the matter and defeats the end we seek--the clear, clean, adequate conveyance of meaning." Lloyd and Warfel, p. 5.
general composition method expected to increase the student's ability to use words correctly and to construct clear sentences and paragraphs by means of conventional usage and proved rhetorical aids.

In comparing contemporary composition handbooks, it becomes apparent that similarity of material present is the salient feature. Invariably the table of contents follows sections of Good English Composition, Sentences and Words, Grammar and Usage, and Conventions of Writing, with sections on Spelling, Writing the Reference Paper, and Orientation in the Library and Dictionary. Not all of these carry these particular captions, but in a general way all meet these same needs for a freshman composition course. Although there is admittedly some disagreement as to the dosage of grammar and literature and writing should be included in a curriculum for freshman composition, still there appears to be an over-all agreement that each of these should be offered.

Papers read at the Conference on College Freshman Courses in Composition and Communication in Chicago, April, 1949, report

15See listed handbooks in Bibliography.


17College English, XI (November, 1949).
four schools of thought:

1. Chief emphasis on grammar "correctness," rhetoric, logic, and style analysis.
2. Follow (one) plus stress on "communications" approach.
3. Stress "communication" as central idea and secondary to conventional English subject matter.
4. "Semantics" -- the center of the course.

If, then, the anthologies of literature and English handbooks follow a general pattern of material, there must be present in the minds of these editors as well as in the minds of the English instructors who use them in class, at least a general agreement as to the kinds of written material which should be used in a curriculum for freshman composition.

But when the problem of how this material is to be presented comes into full consideration, the general agreement appears to come to an end, as was noted at the beginning of this chapter. A listing of the usual approaches might include the assigning of oral reports, an infrequent buzz or panel discussion, a field trip, outside papers on relative topics, an occasional movie or recording; others might rely largely upon the stimulating (or not so stimulating lecture) expected chapter assignments in the text, and pop quizzes. Grammar drill might suggest written paragraphs read in class or routine exercises handed in from the innocuous (and ubiquitous) workbook.

Some, perhaps many teachers, make use of the multitudinous opportunities visual aids offer to bring alive the selected materials and
learnings. As will be further seen, not all English instructors agree as to the proper use of such aids.

AUDIO VISUAL AIDS

This study has attempted to discover what audio visual aids are now being used in freshman composition classes from a suitable sampling of universities and colleges in the United States, and, incidentally, any possible contribution these might make to the cultivation of responsible English. In order to evaluate intelligently these findings it will be necessary first to determine the values and uses of audio visual aids, and second to make relevant the different kinds of visual aids. Toward this end, the following excerpt is quoted from one of the letters received in response to the questionnaire:

1. We frequently mimeograph student essays for class discussion or for correction or revision by the class.
2. We frequently use an opaque projector to project student essays for class discussion.
3. We occasionally use recordings of Shakespeare or of modern poets reading their own verse.
4. We have several models of Elizabethan theaters we use in the Introduction to Literature semester of Freshman English.

18Dr. John E. Jordon, Chairman of the Department of English, University of California, Berkeley, California.
Undoubtedly our chief visual aid is the book, and we also trust that our instructors are both audible and visible.

SUMMARY

In this first chapter evidence has been offered to show the vital need for effective communication in today's democratic society. This evidence includes an appeal from industry and engineering for improved skills in communication; and it includes, as well, letters from heads of English departments who are dealing prima facie with this problem in freshman English classes. These letters report that students who enter college need accelerated communication skills. English sections are attempting to meet these needs. However, the appeal from industry would indicate that this need is not entirely being met.

A sampling of literature and composition texts being used in such courses was reviewed. The natural use of audio-visual gestures and symbols was discussed in relationship to effective speaking and writing.

Now that the need for effective communication has been firmly advanced, it appears logical and in keeping with the objectives of this thesis that the next consideration be a definition of audio-visual aids, keeping always in mind their possible contribution to the efficient teaching of communication patterns at the college freshman level.
PLAN OF WORK

In order that the problem of this study be deemed valid, it appeared necessary first to establish the need for effective communication. This has been accomplished in Chapter I.

Although a general agreement seems to have been reached as to the curriculum desiderata, there exists no general agreement as to method. It seems wise, therefore, to next consider some instructional methods—notably, audio visuals. Following the definition of these aids in Chapter II and a proper consideration of their possible contribution to the teaching of freshman English, the study will proceed to the expected review of literature (Chapter III).

This review will be concerned with instructional methods (audio visual in nature) reported by English instructors during the last ten years in College English. After these have been offered as increased evidence of what is being done in contemporary college sections in English, Chapter IV will add information and examples by placing the answers to the questionnaire on review. The final chapter (V) will conclude the study with a summary of findings and prognostication for future related studies.
CHAPTER II

AUDIO-VISUAL AIDS: THEIR DEFINITION AND POSSIBLE CONTRIBUTION TO THE TEACHING OF FRESHMAN COMPOSITION

As indicated in the preceding chapter, the second objective of this thesis is to define the possible contribution of audio-visual aids to the teaching of Freshman composition. A survey of pertinent literature discloses considerable misunderstanding among teachers and administrators about audio-visual aids. Although these aids may be unable to solve all learning problems, as some happy users claim, still for this study they must be defined and their potency proved if there is to be any relevancy in the findings of the questionnaire and the College English survey in Chapter III of this thesis. Dr. Dent feels that this potency has been proved through the experiences of the Armed Forces.

The training program of the Armed Forces immediately before and throughout World War II (and continuing) has demonstrated beyond any question the effectiveness of all types of visual, sound and audio-visual training materials when properly prepared and applied. . . . Those taking courses of training regularly requiring ten weeks were better prepared for their respective assignments. There is every reason to believe that the extensive use of the film strip, motion picture and other training materials saved thousands of lives and millions of dollars. The production and use of such materials is now a part of the
training procedures of all branches of the Armed Forces.¹

DEFINITION OF AUDIO-VISUAL AIDS

Before further proof is presented, certain terms should be defined. Kenneth B. Haas and Harry Q. Packer make the following useful definitions in their Introduction to Preparation and Use of Audio-Visual Aids:²

A visual aid is any instructional device that can be seen but not heard.

An audio aid is any instructional device that can be heard, but not seen.

An audio-visual aid is any instructional device that can be heard as well as seen.

They assert, "It is natural that in education we should appeal to the mind chiefly through the visual and auditory sense organs, since it is possible that 85 per cent of our learning begins at those terminal points."³


³Ibid.
Individuals may learn in a variety of ways. They may:

1. Observe activities
2. Prepare a demonstration
3. Read a book
4. Watch a process unfold
5. Describe things seen
6. Listen to explanations
7. Write presentations
8. Plan work
9. Ask questions
10. Dramatize a situation
11. Solve a problem (in daily work)
12. Do exercises
13. See or hear an instructional aid or device

The individual learns only if the activity holds his attention and the best attention compellers are audio visual aids. They are potent starters and motivators. They add zest, interest and vitality to any training situation. As a result they enable students to learn faster, remember longer, gain more accurate information and receive and understand delicate concepts and meanings.

FURTHER DEFINITION OF TERMS

Further definition of two terms is necessary for interpreting this report. These are: (1) criteria, and (2) evaluate.

(1) Criteria are rules or tests by which anything is tried in forming a correct judgment respecting it.

(2) Evaluate means to place a value on the results obtained.

4Ibid.

5"A worthy motive is an inducer, an inciter, or an impeller, and it is always based on interest." Harry C. McKown, Alvin B. Roberts, Audio Visual Aids to Instructors (New York: McGraw-Hill Book Company, Ltd., 1949)
Tests that have been made claim the following for instructional aids:

1. They create more vivid impressions.
2. They employ the use of additional organs of sense.
3. They get and hold the student's attention through "Change of pace."
4. They simplify the knowledge to be learned.
5. They improve the quality of the instruction given.

In evaluating instructional aids, the most satisfactory basis is an individual one, such as one instructor gaining good results from use of one audio visual aid in any given classroom situation. In an educational situation, the more nearly realistic standard of measurement would be based on established objectives. Some objectives would be achieved immediately, while others might show a slower rate of change. Through the use of the criteria and controlled processes of measurement, any instructor may determine the benefits received from the use of instructional aids.

The world's greatest teachers have taught in the most informal surroundings, using the audio-visual aids at hand. They have capitalized upon personal demonstrations, upon observation of natural and social phenomena. Plato taught beneath the branching trees, Socrates in the street. Aristotle's school was a walking school, while the Stoics were known for the porches (Stoa) where they held their sessions. The most famous teacher Himself used the money changer
in the temple, the fish caught in the net, the children gathered by His side as audio-visuals in His teaching.

Truly, non-projected visuals have been used for centuries. Now there has been added to these the projected visuals, the motion picture and the slide film, as well as the opaque projector. These latter are apt to make the most likely contributions. 6

According to Edgar Dale, 7 a respected authority in his field, the following claims for audio visual teaching are supported by research evidence. Together with James D. Finn and Charles F. Hoban, he believes that audio-visual materials when properly used in the teaching situation can accomplish these things:

1. They supply a concrete basis for conceptual thinking and hence reduce meaningless word-responses of students.
2. They have a high degree of interest for students.
3. They make learning more permanent.
4. They offer a reality of experience which stimulates self activity on the part of the pupils.
5. They develop a continuity of thought; this is especially true of motion pictures.
6. They contribute growth of meaning and hence, vocabulary development.
7. They provide experiences not easily obtained through other materials and contribute to the efficiency, depth, and variety of learning.

6 See Films and Education, Godfrey M. Elliott, Philosophical Library, 15 E. 40 St., New York, 1948, for details regarding the use of films in all these areas of instruction.

These are not the aims and objectives promoted by salesmen of projectors but the distillation of a vast amount of research by many investigators.

Consider now, in direct relation to these claims, (proven by research), the problem of verbal symbols. Comenius, Rousseau, Pestalozzi, Herbart, and Dewey all led revolutionary movements in education against MEANINGLESS words and ideas. And today benefits from the thinking of these great leaders is shown by the efforts to vivify and enrich the meaning of spoken and written symbols of communication through variant concrete and semi-concrete materials. Some find their most important justification in using audio-visual aids to be the reduction of verbalism and its related deterrents to learning.

Since language is the common core of experience, its visual, auditory, or printed symbol is inextricably fused with its meaning. The connotations of words develop their richest resources from experiences. And from whence come these experiences? Their sources are obvious. List every known instructional device and add all human experiences, then look at the double-barreled answer.

We cannot teach without words. But when is the word to be SEEN? At which point in the student's learning is it to be LISTENED

8Dale, op. cit., p. 345.
TO? Exactly when will it best be heard and seen SIMULTANEOUSLY?

Or is it possible that the most permanent learning experience can be established in this particular instance by visualizing the idea, by picture, still and steady, or by motion?

The cone of experience (see opposite page) is a visual aid in explaining the interrelationships of the various types of audio-visual materials, as well as their individual "position" in the learning process.

Concrete experiences become associated with abstractions when we begin to remember. This is made plain as the cone is viewed. The steps between direct experience and pure abstraction are many. Direct experience is at the bottom of the cone. Verbal abstraction is at the top of the cone. Which comprises a more definite learning pattern, direct, purposeful experiences, or mere verbal abstraction? True, verbal experience CAN be purposeful, but often is not. It can be made purposeful through the planning and utilization of suitable instructional aids.
Figure 1. The cone of experience

The cone of experience is a visual aid in that it explains the interrelationships of the various types of audio-visual materials as well as their individual "positions" in the learning process.

Note that steps between direct experience and pure abstraction as progression is made up the base, move in the order of decreasing directness. These are not rigid, but tend to overlap. Concrete experiences become associated with abstraction when the process of memory begins to operate.

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9Dale, op. cit., p. 39.
As can be seen by the illustration of the cone, there is a newly gained respect for sensory learning. Our perceptor sensory mechanisms are the continuing contact with our world of things and events.

When we perceive, we translate impressions made upon our senses by stimuli from our environment into awareness of objects or events. . . . Widely differing qualities of sensory experience depend upon the organs of sense and upon the nervous system. Without them, there would be no awareness of anything.

The normal learner, insofar as the functions of perceptor organisms are concerned, gains understandings in terms of multiple impressions recorded through eye, ear, touch, etc. These functions do not occur in isolations but rather through a blended pattern of any or all of the perceptor mechanisms that are stimulated by external occurrences. 10

UNDERSTANDING RESULTS FROM COORDINATED PERCEPTION

Does every instructor of Freshman Composition stop to realize this before he steps before his class with his lesson plan in hand? Of course he knows it. But is he utilizing this knowledge of learning to teach his students how to improve their reading and writing processes or does he simply lecture interminably to a slumbering studentry?

PERCEPTION IS THE BASIS OF THINKING

The learner who has it within his ability to draw upon a wide variety of background experiences which he can recall at will is apt to be more effective in his thinking than a learner who does not have this broad background. It is obvious that a pupil who has been brought up through a school system which has provided a rich experience-curriculum for him will outstrip the pupil bound by verbalism, curriculum wise, when both are faced with the challenge to THINK.

Since problem solving is basic when objectives are evolved for any subject, then THINKING must be considered basic, as well. During the interrelational process of thinking, attitudes are formed, opinions are born. Attitudes and opinions will produce a sane society or an insane society. Need any more be said?

Erich Fromm in his book Sane Society discusses the term "authority" and refers to it as an interpersonal relationship in which one person looks upon another as somebody superior to him, but there is a fundamental difference between a kind of superiority-inferiority relation which can be called rational authority and one which may be described as inhibiting, or irrational authority. Says Fromm:¹¹

The relationship between teacher and student is based on the superiority of one over the other. The interests of teacher and pupil lie in the same direction. The teacher is satisfied if he succeeds in furthering the pupil. If he fails, the failure is his and the pupil's. The more the student learns, the less wide is the gap between him and the teacher. . . . THE RATIONAL AUTHORITY RELATIONSHIP TENDS TO DISSOLVE ITSELF.

It is presumed that the prime purpose of teachers instructing pupils is to lessen this gap of education level between student and teacher. If this is true, then the challenge to the instructor is a demanding one. Let him lay hold of every instructional aid at hand which will stimulate, encourage, and excite the student to learn.

GROUP DYNAMICS

If there is a new respect for sensory learning, so is there a new respect for group dynamics, that body of technique which leavens through a group to produce learning in which the entire group participates. Erich Fromm 12 states that one way man can tolerate his inherent insecurity is to become rooted in a group in such a manner that his feeling of identity is guaranteed by the membership to the group, be it family, clan, nation or class. His paramount aim is to be approved by the "others." A college class is a group. A student can lessen his feeling of insecurity through participation in that group.

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12Fromm, op. cit., p. 196.
That is, if the group participates. In a dictatorial situation where the instructor knows all the answers and the student writes them down, memorizes and hands them back on test day, there is no group dynamic to ameliorate the individual's insecurity. Neither will the desired quality of learning take place. An insecure student will not exert himself to learn to the extent that a secure student will. Guided activities through instructional aids in which the group shares, cannot help but promote learning far above that expected in the classroom where the teacher speaks and the studentry takes notes all the time.

There is ample room and to spare for all kinds of audio-visual methods in the group dynamic process. Many of these kinds of procedures were brought to view in the recent surveys made for this study, both from the questionnaire and from the College English Ten Year Survey. In these, many resourceful, alert instructors quoted working instructional aids to promote learning in the Freshman Composition situation.

One of the principal dynamics of the group process is that of consultation among all members, studentry and instructor. At the Chicago Hawthorne Works of the Western Electric Company, Elton Mayo\(^\text{13}\) carried out an experiment which has now become a classic.

\(^{13}\)Fromm, op. cit., p. 302.
The experiment involved five experienced workers, assemblers of telephone coils, who were placed off by themselves.

The first change made for observation was to introduce without consultation with the workers, rest pauses during morning and afternoon with refreshment and hours of work cut by half. No one was surprised when the workers said they "felt better" and showed an increased efficiency. Then, by arrangement with the workers, the old regime was re-established with no rest periods and no refreshment. To the amazement of all, this did not decrease output, but the daily output rose to a new high. Also, the rate of sickness dropped and a new social, friendly intercourse developed among the group.

While the technical aspect of monotonous uninteresting work remained the same, the SOCIAL aspect had changed. Six individual workers had become a GROUP. They had been informed of the later changes, had shared in the new plan, had become aware that they were participants in a meaningful experiment in which the group shared in the outcome. Later, their attitude was marked by "confidence and candour." There was an aim and purpose, because there was a group.

This group dynamic functions well in the classroom together with instructional aids. One abets the other; if a democratic climate is desired by the instructor, a procedure in which all members may participate, is necessary. A round table discussion, a buzz session,
a panel, showing themes on a screen, do not thrive well in an autocratic classroom. On the other hand, they cultivate a sharing dynamic which cultures the group.

Some may grudgingly say, "Well, perhaps on the grade level, this group dynamic stuff and slides and films are okay, but on the college level, can't see it." Lester B. Sands, Professor of Education at Santa Barbara College, deprecates the college professor who "can't see it." He says:

Progression through the elementary, secondary, and collegiate stages of education ought to be conceived as a continuum involving uninterrupted growth in insight and steadily increasing command of generalization, abstraction and symbol. Unhappily and to our loss, this ideal is commonly travestied in practice. Instead of joining the successive stages of education with bridges, we separate them with walls. Many individual college teachers are resisting the general tendency by an increasing use in their classes of outside experts on specific topics. . . . They recognize the fact, along with the expert, that any presentation of subject, however brilliant, will gain from an accompaniment of graphically illustrative matter, documentary recordings and the like.

It is true that reading is an experience; it is also true that writing is an experience. And from the kinds of experiences resulting from reading and writing come the vital abilities to reason, and to select judgment. It should be increasingly clear now, that the instructional procedures used in classrooms can affect the quality of

the learning skills.

SUMMARY OF DEFINITION AND POSSIBLE CONTRIBUTION
OF AUDIO VISUAL AIDS TO FRESHMAN COMPOSITION

In summarizing the data presented, it is apparent that not only is there a new respect for sensory learning but a new respect for group dynamics as well. And there appears to be ample room for all kinds of audio visual methods in the group dynamic process. Many of these procedures will be reviewed in the recent surveys made for this study, both from the questionnaire which sought to determine what audio visual aids are now being used in Freshman Composition courses in colleges and universities and also from the College English Ten Year Survey which shows many, many instructional devices related to the audio-visuals which English instructors report using in their freshman sessions.

In summary, then, it can be said that the uses of audio-visuals are shown to be effective in the general teaching situation. Furthermore, it appears they can be effective in the particular situation of teaching Freshman English. In supplying a concrete basis for conceptual thinking, they not only may make learning more permanent, but may stimulate activity and contribute to the efficiency, depth, and variety of the learning experience.
SUMMARY OF CHAPTERS I AND II

Chapter I has stated that there is both a crucial need for the cultivation of speaking and writing responsible English, as well as a crucial need for understanding this responsible English, thereby completing the communication process. The need has been shown by actual quotations from the letters of English instructors and heads of English Departments in answer to the questionnaire. Business executives also stressed this need.

The need for communication has been further emphasized by quoting reliable sources in the field of communication, such as Dr. Harold Rugg and Dr. William Withers, as well as Drs. Donald J. Lloyd and Harry R. Warfel. These professors stressed the significant need for understandable communication.

It has been shown that college courses in Freshman Composition help to meet the needs of education (1) by helping the individual to get his bearing, (2) by developing orientation, and (3) by discovering where to go and how to get there. These courses are partially meeting these needs through exposing the student to the great ideas expounded in literature, through practical cultivation of these great authors who "have arrived." Through their experiences it is

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15See Bibliography for other readings of authorities in this field whose opinions influenced this emphasis (Doob, Jesperson, Hook).
hoped the student will receive judgment values and will, in addition, be challenged to emulate them.

Having established the great need for communication as a two-way process, and having shown that there is a strong tendency to introduce similar authors and their writings in this curriculum, and having shown that handbooks used in Freshman Composition are similar in material presentation, the present great need appears to be--How shall these working materials be presented?

CONCLUSION

It may well be that the partial answer to this question lies in the results of the questionnaire previously referred to, which reports audio and visual procedures now being used in Freshman College English, as well as in the survey of related literature dealing with the use of audio visuals found in the College English Ten Year Survey.

In order to view these findings intelligently, it was first necessary to define certain audio visual terms and establish the possible effectiveness of instructional aids when related to the learning process. With these introductory matters in mind it is now time to consider the review of literature concerning audio-visuals being used in the teaching of Freshman Composition as reported in the College English Ten Year Survey.
CHAPTER III

AUDIO VISUAL AIDS FOR FRESHMAN COMPOSITION
AS RECORDED IN COLLEGE ENGLISH TEN YEAR SURVEY

The National Council of Teachers of English is the listening and speaking and writing organ of the English teachers of the United States. It follows logically, therefore, that the publication of this body, College English, reflects the opinions and practices of college English teachers.\(^1\) Many references to instructional devices related to audio visuals now in use in college freshman composition classes were found in this ten year survey of College English. The period from 1947 to 1958, inclusive to date, was arbitrarily considered contemporary for the purposes of this study.

Some of the devices reported in this chapter may not appear at first glance to be "typically" audio visual in nature. It is true that the casual observer thinks first of the "film," the "record," the "map," and the "chart," as being distinctly audio visual. It might be wise, at this point, therefore, to refer to the pertinent discussion included in the opening pages of this thesis which encourages the assumption that the "gesture" and the "symbol" are

\(^1\)N. C. T. E. also publishes College Composition and Communication.
audio visual in nature and that as such they may play a major role as accompaniments to the teaching of language.

The first article here quoted introduces a controversial subject, "Let's Teach Grammar, Too." This discussion of structural syntax poses the question—should it receive major emphasis in Freshman Composition?

AIDS TO TEACHING STRUCTURAL SYNTAX

In this article, George G. Gates suggests the following procedure for teaching the structural process of writing. He explains that this process can be expedited by teaching five language blocks—each a basic element of the English sentence.

The first, and the basic one, is the S-V-O, the subject-verb-object triangle.

The next three blocks are given numbers, 1's, 2's, 3's—which are used as symbols.

The fifth block is the small s-v-o.

Now the examples of the 1's are: by the library, on the wall, over the river, beyond the atomic era, in the Dark Ages, to run the race, to split the atom, to divide the spoils. Mr. Gates comments that the Latinist will call these by their proper names as infinitive phrases and prepositional phrases, and that if they modify the noun

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they should be called adjective phrases, that if they modify the verb they are called adverbial phrases. But, claims Mr. Gates, a student wishing to write does not need to be acquainted with the "double-talk" of "now this is really a prepositional phrase, but it modifies the subject and hence is called really an adjective phrase, for the subject is a noun and adjectives modify nouns." Mr. Gates feels that this kind of jargon is verbiage at best, and that its worst fault lies in the parts of speech analysis of language that similar method and labeling imply.

What the student needs to know, and be taught if he doesn't know it, is how to use by the library, to split the atom, and beyond the horizon to say what he means and to get from another's writing the meaning conveyed through this language block. 3

When he learns where this block may be placed in relation to the S-V-O or to the s-v-o, or to the 2's or 3's, he may write according to this pattern.

\[
\begin{array}{ccc}
S & V & O \\
1 & 1 & 1 \\
\end{array}
\]

The book of old poems brought for a moment memories of his childhood.

The examples of 2's are: knowing the cause, wanting to be popular, writing on the board, taking defeat, splitting the atom. This language block works with S's and O's (s's and o's, 1's and 3's)

3Ibid., p. 307.
but not with V's unless the V is the form of "to be" (and then, depending on the position or word order, of course it is not a 2, it is a verb.)

Some will insist that 2's are gerunds or present participles, or verbals or verbal adjectives, or verbal nouns. But knowing simply that the 2 works with S's and O's (s's and o's) helps our student to accomplish two things:

- to link the 2 in his own writing with an S or an O instead of taking it as the verb without the verb form ("is running," "was going").

The sampling of the above discussion predicated by Mr. Gates may find proponents among college English instructors, but there well may be those who will feel that 2's and 3's and S-V-O's might be even more confusing to the student than gerunds and adjective clauses.

However, Professor Gates receives support in this field from Dr. MacCurdy Burnet who reports in an article, "Structural Syntax on the Blackboard," 4 a similar technique. He gives credit to these approaches to Charles C. Fries, 5 whose grammars have been used, for example, in composition courses at Maryland State Teachers College for the past several years. Dr. Fries uses this particular example, which Dr. Burnet places in a step format, fixing an eye-guide easily

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understood by students:

1a  The uggle
    wogs
    a diggle.

The steps show one line with the subject; the next line, the verb; and
the third, the complement. Now the modifiers are added:

1b  The uggle to the norp
    uffly wogs
    a seckly diggle of nerbal facks

Now remove the words and the arrows remain, making one of the
most frequent modificational patterns of the English sentence.
Although this appears to be a game, Dr. Burnet points out that it
accomplishes its purpose by drawing student attention to the structural
aspect of language.

Dr. Burnet makes rosy claims for this kind of structural
syntax. "Shortly after the two week survey, the incidence of 'graphic
errors' in themes--of the sort that instructors note with their red
pencils--is reduced to a small and dwindling fraction."

MacCurdy Burnet spent a recent year doing research in
linguistics at the University of Michigan. His "Blackboard Syntax"
is drawn from a much longer paper delivered at the spring meeting
of the Linguistic Society of Michigan, held in May of 1954 at Wayne
University.
Freshmen in English courses at Bethel College, 6 Newton, Kansas, are oriented in the structure of the English language by discussions such as these reported by Blaine Sommers Rich: 7

Instructor: What is a sentence?
Student: A sentence is a group of words expressing a complete thought.

Instructor: Where did you learn this definition?
Student: From my fourth grade teacher--(or)--It just seems like I have always known it.

Instructor: Who do you suppose thought up this definition?
Student: I don't know.

Instructor: I don't know either, but we do know that it was in existence before the time of Priscian about 500 A. D. (A few startled looks appear.) Is a sentence a group of words expressing a complete thought?
Student: Well, not necessarily. Sometimes it takes a whole paragraph to express a complete thought. (or) It took Arnold Toynbee a whole book to express a complete thought.

At this point sentences (so called) are written on the board, many of them without subjects or even verbs.

The students beg of the instructor, "What is a sentence?"
And she says, "I don't know." A German named John Ries studied 140 different definitions of the sentence. He published a book about his findings in 1894 called Was Ist Satz?

Sometimes I think I like best the definition that says a sentence is a word or group of words standing between a

6Ibid., p. 38.

capital letter and a mark of end punctuation. A contemporary scholar, Professor Fries, prefers not to talk about sentences at all. He talks about 'utterance units' and says they are chunks of talk that are marked off by a shift of speaker. The important thing in your own writing and speaking, of course, is that you make your 'sentences' clear and interesting.

Another day nonsense words are written on the board.

The vapy koobs dasaked the citar molently.

The instructor asks, "To how many of you do these syllables convey at least some meaning?" Many hands go up. "To how many of you are these syllables completely meaningless?" Another group of hands are raised.

"What meaning is there in the arrangement of these nonsense syllables?" "How about the s's? Does it change the form of the verb? Why can't we say 'a koob are'?"

Note that the pattern is familiar--S-V-O.

After the students play with nonsense patterns of their own, a discussion follows of other languages and their structures. "Do all languages have structures like English? No, certain Eskimo, American Indian and other languages have totally different structures." Miss Rich feels that with discussions of this kind students are stimulated to think critically about the structure of the English language.

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8Ibid., p. 308.
SUMMARY: Perhaps the rich significance of approaches such as these lies in the audio-visual practices involved. The student not only reads it and hears it but sees the structural pattern.

THE RESEARCH PAPER

The research paper usually assigned to the student during the second quarter of Freshman English is the subject of much discussion among both students and instructors. Many instructors feel that the monotony of this exercise could be broken by a variance of procedure.

At Western Reserve University, Professor Dorothy C. Hockey particularly dislikes receiving themes which sound like a ventriloquist's performance set down on paper. In order to avoid this she counsels very carefully with her students during the note taking stage—the building of the "bib" card, for she contends that it is during this period that the student lifts excerpts which he later patches together as a paper with perhaps the introduction and closing of his own improvisation. She believes that the paper will be as good as its notes.

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9Dorothy C. Hockey, "Thwarting the Ventriloquistic Freshman," College English, XIV (October, 1952), 16.
With this problem in mind, she proceeds to instruct the students in the techniques as outlined in Perrin—involved in labeling—in good methods of recording the information read. The second emphasis should be placed on convincing the student that he is looking for information and not for quotations. The newspaper's five W's (Who, Why, When, Where, and What) may be useful here in categorizing pertinent material. It should be stressed that there are only two valid reasons for quoting the author's actual words: accuracy and atmosphere.

Discrimination of just what an opinion is comes next in orienting the student in research; and, following this, how to record this opinion. Facts and opinions must be differentiated in a research paper and the manner in which each is displayed is important. Professor Hockey uses class discussion and criticism in judging note cards, insisting that each criticism be validated. Research notes should be more than "three by fives," maintains Professor Hockey.

The curriculum coordinator, Raymond C. Emery, of Phoenix Union High School and Phoenix College, uses students' self surveys as a research-theme requirement in their composition course. The college library prepared an extensive vocational bibliography and


copies were made available to each student. Arrangements were made with the aptitude testing department for students who wished to take the tests. Permission was granted students who wished to secure their induction scores in mathematics, English, verbal ability, and reading training.

To begin the study students were given accepted research paper style sheets. They adopted the following backbone of their research themes:

1. Statement of purpose
2. Purpose of this study
3. Experience and educational background of the writer, showing development of his interests
4. Procedure and data used
5. Analysis of interests and aptitudes
6. Exploration of possible vocational interests
7. Tentative selection of vocation or vocations
8. Summary

A Kuder job chart was used to help students select their job interest. The instructor emphasized that this selection for the paper need not necessarily be a life time selection, and that changes might be expected with further research and maturity. When the group was surveyed following this experiment the large majority (80%) felt it had been a worthwhile experience.

Another idea to freshen the general attack on the research paper is discussed by Professor Stewart, who speaks from the

University of Wisconsin at Milwaukee. He believes that this important paper may be approached through literature. It should be based on and grow out of required reading done by the entire class earlier in the course, during the previous quarter. Queen Victoria is suggested as possible reading. As the class reads and discusses the work, various problems emerge which require further research for a complete answer. These gradually become logical subjects for the research paper. Such titles as these might be usable, to mention only a few:

- Victoria's Life in the Highlands
- Victoria's Visit to Paris
- The Life of the Boy Jones
- Ernest, the Brother of Albert
- The Critics Review Queen Victoria
- The Don Pacifico Incident

Primary as well as secondary sources can be placed on the reserve shelf in the library. A fairly complete file of newspapers (nineteenth century) would be pertinent material. Following this cultivation, regular conferences and survey of notes should be made according to custom.

Associated in the same "Round Table Discussion" in College English appears another article suggesting that perhaps it is too much to expect the freshman student to do a proper research paper "from scratch." Professor Joseph Rogers\(^\text{13}\) gave his class a list of

outstanding personalities and a general outline to more or less limit their library and research experience. He admits to producing a number of remarkably good papers, but he is wondering if his "canned" outline should be countenanced under the circumstances. He is anxious for other instructors to try this method and to evaluate their findings.

Three excellent ideas for "help" with the ever recurring freshman research theme are pointed out in the symposium published in the January, 1953, *College English*.14

The first of these ideas uses the single topic for the class with individual titles fanning out. In this instance, since it was used in Wisconsin State College, the single word "Milwaukee" was chosen partly by instructor and partly by class. A committee of three out of the class broke down the general subject into such major divisions as education, industry, transportation, and arts. Problems related to the research paper were highlighted by short paper assignments. A theme of analysis emphasized the problem of division of the term paper subject and facilitated note taking and outlining. Students wrote a short review of current interest to practice on footnotes. This correlation brought out various difficulties which were cleared up before

they became part of the final long paper. Elizabeth M. Kerr, who reported this group research project, found it very stimulating to the class and satisfying to the instructor.

Instead of the long, argumentative paper so often assigned to freshman classes, Herbert Michaels\textsuperscript{15} assigns five shorter argument papers, insisting that both sides of the issue be stated and defended. He contends that we are encouraging students to select their own prejudices and find support for them, and that this is not conducive to democratic living but, on the other hand, might well cultivate "salesmen for South Sea Island real estate, or training for Machiavellian politicians."

Discussions of both sides of the questions are encouraged by cross-section reading of various magazines and newspapers who report on the same subject or happening. The instructor must be sure that he shows the student the proper means of analysis, detecting fact from propaganda wherever possible. Professor Michaels recommends this variant procedure for research papers in Freshman English courses.

The third idea, closely related to the first but developed somewhat differently, was used by Professor Joanne Burgess at the University of Washington at Seattle. The subject suggested by the instructor was the United Nations, with all of its ramifications. The

background information was given by way of stories told and read to the class. These were true United Nations experiences, and were added to by the class members. Interest in the subject was thus aroused, and students began to show interest in a particular related phase. During the counseling period these ideas "jelled," with some of the following subjects as titles:

- The Relation of the Nursing Profession to WHO
- Personalities in the UN
- The Relation of the UN to the League of Nations
- Financing the UN
- The New UN Buildings

If some student preferred to pursue his pet subject in his long paper, he was permitted to do so. Early in the organization period each student was required to share his thesis. This not only helped him to state it but gave him the benefit of class scrutiny and opinion as well. The instructor planned also to have each student read and comment on at least one paper other than his own. This experiment produced readable, live papers, above the average.

At Queens College, Flushing, New York, a joint operation was carried on in an effort to write "bigger and better" research papers. The cooperation planned between the English instructor and the librarian gave the freshman an unusual opportunity for guidance.

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as he learned to plan, to research, and to write his long paper. The English instructor made appointments for the class in the library for careful instruction and for supervision during the early organization of the paper. The student submitted an early outline to the librarian so that she could suggest certain bibliography sources to him. This close cooperation between the library and the instructor eliminated confusion for the student, and the papers written showed that the enterprise had done much to make the research assignment significant.

Frances Eldredge\(^{17}\) tackles the problem of the investigative paper in her article in a recent issue of College English. Her contention is that a single quarter's emphasis on the skills necessary for this kind of reporting is not enough, especially when it is followed by perhaps a quarter or more of non-use. She suggests that more themes be written from scheduled reading in preference to personal and immediate experience. In making this suggestion she may be overlooking the reason for the trend toward personalized theme writing.

In some cases instructors have been driven to it because of the wholesale "trading" of student themes. Personal experience themes are more difficult to trade. One way of circumventing this drawback and still adhering to Miss Eldredge's idea might be to invite

\(^{17}\)Frances Eldredge, "Why 'the' Source Theme?" College English, XV (January, 1954), pp. 228-230.
the students to bring notes from their library reading to class for a laboratory session.

Wilma and Charles Kirby\textsuperscript{18} long ago pointed out that the chief procedures students are asked for in their college writing are:

- to analyze
- give an account of
- define
- discuss
- criticize
- account for
- describe
- compare
- contrast

If these are the kinds of writing a student needs and they appear to be logically selected, then perhaps more writing from reading should be practiced in Freshman classes. Comparisons and criticism would spring naturally from reading. Certainly analysis could be practiced by first reading, then discussion, then writing. Practice in becoming acquainted with authors of the selected reading material leads to use of biographies and current magazines as well—if the author is living. If stress is placed on sources and the acknowledgment of these long enough and often enough, perhaps students will realize that all sources at all times for all papers, whether for economics or psychology, must carry footnotes and bibliographical data. After all, it is only common courtesy to acknowledge a source.

In practicing in class for the big term papers which are

ahead for the college student, it must be remembered that if a problem is posed—if a question is asked instead of simply selecting a subject, the student is far more apt to solve the problem and answer the question than he is to combine a string of quotations from a variety of sources and call it a term paper. Instead of the subject "Television Today," encourage the student to ask the question, "Is Television harmful or helpful to children of school age?" And then see to it that the conclusion is not dogmatic, but help the student to frame it so that it be tentative or qualitative.

This paragraph closes the article:

Such a program of habituating practice is planned to bring out successively the elements essential to what professors of advanced courses in most liberal arts subjects regard as term papers worth the time for posing a problem, modifying it during the collection of materials, turning it over in the mind, and coming to some conclusion. The tests of such a program are not, of course, the papers produced in Rhetoric 102, but the essay for History 237, "Was Luther's attack on Tetzel justified?" There seems hope that at least such a program for a freshman course, because it gives repeated practice in the kinds of thinking needed and in the use of appropriate external forms, may provide a more adequate beginning than the traditional common emphasis on "the source theme."

Elizabeth V. Wright,¹⁹ University of Illinois, Chicago Division, makes comment on two projects which she has found "especially provocative" in lieu of the customary research paper.

Each student selects a news item that has had newspaper coverage (e.g., the dismissal of J. Robert Oppenheimer). The first paragraphs of the paper contain a concise and objective explanation of the news item being covered. The student then reads five different accounts of that same item from papers representative of the entire country and analyzes the manner in which each paper treats the subject, taking up such points as bias, emotional appeals, and reasoning. After the sources have been footnoted, the student concludes with what he has discovered from reading five different accounts of the same item. To the student the results of the analysis are astounding; to the instructor the results are rewarding.

The second long paper of the semester is a research paper proper; but instead of allowing the student to select any subject he wishes, the class as a whole decides on three topics. The students are then separated into three groups, each section taking one of the topics assigned. Within the group each student approaches the subject as he sees fit, keeping in mind that the end result must be a true research paper. The added values of the paper come after its completion. To share the results of the findings with the entire class, each group conducts a panel discussion on the topic covered. Since the students have already spent several hours of research on this subject, the members are, in effect, authorities and well prepared to handle such a discussion satisfactorily.

The method used by Joanna Burgess, that of cultivating United Nations material through student report and discussion, illustrates an audio technique.

In the example showing the use of the Kuder job charts, definite visual application is made as a stimulus to write the research paper.
SUMMARY: These show a fresh variance from the cut and dried procedures sometimes followed in college classrooms. It is to be noted that this freshness occurs again and again from the use of instructional devices, audio and visual.

AIDS IN THE TEACHING OF SPELLING

Among the problems of Freshman Composition students, spelling is perhaps the most obvious. In a recent article Edwin T. Sandburg reports that he has found written repetition helpful. At Wartburg College, in a classroom experiment, a passage containing words of varying difficulties and presenting many of the problem letter combinations was dictated to sixty-seven students. By giving words in context it was felt that a more natural spelling situation would be created. The first dictated passage was as follows:

Medicine and technology are important areas of modern research. Men's energies and inventiveness have often come in contemporary military experiments, especially during the war. Thus science is probably the only area which has made progress against the chaos and evil of war and destruction. Earlier experiences should teach us how futile and regrettable has been our cultural work; a cultural lag is especially evident in some of the generally worthless peaceful deeds of our policymakers. Now, in the midst of peace, if considered carefully, the need to eliminate evil and harness good continues to highlight our modern problems.

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A total of 342 misspellings, an average of 5.104 per student, was reported. These misspellings involved the following thirty-six words, with the total number of misspellings per word indicated:

<table>
<thead>
<tr>
<th>Word</th>
<th>Total Misspellings</th>
</tr>
</thead>
<tbody>
<tr>
<td>chaos</td>
<td>46</td>
</tr>
<tr>
<td>regrettable</td>
<td>38</td>
</tr>
<tr>
<td>policy-makers</td>
<td>32</td>
</tr>
<tr>
<td>futile</td>
<td>29</td>
</tr>
<tr>
<td>inventiveness</td>
<td>24</td>
</tr>
<tr>
<td>contemporary</td>
<td>23</td>
</tr>
<tr>
<td>technology</td>
<td>22</td>
</tr>
<tr>
<td>eliminate</td>
<td>12</td>
</tr>
<tr>
<td>energies</td>
<td>12</td>
</tr>
<tr>
<td>experiences</td>
<td>7</td>
</tr>
<tr>
<td>research</td>
<td>7</td>
</tr>
<tr>
<td>cultural</td>
<td>6</td>
</tr>
<tr>
<td>midst</td>
<td>5</td>
</tr>
<tr>
<td>military</td>
<td>5</td>
</tr>
<tr>
<td>men's</td>
<td>4</td>
</tr>
<tr>
<td>especially</td>
<td>4</td>
</tr>
<tr>
<td>warfare</td>
<td>3</td>
</tr>
<tr>
<td>harness</td>
<td>3</td>
</tr>
<tr>
<td>highlight</td>
<td>3</td>
</tr>
<tr>
<td>generally</td>
<td>2</td>
</tr>
<tr>
<td>finest</td>
<td>2</td>
</tr>
<tr>
<td>peaceful</td>
<td>2</td>
</tr>
<tr>
<td>continues</td>
<td>2</td>
</tr>
<tr>
<td>evil</td>
<td>1</td>
</tr>
<tr>
<td>some</td>
<td>1</td>
</tr>
<tr>
<td>progress</td>
<td>1</td>
</tr>
<tr>
<td>advances</td>
<td>1</td>
</tr>
<tr>
<td>modern</td>
<td>1</td>
</tr>
</tbody>
</table>

This first attempt showed one student misspelling six words and another misspelling nineteen. After the test students corrected their own errors from a master sheet. They were invited to write each misspelled word ten times.

A month later, without any previous announcement the second test was given with the same words prepared in another context.

Men's experiments and research in medicine and technology may generally be considered futile if we cannot eliminate warfare, the great contemporary killer. Destruction and chaos are modern as well as old experiences. We may especially highlight this statement today. In the midst of the finest military success we have failed to harness our mighty energies for peace in the future. Regrettable as it is, policy-makers have probably achieved little in this field. Inventiveness must be used in the solution of contemporary cultural and social problems as well; if military science
continues its progress, what hope is there for a peaceful future, free of evil war? The lag in peaceful advances must be corrected now.

There appeared a total of 164 misspellings in this second exercise, or an average of 2.448 per student. These misspellings involved the following 28 words:

<table>
<thead>
<tr>
<th>Word</th>
<th>Misspellings</th>
</tr>
</thead>
<tbody>
<tr>
<td>chaos</td>
<td>28</td>
</tr>
<tr>
<td>futile</td>
<td>17</td>
</tr>
<tr>
<td>contemporary</td>
<td>15</td>
</tr>
<tr>
<td>regrettable</td>
<td>12</td>
</tr>
<tr>
<td>technology</td>
<td>10</td>
</tr>
<tr>
<td>inventiveness</td>
<td>10</td>
</tr>
<tr>
<td>energies</td>
<td>7</td>
</tr>
<tr>
<td>eliminate</td>
<td>6</td>
</tr>
<tr>
<td>experiments</td>
<td>5</td>
</tr>
<tr>
<td>research</td>
<td>5</td>
</tr>
<tr>
<td>achieved</td>
<td>5</td>
</tr>
<tr>
<td>policy-makers</td>
<td>5</td>
</tr>
<tr>
<td>probably</td>
<td>4</td>
</tr>
<tr>
<td>cultural</td>
<td>4</td>
</tr>
<tr>
<td>generally</td>
<td>3</td>
</tr>
<tr>
<td>experiences</td>
<td>3</td>
</tr>
<tr>
<td>destruction</td>
<td>3</td>
</tr>
<tr>
<td>harness</td>
<td>3</td>
</tr>
<tr>
<td>midst</td>
<td>3</td>
</tr>
<tr>
<td>medicine</td>
<td>3</td>
</tr>
<tr>
<td>Men's</td>
<td>2</td>
</tr>
<tr>
<td>especially</td>
<td>2</td>
</tr>
<tr>
<td>lag</td>
<td>2</td>
</tr>
<tr>
<td>modern</td>
<td>1</td>
</tr>
<tr>
<td>military</td>
<td>1</td>
</tr>
<tr>
<td>science</td>
<td>1</td>
</tr>
<tr>
<td>finest</td>
<td>1</td>
</tr>
</tbody>
</table>

Of the sixty-seven students participating in the experiment only three failed to show improvement, and some of their errors were new ones. There were 11 perfect papers and one with 17 errors. Some of the improvement was spectacular, one student going from 14 errors to only 5 errors.

<table>
<thead>
<tr>
<th>First test</th>
<th>Second test</th>
</tr>
</thead>
<tbody>
<tr>
<td>No perfect papers</td>
<td>11 perfect papers</td>
</tr>
<tr>
<td>most misspelled - 19</td>
<td>most misspelled - 17</td>
</tr>
</tbody>
</table>

Conclusions would point to the fact that any method which can reduce errors over one-half is worth practicing more widely. It should be
NOTED that the improvement was accomplished with the use of two exercises of different context.

In attacking the problem of spelling it is first necessary to clarify the term. According to Hall Swain\textsuperscript{21} of North Carolina State College many instructors at both high school and college levels are marking words misspelled when the reason for their misspelling is diction or usage. As an example of what he means, he quotes the following synthetic theme, with simple instructions:

Please encircle only the words you consider misspelled:

One disadvantage of the freshmen (67) dormitories is that they are on the south side of the tracts (83)--a handle (80) place to be killed. But a grater (91) disadvantage is the noise from the cars, the trains, and most of all the radios. Closing the door may do little good; the radio may happen to be your roommate (9) or next-door neighbor (7).

The dormitories also offer the freshman his greatest advantage, a good place to live. The paint on the wall and sealings (87) are light-colored (56). The rooms are neat; it is easy to keep one's cloths (85) clean (25) up enough too (61) look respectable. Their (79) convenient too (77); the laboratories (36) in each room makes (52) it handy for the students. One can now shave without going down a long haul (91).

Mr. Swain offered this theme to twenty-five college and fifty high school English teachers to mark, and noted an outstanding inconsistency. It was apparent that teachers did not agree on misspelling.

\textsuperscript{21}Hall Swain, "What is Misspelled?" \textit{College English} XVI, (March, 1955), p. 372.
"Are possessives and plurals tests of spelling? Is the wrong tense or person a wrong spelling? Is disagreement misspelling? If the college teachers I consulted are representative, many college teachers already agree that mis-written possessives, plurals, tenses and persons are not misspellings. . . ."

Spelling appears to be simple to the sight learner and to the audio learner, but to those who have to learn kinesthetically spelling is a demon indeed. Consequently many methods have been devised to help the "poor speller," from the third grader right up the scale to the college freshman.

In 1955 Professor Ralph M. Williams, an instructor in remedial spelling at Trinity College, Hartford, Connecticut, reported the following plan for helping retarded students gain in ability to spell:

At first he confides to his students the fact that all words actually fall into three groups:

1. **Phonetic words.** This group doesn't need to be studied, and it is the largest group.
2. **Non-phonetic words.** These are covered by generalizations of spelling and so can be learned by groups.
3. **The "demons."** Only the "demons" need to be studied individually, and they comprise the smallest group.

Professor Williams instructs his students to organize a spelling notebook. On the first page is the list of words which have been misspelled in papers. Thereafter every two-page spread, as the notebook lies open, is devoted to one sound and its phonograms, and a list of illustrative words which the student is sure he can spell. As the lists which the student can spell grow and begin to exceed the negative list, the student gains confidence in his ability and develops a better attitude toward spelling.

In introducing these phonograms, Professor Williams feels it is necessary that this be done inductively, as Dolch\textsuperscript{23} suggests. This may take longer, but the end result in student learning is worth it.

The building of the notebook with its sounds, illustrations, and lists of words should not occupy all the class period. Practice on syllabication should be introduced as well as review of words already learned, and emphasis on exceptions--the demons. The method for studying special words should combine the visual, auditory, and the kinesthetic. Many instructors depend on only the one approach, but

\textsuperscript{23}Edward W. Dolch, \textit{Better Spelling} (Champaign, Illinois: Garrard Press, 1942). A standard and excellent book on spelling. The final chapter, "Remedial Spelling," is one of the few good works on this aspect of the subject (according to Professor Williams).
Professor Williams urges that this combination effort be made:

First, the group looks at the word to be studied, for a minute, silently. Emphasize looking at it from left to right. Break it into syllables if it is polysyllabic. Then still looking at the word, the students spell it aloud in unison, slowly enough to allow themselves to write it in the air as they say it. The instructor leads the chorus. After this has been done twice—or more often if the word is a difficult one—the word is erased or covered and the word is this time written on paper while it is spelled orally in unison. The students are required to look out the window as they write and speak in unison. This procedure is continued until each student can write the word correctly three times. 24

Professor Williams recommends the use of the Jones list25 because it is an actual word list of misspellings of college freshmen, and thus appeals to the class as a worthwhile project. (Appearing in

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24 This has been tried in freshman classes at Wenatchee Valley College, Wenatchee, Washington, and found to be a good learning process. Each student may also work alone at this, either in the air, or on paper. When the word is written on paper it is felt wise for the student to retrace the word rather than write three separate words. The word is then covered and the hand writes it. Concentration and interest must both be emphasized for this exercise if the expected learning is to take place.

25 Easley S. Jones, Practical English Composition, rev. ed. (Appleton-Century-Crofts, New York, 1941). The list, in the section on spelling, is 500 words most commonly misspelled by college freshmen.
this same College English—see Footnote 22—is a fine continuing bibliography on the teaching of spelling.)

SUMMARY: These selected examples of practical ways to decrease spelling errors show ingenuity on the part of the instructor in audio-visual methods and the instruction of spelling demands ingenuity on the part of the instructor. Some schools promulgate the thesis that spelling learning is vitally visual. How else could the spelling of "prophet," "dough," "through" be taught?

UNCLASSIFIED CLASSROOM INSTRUCTIONAL AIDS TO AID THE TEACHING OF FRESHMAN COMPOSITION

WRITING LABORATORY

In the letters received in answer to the questionnaire, one respondent made a humorous reference to the fact that he hoped the instructors of English were being seen as well as being heard, thus perhaps being themselves audio-visual aids to Freshman Composition. Stanton Millet and James L. Morton\textsuperscript{26} would agree with this suggestion

because they, too, are providing themselves as audio-visual aids for their students.

They describe Indiana University's Writing Laboratory, established in 1954. Its purpose is to offer informal supplementary help for the great middle class of students, those who are going only average work and want to improve.

Of the four instructors on the staff of the Laboratory, two are on duty in a large room in the English building every afternoon and evening, Monday through Thursday. While we refuse to spoon-feed students, and carefully avoid merely correcting papers before the regular instructors see them, we are prepared to offer advice on any writing problems with which the student is having difficulty.

The university feels that one of the most obvious ways which such a program can supplement the regular sessions is in shortening the time lag between the writing and correction and returning of the theme. Too often the student no longer remembers his difficulties by the time he sees his theme again. He therefore takes no interest in his instructor's remarks, but looks only, often in discouragement, at his grade. In the laboratory a student may ask a question and receive help, specific help, at the time he most needs it.

Another way this plan is proving helpful is in dealing with problems of content and organization. These are the two most disturbing problems to the student, according to a survey taken among 849 composition students at Indiana University. The list of six
problems included:

finding enough to say
organizing the material
writing good sentences
finding the correct words
mechanics

As was natural, the answers varied according to a student's progress in composition. One-third of the students complained about mechanics, while remedial or more advanced students thought diction was their greatest difficulty.

In analyzing the time students spent writing themes, it was found that on an average 300-500 word theme more than 50% said they spent more than three hours. Yet they spent little of this time in organizing. In the laboratory attention to organization is given. Paragraphing seemed simple to the student after he found an important idea to present as part of his organization plan.

It is difficult to evaluate a program of this kind because of its informality, but most of the instructors at Indiana University feel that it is becoming a valuable supplement to classroom teaching, and the students themselves are participating enthusiastically. In the beginning an average of 45 asked for help, and this number has increased to 70 per week during the second year of operation.

One by-product, and an important one, has been the building of good will toward the English department. In addition, it has helped
many students to "overcome the terrible sense of frustration that comes from not being able to get ideas down on paper, and it has even stimulated some students to a real effort to write well."

TELEVISION

Quotations from College Communication and Composition

December, 1956

Alvin C. Eurich of the Fund for the Advancement of Education sees television as the major solution for "Maintaining and Improving the Quality of Instruction." He thinks that this medium will bring the greatest teachers to the campus as the printing press has brought the greatest writers.

But Harold Taylor, of Sarah Lawrence College, believes that present collegiate practice has already become a "huge mechanical system for dissemination of education," and that television would make little difference.

REMEDIAL ENGLISH

In an article in College Communication and Composition, December, 1956, entitled "Why and How for Remedial English," Viola Rivenburgh of the University of Washington suggests the following practice for remedial English:
I should recommend explaining grammatical terms from a functional standpoint, beginning with the parts of speech; their use as subject, verb, object, then proceeding to their function in the phrase or clause. As long as the instructor does not use it as an end in itself, diagramming of sentences is an excellent visual aid.

'Why, it's just like mathematics,' a student remarked one day when I had sent the class to the board. 'You can draw a sentence; make a problem of it.' He had begun to see that grammar is descriptive; he could learn it by a sign language.

Now follows her plan of diagramming successfully, used in her Freshman Remedial Classes. Subjects of sentences could also be put in parentheses or underlined twice; verbs in brackets, or underlined twice; adjectives could be indicated by a single parallel line; adverbs by double parallels; subordinate clauses by dotted lined. For example:

/ The / pretty / (girl) who called // yesterday // is / ill/.

"PRAISE FOR IMPROVEMENT"

Berenice Thorpe, of the English Department of the University of Washington, reports in College Composition and Communication for December, 1956, a fresh example of the "praise for improvement" method. Says she:

The most exciting moment for the teacher, let him explain, is when he gets that first batch of papers; and the most exciting moment for the class, let him add, is when the students get those papers back. Then let us
read aloud some of them, wholly, in part, or in bits, to see what is good. Let the marginal marks on error speak for themselves; or put on the board the aggregate spelling list, the aggregate errors list; how many comma faults, how many K's are not clear, how many agreement errors--for the whole class. That's the impersonal. Shame on the whole class that has a great many errors! But what do we have that is good?

Miss Thorpe explains the following procedure: She calls on Mr. Z, who has already noted with pride the teacher's "good, read" at the top of his paper. He readies himself to share the example of what might be the only good thing he has done on his paper. She describes the "make ready" which students go through as they prepare themselves to share their small victories in composition for that day. She says:

One student found he could not easily read aloud a phrase; or as soon as he did he saw what was wrong with it, although the surrounding matter was really good. He even reads the textbook with a new self-discovering eye. Well, it works with college students as it does with babies or early grade levels or with clubwomen or with our elected representatives.

She continues by stating that to segregate the mentally superior takes him out of the everyday world into an artificial one. He may become either smug or, on the other hand, unhappy because the unreachable is impossible. He gains by weekly comparison, because he is able to see where it could be better even though at this point it is already good.
Correct speaking, reading aloud, getting the printed meaning, the oral basis of class activity, are all by-products of this method of classroom procedure. Give to the class is an obligation as much as take from the class. Nowhere better than in the classroom can the student find his level as soon as he knows other levels. Nowhere does he learn more quickly than from his fellows as soon as he SEES or HEARS what RANGE or liveliness the class is capable of, the teacher's opinion and the classroom opinion hopefully coinciding, with the textbook for reference.

Although Miss Thorpe did not label her discussion as being Audio-Visual Aid for Freshman Composition, she hit the nail right on the head. Often the simplest method produces the richest results. She has not purchased any expensive machines or drawn any difficult charts; neither has she had to secure black window shades. But she has used the oldest aid in captivity, the student's own theme in a new and profitable way. Audio and visual aids for classroom use are constantly before the alert and eager instructor.

College Composition and Communication, December, 1956

Diagrammed Sentences

Professors Ralph Behrens and Eugene Nolte defend the use of diagrammed sentences in their article "Linguistics and the Sentence Diagram":

Being fully aware of the danger of a sentence diagram as an end in itself, we nevertheless are convinced that the
The diagram presents to the student the clearest picture of the syntactical structure of the sentence. The diagram is simply and ultimately a VISUAL AID. The Reed and Kellog system is employed because of its simplicity, but other systems would serve the same purpose.

-- Words and Idioms --

This system of diagramming is being used in a course for prospective English teachers, so that they as teachers may become aware of the new approach to the language problem, other than prescriptive; and that they, in turn, may transmit this new attitude to those they teach.

These professors from Arkansas State Teachers' College say that "this new teacher is not an anarchist in the matter of language; he, however, is able to help students toward a mastery of the several levels of language usage which are current and most widely accepted in their environment."

Musical Device as Stimulus

Joanna Burgess²⁷ relates an experiment tried at the University of Washington in which the freshmen members of an English Composition class listened to a violin solo by a class member. She was playing the melodies from Beethoven's Fifth Symphony. To assist the students the outline of the symphony had been placed on the blackboard, showing the key that bound the themes of each movement.

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together. It was obvious to the students--the inter-relationship--the repetition--the design which produced the unity comprising the whole. It became clear that the composer had a thesis in mind and that he had developed this thesis by a constant interweaving of the various melodies.

Professor Burgess has used art themes in class for the same purpose, to show central ideas and how they may be developed. By comparing central themes of music, sculpture, drawing, and by following their relational development, the plan for writing is made important to the student. He becomes alerted; he begins to understand why a thesis sentence must be fashioned and an outline formed before the complete emergence of the idea can be written. Since it is, in the final analysis, the pattern of the developed idea which gives pleasure and satisfaction, the first duty of the writer is to organize what he wishes to say into usable order. Professor Burgess has noticed that the mechanical details of punctuation and sentence structure appear to fall into line when the overall plan for writing is set.

Committee Structure

From Alabama Polytechnic Institute comes a workable idea used by Frederick Sorenson28 in his freshman classes. Convinced

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that there was a better way of classroom procedure for learning, he structured his class of thirty students into six committees. The class chairman and class secretary are appointive offices, but other positions are filled by free choice, with each committee selecting its own chairman. These committees are: Planning, Publication, Reading, Visual Aids, Minimum Essentials, and Trial Theme.

In this set-up themes are not written for the instructor, but for the class. The Publication Committee receives the themes on Monday (before the teacher sees them) and picks out the best one for mimeographing for class discussion the following Monday. The Reading Committee meets on Tuesday and selects the reading assignments from textbooks and various outside assignments. They consult with the instructor and also use the National Council booklet, Good Reading. Toward the end of the quarter they are responsible for a book panel.

On Wednesdays the Visual Aid Committee arranges talks by the students, using posters built by Professor Sorenson as resource. These posters give a breakdown of the subject matter of a Freshman English course.

Thursday sees the Minimum Essentials Committee in charge of the class. They take each package of themes after the teacher has graded them and tabulate various types of errors. Copies of types are placed on the board for further study and examination.
The Trial Theme Committee arranges for a volunteer trial theme due on Friday before an out-of-class theme is due, the author reading it himself if he wishes, and the entire class revising and improving as they see fit. This pattern of work makes the students' own written work one of the basic texts of the course.

Theme writing for the quarter is organized around several important principles studied in this order: During the first two weeks: DETAILS PLUS ORGANIZATION PLUS WHATEVER LANGUAGE YOU ARE ACCUSTOMED TO. Theme subjects are about home and hometown characters. The next two or three weeks the formula shifts to: DETAILS PLUS ORGANIZATION PLUS THE TYPE OF LANGUAGE APPROPRIATE. Stress is toward how and away from what. Final emphasis: DETAILS PLUS ORGANIZATION PLUS STANDARD LANGUAGE.

The work of the quarter leads into a two weeks' series of panels on "the best" in the various fields of music, movies, magazines, pocket books, books, and finally, "What is best in life for me?" Together with a perfect copy of the best theme produced by each student in the class, these panel reports are bound into a class volume.

This learning experience proved to be so successful that Professor Sorenson had a movie made with the help of his winter quarter class. It told the story of an agriculture major who is not
interested in taking the required English Course. He is very critical of any changes the instructor thinks he should make in his country dialect, of the visual aids used in class and so on. But as a committee-man he begins to improve, and finally as chairman he learns to write an effective paper and give a good speech. For human interest the class introduces a girl to him, and in the process of winning her he sees that language and its processes have a definite relationship to this aspect of life as well.

Professor Sorenson offers this example of an experiment in communications to those who would revitalize the Freshman English course.

Conversing in the Margins

Mr. Collins\(^29\) believes that he is doing his students a real service when he converses with them in the margins of their themes. He reads until he can find something to praise, then he scribbles a sprightly "bravo" or "nicely put" or "wonderful." He also asks questions in the margins, such as "Must we be so smug about this?"

If there is a Fourth of July orator in the class who holds forth that America is the only democratic nation in the world, he is apt

to read Mr. Collins' retort in the margin, "Did England, France, Switzerland, Norway, Sweden, Australia, New Zealand, etc., drop behind the iron curtain last night?"

Mr. Collins says, "The young conservative in domestic relations who writes that 'because of biological differences woman's place is you-know-where' is not crushed, I suppose, by my marginal remonstrance, 'I know a man can't have babies, but do you mean that a woman's hand fits a broom better than a man's does?!'"

By the end of the term Mr. Collins' students are actually looking forward to reading their marginal notes. He has seen them huddled over their returned themes chuckling over some of his more pointed responses. "Freshmen will write spirited, cogent arguments and essays of opinion if the instructor will converse in the margin," Mr. Collins adds.

Descriptive Worksheet

Here is one device which seems to awaken sluggish imaginations in Freshman Composition classes, as reported by Marion J. Meyers:

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"Dictate several sentences of what easily might be the opening paragraph of a short story or an incident, with most of the descriptive words deleted. Such as:

A------wind------through the------valley and------around the------chimneys of the------manor. Beyond the house, the------surface of a------lake reflected the------clouds which------by and disappeared from sight behind the------hills along the------horizon.

Then the lines from the 'Fall of the House of Usher' are read aloud, beginning, 'During the whole a dull dark day in the autumn of the year.' Both the sound and the connotations of each descriptive word are carefully built up. A pointed discussion will create an awareness in the students of the performance of words in the quoted passage. They are now ready to fill in the blanks of the dictated passage. First it is suggested that a single effect of a cold, winter's night be created. Comments and evaluations generally cause a general crossing out and substitution of better choice of words."

Mr. Meyers asserts: "It is often a surprising discovery that reality and logical thinking play an important part even in descriptive writing; that spring violets and fall asters are not normally found in the same scene and that a windy day and smoke curling from a chimney are not compatible.

Following the in-class session, several moods for description are assigned to bring to class. Words predominantly of color, of sound, of action, are elicited. The final assignment is to select an actual setting and describe it, slanting it toward a specific type of story or article. Mr. Meyers adds, "Because most of this written work is handled in class and evaluated at the same time, there
is not a mass of take-home papers and therefore no hardship for the instructor."

The Opaque Projector in Use as a Motivation for Class Writing in Connection with Mail Order Advertising

Professor Baker\footnote{William D. Baker, "Teaching Writing with a New Twist," \textit{College English}, XV, (November, 1953), p. 124.} showed a few of the many mail order advertising letters which he had received on the opaque projector. A class analysis was conducted pointing out use of words for particular effect. Then a letter was given each student and the assignment made. Each member was to write an analysis of the persuasive techniques used in the letter. Following this the student was to indicate whether he would have responded to such a letter.

After this analysis, each student composed a mail order letter of his own, selecting a product they were thinking of purchasing. Several students clipped pictures and added these to their letters. So Professor Baker in turn clipped a number of full page illustrations and ads and removed the text which had accompanied them. Again the projector was used to show the illustrations to the class, leading them to analyze and supply a hundred word text.
The final step was the distribution to each student of a
textless ad--the assignment being to supply the copy. Travel ads
proved to be the most adaptable and workable materials for the
students.

Connotation Express

"I find that trains provide a good starting point for an
exercise in connotation. For one thing, the names of crack passenger
trains are sometimes beautiful and appropriate. Then too on this
subject students possess a considerable body of knowledge and are
eager to contribute. It isn't difficult to get the Connotation Express
rolling."

So reports Mr. Coard\textsuperscript{32} from Minot State Teachers College,
North Dakota. He then asks for names of trains. From the class a
rich cluster can be gathered: Western Star, Silver Star, Seminole,
Green Diamond, Dixie Flyer, Nathan Hale, Pine Tree, Alouette, to
name a few. Then comes the analysis with associations of speed perhaps
being suggested first: Silver Streak Zephyr, Meteor, Silver Comet.
Patriotism waves its flags in names like Liberty Limited, Columbian,
or George Washington. If the train source appears to be exhausted,

\textsuperscript{32}R. L. Coard, "Connotation Express," \textit{College English},
XVII, (January, 1956), p. 239.
the switch can be made to night clubs or motels. Exercises such as these are helpful in calling attention to the taste, sound, feel, smell, sight of.

Professor Coard concludes, "Anyway, as I see it, English teachers have a duty to do all in their power to prevent motels from being named Nitey-Nite."

"Booster System"

The problem of the deficient English student is one that appears to surmount any solution patterned for it, but here is a new idea--a "Booster System."33

A case history will serve to illustrate the efficacy of this system. Mary was vital and alert in class. Then came her first theme. There were a few bright spots but on the whole it was disappointing; there was no central subject, it was overwritten in numerous passages. Several glaring basic errors were evident. So Mary was invited to come into the "Booster System."

She was invited to a conference with her instructor who found that Mary was interested in biology and chemistry courses. When asked about her organization pattern for writing she replied that she

just wrote and then looked it over. She was then offered the opportunity, while continuing as a regular member of her English session, of reporting once a week to a specially assigned instructor who met with four students needing help.

The remarkable fact about Mary was that she became interested in improving her writing; by mid-term she had out-written her confreres and was invited to drop her booster group; but she relished her success and decided to accept continued personalized help. By quarter's end her theme grade had raised from a D to a B-plus.

This Booster System is being actively applied with success at Washington Square College of Arts and Science, New York University, New York.

FRESHMAN MAGAZINE

A true audio visual device to improve the level of Freshman Composition is the Freshman Magazine which freshmen at Converse College publish each spring. The themes printed are written as regular class assignments, but they are judged by fellow classmates elected to a central board and remain secret until publication. The

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Reported by Edgar E. Staton, Jr. in College English, XII, (October, 1950), p. 41.
final magazine issue is then submitted to an outstanding writer who selects several outstanding pieces. The young freshman authors of these receive an award of recognition at commencement time. Since the introduction of this idea at Converse College by Miss Elizabeth S. Bearden, there has been a noticeable improvement in the quality of freshman composition. The power of the printed page has challenged them to write to their full capacity.

Quizzing the Discussion Group

From the University of Michigan\textsuperscript{35} is suggested this variant procedure for garnering student interpretation of assigned reading. Under the typed instructions is placed, "Answer one of the following in not more than one sentence." This is followed by three questions, designated as "A," "B," and "C." The "A" question is difficult enough so that only a reader who has real understanding will be able to answer it. The "B" and "C" questions are relationally easier. The student who selects the "C" question cannot get better than a "C" grade, and may receive a "D" or "E". The student choosing the "A" question may get any grade up to and including the "A," depending on the efficacy of his answer. Similarly, the "B" gets whatever it is worth,

A typical set of questions based on "Rain," by Somerset Maugham might read:

A. Why is the story called "Rain"?
B. List three important character traits of Davidson.
C. What was Davidson's chief motive for ruining Ohlson?

There are admittedly drawbacks to this kind of a quiz, but the student is given an excellent motive for keeping up on his reading, for thinking about his reading, and for defending the personal interpretations of his reading. Compared to attempting to grade a student's opinion of a given reading assignment in open class discussion, this device is far superior, according to Joshua McClennan who has used this method for three consecutive semesters with good results.

### Punctuation Charts

As an aid to teaching punctuation at the freshman level, Tristram P. Coffin presents the idea of a simple chart for class use. Before this chart is introduced, however, the principal marks of punctuation are discussed: the period, the semicolon, the comma, the colon, the dash, the exclamation point. The general use for each is carefully defined. Then the chart which is divided into two sections is shown:

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It is clear that, at any point in writing where a mark of punctuation is required for the clarification of meaning, the junction of two independent elements will be present. The marks of punctuation on the left of the line in Figure 1 serve as links or separators of the former; those on the right, of the latter. The choice of usage on the left will depend upon the artistic relationship of the ideas being joined or separated (mechanically, they are of course interchangeable.) On the right the choice will depend more upon technical considerations, although at a certain time artistic exchange will be possible. A student who crosses the line (uses a mark on the left of the line to punctuate a situation on the right, or vice versa) can be marked with the traditional "CB" (crossing the boundary) as the error he has committed results from the same misunderstanding as does the comma blunder, whether his error is actually a comma blunder or not.

There came to mind immediately several exceptions.

Among them are:

1. The closely related and parallel independent element that has no subject or predicate:

   I came, I saw, I conquered.
2. The fragment, or the independent element that has no subject or predicate:

   No, sir, not on your life!

3. The colon that is used to introduce a quotation that is an independent clause:

   Shakespeare wrote in Hamlet: "The cat will mew and the dog will have his day."

4. The colon that is used before a reiterative or demonstrative independent element when namely, such as, or, that is are present or implied:

   The situation is this: I hit him, and he kicked me.

5. The "bolstered comma" construction, where the semicolon makes the division between elements more clear than would otherwise be possible:

   When the moon came up, the night, which had been gloomy and somber, suddenly became gay and happy; but Tom, our brother, did not respond as we did.

These examples "cross the boundary" but, when shown as exceptions to the chart, are understandable to the student. It is obvious that a quick recognition of dependent and independent elements is necessary for full use of the chart, and should be taught in conjunction with it.
Mr. Tristram reports that this method has been tried in classrooms at Denison University and that it is a practical aid to teaching punctuation, as any audio visual device can be when it is properly understood and applied.

**SPECIAL DEVICES FOR SPECIAL OCCASIONS**

**A UNIT ON SPECIFICITY**

How many times a year does an English instructor plead, "Be Specific"? Here is a process which takes up only two class periods and helps the student to understand what a specific is—as well as how to be specific.

Charles H. Kegel\(^{37}\) tells his class to think of a hypothetical situation:

You are in the mood to read a murder mystery; two are available. You open them at random and read a sentence or two from each. The passage your eye singles out in the first story is as follows:

The man took his weapon again and went away from his victim.

The second story reads:

After taking a hurried glance in the direction of the open door, the swarthy killer quickly wiped the warm blood from the blade of his knife, slipped into his victim's shabby overcoat, and disappeared into the howling blizzard.

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Which one would you read?

Then Mr. Kegel instructs his students to look at the sentence he writes on the board.

The car went down the street.
The students quickly agree that there is no mechanical error in this sentence but that it fails to create a sharp image in the reader's mind. Then they begin to suggest and substitute words to create this sharp focus. After discussion and trial the sentence looks like this:

The new red convertible zoomed recklessly down the crowded street.

The new sentence is agreed by all to have more life, to be more specific. The next day's assignment is to fill in the frame of this paragraph.

The boy went into the drugstore. He went to the counter and a girl came to wait on him. He looked at the menu and thought awhile. Then he ordered a sundae.

When these paragraphs are brought into class at the next session, as many of them are read as time allows. Appropriateness of materials are judged. Often too much "specificity" has been included and judgment must be exercised to pare to size.

The final assignment in this process is the writing of a short theme involving one person in one place. The specific details are to focus upon one general impression.

SUMMARY: A summary of the various forms of classroom procedures quoted above would appear to pinpoint several salient facts. The first of these is the obvious number of instructors who are ever on the alert for new and usable means for stimulating the student.
The second fact shows itself as ingenuity. Most of these ideas quoted do not spring from expensive, or it might be added, expected, audio-visual equipment or elaborate preparation, but confine themselves to simplicity. However, these devices appear to accomplish the purpose their originators intended.

Another fact looming large in the survey of what instructors in college English are doing with aids and devices in the audio visual field, as reported in College English, is the lack of record playing or film showing that might be expected in a ten year coverage.

On the whole, these ideas are fresh and do not appear to fall within any particular category of audio visuals. As a matter of fact they defy categorizing, yet they spring from a real need and, as their reporters indicate, fulfill this need. As instructional classroom devices each of these introduces a different approach, a new twist, a challenge to the tried and true ways of teaching reading and writing. To the discriminating eye, and an open mind, the instructional aid looks good. In the hands of a capable, resourceful instructor it accomplishes its purpose, according to this College English Ten Year Survey.

QUESTIONNAIRE SURVEY

The question of the contribution of audio visuals to college
Freshman English is further answered in the questionnaire survey considered in the next chapter. Although positive conclusions cannot be drawn because of the unreturned questionnaires, some indication of attitude toward use of audio visual aids in Freshman English sections can be determined.
CHAPTER IV

QUESTIONNAIRE SURVEY

In order to present reasonably the problem, Audio Visual Aids for Freshman Composition, it was first imperative to establish the need for effective communication. This need was shown in the first chapter by expressions from business and industrial executives and English Department Heads. A comprehensive definition of audio visual aids and their possible working relationship with freshman composition was given in the second chapter, followed by a survey of the pertinent literature, comprising the third chapter. This brings the study to the logical point of reporting and evaluating the results of the survey conducted.

Presently then will be described the makeup of the questionnaire and the manner in which it was circulated. After the returns are discussed according to the indicated categories suggested by the survey itself, they will be evaluated.

QUESTIONNAIRE MAKEUP

The makeup of the questionnaire included a covering letter and an endorsement of the study by the directing committee. A letter
of full explanation regarding the purpose of the questionnaire was attached. The questionnaire itself was in two sections. The first of these asked the question, DO YOU USE AUDIO-VISUAL AIDS TO TEACH FRESHMAN COMPOSITION? Then followed these specifics: ORGANIZATION AND THEME WRITING, PUNCTUATION, PUBLICATIONS, GRAMMAR, SPELLING, AND RHETORIC. Space was provided for comment from the instructor.

Another sheet showed a chart of these specifics with questions concerning which type of instructional aid: records, flat pictures, film, charts, graphs, etc., were used to develop each particular skill. Instructors were invited to check these, showing, for example, that they used film to teach PUNCTUATION, or charts to teach SPELLING.

CIRCULATION AND RETURNS OF THE QUESTIONNAIRE

The purpose of the questionnaire was to determine what types of audio visual aids are now being used in Freshman English classes in universities and colleges in the United States. By random selection procedure 107 universities and 91 colleges, representing every state, received copies of the questionnaire. Ninety recipients answered either with personal letters, filled in questionnaires, or with explanations for not completing the questionnaire. 108 recipients did not reply.
Although the stated objective of the questionnaire survey was to indicate what audio visual aids were being used, many respondents added comments regarding the use of these aids, explaining in some cases the measure of their efficacy.

So although the study does not seek to establish proof of effectual use of aids, these unsolicited (though welcome) comments are included in the findings.

ORGANIZATION AND THEME WRITING

As was noted in the opening of this chapter, the report of the questionnaire will proceed according to a previously set up pattern as dictated by the questionnaire itself. The first category was ORGANIZATION AND THEME WRITING.

This first classification, organization, is one of the prime requisites for a well written theme. It is deemed as well, to be one of the most difficult skills for the English freshman student to achieve. And although Professor Lueders does not use the term "organization" in his helpful comment, his intent is clearly included in his words, "theme's correctness." In order to be "correct" a theme necessarily encompasses good organization qualities. This observation has been borne out in the overview of freshman composition texts (in chapter one)
which indicated that chapters on organization were invariably listed in
the table of contents.

Says Lueders:

We have two specific uses of audio visual aids in
freshman composition: In tutorials for deficient students
(regularly enrolled in freshman sections but required to
take two extra hours of tutoring in groups of six or less)
we use an opaque projector to show students' own work
before the group. The instructor and the other students
all participate in a discussion of the theme's correctness,
errors, strengths and weakness— in all matters of
grammar, mechanics, and rhetoric.

Edward Lueders, Director of Freshman English,
University of New Mexico, Albuquerque.

From Arkansas State Teacher's College comes the comment
that outlining (a true audio visual aid) is stressed in their freshman
sections in English to teach organization in theme writing.

Outlines on board
Outlines and literary sections in test.

Arkansas State Teacher's College,
Conway, Arkansas.

The study did not find an especial emphasis on the use of the
outline; however, its technique is included in texts and handbooks being
used for Freshman classes in English. Although the outline is first
introduced into the curriculum in the fourth or fifth grade, re-introduced
in junior high and again in high school, the ability to outline remains
unlearned—as many instructors in college will testify. As a means of
organizing, it is without parallel. It is a visual aid of first magnitude.
Many instructors at freshman level require the exhibiting of the outline with the thesis sentence, as well as the rough draft and completed theme, as was illustrated in the review of literature (see chapter three).

Visual aids reported from Tahlequah, Oklahoma, include:

Chalkboard, bulletin board, opaque projector, slides, dittoed themes, magazines, newspapers, recordings.

N. E. State College, Tahlequah, Oklahoma.

The assistant professor reporting does not specify particular uses of these, other than to indicate they are all used to teach organization of themes. The opaque projector is a favorite visual aid to uncover student errors, as will be shown later in this chapter. There appears to be a psychological advantage in showing the theme in the student's own handwriting. Whereas, if it is mimeographed, as is the custom in some English departments, the student's individual identity is lost, despite the fact that the mimeo is undeniably his!

Magazines, newspapers, text and bulletin boards are perhaps so taken for granted that many instructors answering the questionnaire did not think to specify these as visual aids. But of course they are visual aids. It is possible that N. E. State College is using these accepted instructional aids in new ways.

C. C. Beck of the University of Michigan agrees that blackboard illustrations are visual aids. He notes:
All blackboard illustrations are visual aids. We use some commercially prepared aids through our visual aids services but find them no more useful than home-made materials.

Samples of dittoes: You wouldn't want all the ditto sheets we use. Your storage space is limited.

C. C. Beck, University of Michigan
Ann Arbor, Michigan

Dr. Beck is undoubtedly a proponent of dittoed materials for class use. These may add emphasis to a matter referred to in the text or they may provide additional information. Samples of dittoes were solicited through the questionnaire and are included in the later text of this chapter. Professor Martin Steinman, Jr. sent a large mimeographed brochure in which is described a work room set up at the University of Minnesota primarily for dittoing and storage of such. Dr. Beck's department probably has a similar service for English instructors. Dittoes as well as other instructional materials, visual and audio, can add immeasurably to classroom techniques as long as they are kept within bounds with the long range purposes kept well in mind. A film or chart shown primarily for its own sake (or to give the instructor a break!) is obviously not in keeping with objectives of any given course. But a film or chart shown with good cultivation and a suitable contextual setting can become a vivid learning experience as was previously illustrated in foregoing chapters.
An interesting report from an unsigned returned questionnaire says:


References to actual trips to library, talks given by the librarian, as well as films shown, are mentioned several times, both in returns from the questionnaire and from publications of English instructors as gleaned from the survey of literature.

George Horner writes that the University of Carolina English sections use the opaque projector to further skills inorganization.

Opaque projector is used to project themes. Individual files are made by students (term by term). Sometimes recorded student themes are played back to increase skills in organization of theme writing.

George Horner, Director of Freshman and Sophomore English, University of North Carolina, Chapel Hill, North Carolina.

Individual files, or notebooks, are required by a number of instructors, as indicated by this category checked. Some of these are kept in a large file by the instructor and are used for individual conferences, or the student is invited to bring his file when he comes for his appointment. Again, as simple and as accustomed a device as the familiar notebook is, it provides a top flight visual aid to the alert instructor who is using every means available to him to accomplish his objectives. Frequently charts or sketches are required adjuncts to
a student's file. Obviously, these would make the file an even stronger visual aid.

Recordings of students' themes often present writing at its best, as the voice tends to cover minor omissions in punctuation and provides an emphasis through inflection that is not caught in visual reading. On the other hand, errors in organization and sentence structure are frequently highlighted when read aloud, a procedure which may cause a squirming freshman author to resolve to do better. Students sometimes may object to this public reading of themes, but an honest appraisal of this practice by these same students admits of theme improvement.

Descriptions of two mimeos, one an exercise in Organization Materials and the other, Paragraph Development, follow:

Directions: Indicate by use of numbers what you believe would be the best order of the following sentences in a unified and coherent paragraph, each sentence numbered. The student is expected to organize unity from chaos.

The second mimeo gives the student two paragraphs which have jumbled sentences. He is to indicate the transitional sentence which ties the two together.

From an unsigned questionnaire.

This instructor apparently feels that exercises such as these may pinpoint the student's individual difficulty and lead him to make the required effort to resolve them.
Dr. H. L. Anshutz, English Department, Central Washington College of Education, Ellensburg, Washington, reports successful use of four basic patterns as a means of teaching clear, organized exposition. His mimeo, "Exposition," follows. The charts, which are original with him, posit the audio visual technique, "Seeing is believing." Hearing and seeing at the same time can be double insurance for learning patterns.
EXPOSITION

Successful verbal communication consists of an idea or conclusion plus some sort of supporting or illustrative evidence (concrete).

The idea or conclusion is a complete statement (expressed or implied), consisting of a SUBJECT plus an ATTITUDE or qualification of that subject. "The Four Winds is a delightful place to eat." Notice that toward the subject "Four Winds" a qualifying attitude has been taken: "delightful place to eat."

Supporting or illustrative concrete evidence would consist of reasons in support of this statement, each reason in turn supported by concrete details. Three acceptable reasons might be: "The aroma is enticing," "The food is delicious," and "The atmosphere is relaxing." Communication would be incomplete were we to stop at this point. What is lacking? Details.

To complete the communication circle so that your reader or listener can see what you really mean, you must give the concrete supporting evidence for the reason.

Thus far we have a MAIN TOPIC composed of a SUBJECT AND ATTITUDE; in addition we have two reasons in support of the main topic, these also composed of SUBJECT plus ATTITUDE. A chart of this would be:

MAIN TOPIC: SUBJECT plus ATTITUDE

The Four Winds is a delightful restaurant

SUB-TOPICS (reasons)

S1 A1

s2 a2

The food is delicious

s3 a3

The atmosphere is relaxing

If we add to this chart the supporting concrete details:

S plus A

s1 plus a1

s2 plus a2

s3 plus a3

Concrete details or evidence in support of A1 "enticing."

Concrete details of "deliciousness."

Concrete details of "relaxingness."

Figure 2. Ditto illustrating steps for clear exposition. (From H. L. Anskut, C. W. C. E., Ellensburg, Washington)
For the sake of clarity the Main and Sub-topics can be arranged in the form of an outline, with the MAIN TOPIC becoming a Roman numeral heading (I, II, III, etc.) and the Sub-topics becoming capital letters (A, B, C, etc.). So outlined, our example would look like this. (Main and Sub-topic underlined to show Subject and Attitude):

I. The Four Winds is a delightful place to eat.
   A. The aroma is enticing.
   B. The food is delicious.
   C. The atmosphere is relaxing.

(This type of organization is called **Particulars and Details**.)

**Particulars and Details** organization, then, consists of a MT composed of a S plus an A; Sub-topics (ST) composed of new subjects and new attitudes that support the main topic attitude. Note that enticing plus delicious plus relaxing do support the main topic attitude, delightful. Finally, these sub-topics are supported by concrete details.

A self-test for the logic of a P and D type organization:

1. The main and sub-topic sentences must contain different subjects and different attitudes,
2. The attitudes of the sub-topics must support the attitude of the main topic,
3. The details must support or illustrate, give evidence for, the attitudes expressed in the subs.
4. And the Main and Subs must make sense read together.

**TYPICAL EXAMPLES**

We have already discussed one of the four basic types of organization. In addition to P and D (Particulars and Details), these four are: TYPICAL EXAMPLES, COMPARISON-CONTRAST, and the specific instance of NARRATIVE. All paragraphs or themes are one or a combination of these four types.

Typical Examples (abbreviated TE) differs from the P and D in that

1. The MT has, in addition to S plus A, a number word or concept that suggests a listing to follow,

Figure 2. (Continued)
2. The sub-topics are sentence listings of examples of the number word or concept, with no attitude expressed... the attitude of the MT carries over unstated.

Charted, the TE looks like this:

<table>
<thead>
<tr>
<th>SUBJECT</th>
<th>plus number word</th>
<th>plus attitude</th>
</tr>
</thead>
<tbody>
<tr>
<td>Example 1</td>
<td>Example 2</td>
<td>Example 3</td>
</tr>
</tbody>
</table>

Putting our original P and D into TE form (the number word underlined):

I. Several things make the Four Winds a delightful restaurant.
   or
I. Three things make the Four Winds a delightful restaurant.
   For three reasons the Four Winds is a delightful restaurant.
   A. One is the aroma.
   B. Another is the food. ("delightful," the
   C. And there is the atmosphere. attitude of MT, carries over
      unexpressed)

Occasionally the sub-topics of a TE and qualified by an attitudinal word (adjectival or adverbial); so long, however, as the emphasis is upon
the examples in support of the main topic number word, the organization
is still TE, not P and D:

I. Many things make the Four Winds a delightful place to eat.
   A. There is the enticing aroma.
   B. There is the appetizing food.
   C. And there is the relaxing atmosphere.

NEGATIVE DETAILS

A special use of either P and D or TE may be called Negative Details (abbreviated ND). This form is used to
Type 1: isolate the most important of the sub-topic reasons
    in a P and D or the most important of the sub-topic
    examples of a TE, or
Type 2: to isolate the true reason or true example from the

Figure 2. (Continued)
false; the one that does apply, that does support the main topic attitude from those that do not so apply or so support.

Either P and D or TE, then, can be used to do both of the above things, isolate the major reason or the true from the false.

Using P and D type organization:

Type 1: The Four Winds is a delightful place to eat.
   A. It is not the aroma, although it is enticing. (details showing).
   B. Nor is it the food, even though the food is excellent. (details)
   C. It is the relaxing atmosphere. (details showing).

Type 2: The Four Winds is a delightful place to eat.
   A. It is not the location, for the restaurant is poorly located.
   B. Nor is it the prices; these are scandalously high.
   C. It is the relaxing atmosphere.

Using TE type organization:

Type 1: One thing especially makes the Four Winds a delightful restaurant.
   A. It is not the aroma. (details show aroma is delightful).
   B. Nor is it the food. (details show food is delightful).
   C. It is the atmosphere. (details show atmosphere main source of delightfulness.)

Type 2: One thing makes the Four Winds a delightful restaurant.
   A. It is not the location. (details show why not)
   B. Nor is it the prices. (details show why not)
   C. It is the atmosphere. (details show why)

COMPARISON-CONTRAST

Third of the basic types of organization is Comparison-Contrast (abbreviated C-C). Its main topic differs from that of the P and D in that it contains 2 or more subjects and a fixed attitude. The sub-topics differ from those of a P and D in that each repeats one of these two subjects. The two sub-topics still support or illustrate the main topic.
attitude, just as in a P and D. The details in support of these subtopics may be concrete details, actual examples, or a combination of such. The details might even be in the form of a narrative.

Charted:  

<table>
<thead>
<tr>
<th>MT</th>
<th>The city by day and by night are vastly different.</th>
</tr>
</thead>
<tbody>
<tr>
<td>First s</td>
<td>new attitude</td>
</tr>
<tr>
<td>Second s</td>
<td>new attitude</td>
</tr>
</tbody>
</table>

ST By day the scene is one of confusion. By night the scene is peaceful. 

details 1, 2, 3, 4, 5, etc. support "confusion."

details supporting "peaceful."

C-C in outline form: I. The city by day and by night are vastly different.

A. By day the scene is one of confusion. 
   (details)

B. By night the same scene is peaceful. 
   (details)

C and C may be arranged in one of two ways. As charted and outlined above, it gives two separate pictures, the details arranged in parallel order. The details may, however, be fused to give a single picture. The latter form is used when the writer wishes to emphasize likeness or difference; the former when he also wishes to give a clear-cut picture of each of the two things being compared or contrasted. The two types, double picture and fused, may be further illustrated by charts:

Two S plus fixed A: The city by day and night differ greatly. 
   (Main topic)

S plus new A: 

<table>
<thead>
<tr>
<th>By day all is confused</th>
<th>By night all is peaceful.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 2 3 4 5</td>
<td>1 2 3 4 5</td>
</tr>
</tbody>
</table>

Details showing confusion, peacefulness.

FUSED OR ONE PICTURE C AND C

Would be charted the same as type one or the two picture except that the details would be fused: 1:1; 2:2; 3:3; 4:4; etc.

Figure 2. (Continued)
Developed by using particulars and details in support of subtopic attitudes, C and C would look as charted above. Using TE in support of subs often necessitates a number word in the main topic: "The city by day and by night differ in several respects." Subs would be as in original example. The details would consist of examples or respects in which they differ: "There is the traffic . . . There are the stores . . . There is the sound, etc."

Using narrative for the illustrative details, the writer would tell one story showing the confusion of the city by day and then another story showing the peacefulness of the same city by night.

In addition to being either in the two picture or fused form, comparison breaks into two levels: literal or figurative analogy. Literal is a comparison of two things existing on the same logical level: Boeing's and Lockheed; Coulee dam and Hoover dam; man and woman, etc.

A figurative analogy compares two things not on the same logical level or plane: Life is like the sea; a pretty girl's like a melody; etc.

Organizationally, both follow the two possible forms given earlier: two picture or fused. For examples see Kierzek Handbook, pp. 98, 99 (top is type 1, bottom is fused), 102, 103 (both fused), 109, 110-111; and bottom of 523.

SPECIFIC INSTANCE OR NARRATIVE

MAIN TOPIC: SUBJECT PLUS ATTITUDE (a broad, general truth)
Subtopic: Subject plus attitude (limits above truth to one specific instance or happening in support)

Examples of Main and Subtopic of Narrative or Specific Instance organization:

MT: Cheaters never prosper.
ST: This was made clear to me the day I tried to copy my fourth grade neighbor's spelling test.

MT: A truly loving father will welcome home his erring son.
ST: Take the prodigal son, for example.

Figure 2. (Continued)
In essence, the subtopic states: "Here is one instance in support of the broad truth stated in the main topic." As in all exposition, the difference, organizationally speaking, lies in the arrangement of the supporting evidence.

In the Specific Instance (Narrative used to prove or illustrate a truth of MT), the supporting details are arranged in a causal and chronological pattern, not in mere time order. Event one not only comes before event two but also causes event two which in turn comes before event three and so on.

EVENT is composed of three parts: someone someplace doing something... or into character, setting, and action or plot.

PLOT is the arrangement of evidence or events peculiar to fiction (although used fictionally in drama and poetry). Plot is the pattern or arrangement of events by means of which the author illustrates or proves his Main Topic, a truth of human life. Charted:

I. Initial or activating incident that starts conflict, suspense; that raises a question in reader's mind, keeping him reading to find answer.

II. complicates answer... yes or no?

III. climax (answers questions yes or no, once and for all)

Exposition: all background needed before reader can understand story: time, place, chief characters, mood, etc.

METHODS IN COMBINATION

Most of the essays we will study this quarter use the four basic forms in combination; many of them (see "The Younger Generation") are largely composed of one form (TE in this instance). Examples from your Handbook and reader will be given in class. All of the essays are analyzable on the basis of the four basic types herein described. First of all, each essay has an overall main idea (called the THESIS). This thesis is supported by several reasons or examples that stand

Figure 2. (Continued)
to the thesis as subtopics to a main topic. Each of these, in turn, is also supported by subtopics and concrete details arranged into one or a combination of the four basic theme types.

For practice, take a close look at chapters and sections of textbooks used in your other courses; when you find a chapter or section that is especially clear, see if you can discover which type or types of exposition the author used.

Here, for example, is the outline for a 2500 word library paper on the subject "Dreams." First will be given the overall organization (which happens in this theme to be TE form; it could just as well have been P and D, Negative Details, or C and C).

Thesis: The study of dreams has many facets.
I. Dreams have been variously defined.
   A. There is the physical definition.
   B. There is the philosophical definition.
   C. There is the psychological definition.
II. Dreams have many causes.
   A. There are sensory causes.
   B. There are mental causes.
III. Dreams have two differing types of content, the manifest and the latent.
   A. The manifest content is incoherent.
   B. The latent content is coherent.
IV. Dreams are difficult to interpret.
   A. It is not because of inversion, although inversion makes interpretation difficult.
   B. Neither is it because of secondary elaboration, although this complicates analysis.

Figure 2. (Continued)
C. Nor is it because of displacement, although this adds to the complexity.
D. It is because of symbolism.

Now we have an overall TE form (Thesis plus I, II, III, and IV) and various organizational development of these Roman numeral headings. I is developed by TE as is II; III is the two picture C and C; and IV is Negative Details, Type I (isolating main reason from several, all of which apply or help to illustrate the main topic) and the subtopics are in P and D form (s plus a).

Figure 2. (Continued)
Sentence Outline

Thesis: Mirages of several spectacular types are quite commonly seen under a wide variety of conditions.

(1) I. There are many interesting types of mirages.
   A. There is the "inferior" or "desert" mirage.
   B. There is the "superior" or polar mirage.
   C. There is the "lateral" mirage.
   D. There is the type of mirage known as "looming."
   E. There is the type of mirage known as "towering."

II. Mirages have been seen by many people.
   A. Sailors have seen mirages.
   B. Airplane pilots have seen mirages.
   C. Polar explorers have seen mirages.
   D. Desert travelers have seen mirages.
   E. Nearly everyone has seen a mirage.

III. The conditions under which mirages are seen may differ greatly.
   A. The "superior" mirage results from certain conditions that exist at sea.
   B. The "inferior" mirage results from certain conditions that exist on land.

Figure 3. Mimeo example of exposition with outline. This is a student paper used to clarify theme types and library form. (From H. L. Anshutz, C. W. C. E., Ellensburg, Washington)
IV. The Fata Morgana is truly an extraordinary mirage.

A. It is extraordinary not because it is colored, although it does have magnificent coloration.

B. Neither is it because it is always seen in the same locality, although the mirage usually is seen in the same place.

C. Nor is it because it appears during a certain season of the year, although it does.

D. It is extraordinary because of its complexity.

The Types of Mirages

Early one morning in the year 1940, two Pueblo, Colorado, duck hunters arrived at a "lake," anxiously erected their blinds, and began waiting patiently for ducks to alight on the "water." Soon ducks were passing over the "lake" in great numbers, but none would stop. They simply continued on their way faster than ever. After several hours had passed and hundreds of ducks had flown by, the hunters became very puzzled. Was something wrong with their blinds? Could the ducks see them squatting behind their cover? Finally, the hunters found the answer when, to their surprise, the "lake" suddenly vanished. It was only a mirage (sic) which had fooled the hunters but had not fooled the ducks.¹

The type of mirage the hunters had seen is known as an "inferior mirage. Mirages of several spectacular types are quite commonly seen under a wide variety of conditions. This paper

¹Stimpson, George, Information Roundup, p. 52.

Figure 3. (Continued)
will attempt to prove the above statement by describing the types of mirages, by presenting examples to show that many people have seen them, by giving the conditions under which mirages appear, and, finally, by describing the Fata Morgana, one of the most unusual of mirages.

Although most people, having a rather hazy idea about mirages, think they are all alike, in reality there are many interesting types. First of all there is the "inferior" or "desert" mirage. This variety "spreads phantom lakes and pools over hot plains and deserts." Distant trees and other objects are sometimes reflected in these "lakes" which are only reflections from the sky. Thirsty desert travelers have dropped from exhaustion in attempting to reach these "lakes" which retreat as one draws near them. This type of mirage usually varies with changes in atmospheric conditions, but a few of them are permanent. In the United States this type of mirage is very common on the coast of Great Salt Lake and is occasionally seen in Death Valley.

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2 This type fooled the duck hunters. See footnote 1.
4 Luhr, Overton, Physics Tells Why, p. 177.

Figure 3. (Continued)
Next there is the "superior" or "polar" mirage. This (12) type is usually seen at sea. 6 Erect or inverted images of ships and icebergs sometimes appear suspended in the air when actually they are below the horizon. 7 Because the "polar" image is a phenomenon concerned with great distances, it is possible that those objects are from one hundred to three hundred miles away. 8 The story of the Flying Dutchman and other sea legends are probably the result of superior mirages. 9

A third type of mirage is known as the "lateral" mirage. This is a rare variety in which objects appear to be displaced sideways. 10 The lateral mirage has "been known to cause a vessel cruising along a mountainous coast to exhibit the strange spectacle of dividing into two identical craft which were seen to sail away in opposite directions." 11 Mirages of this type are occasionally seen along walls and cliffs whose temperatures differ widely from that of the air a few meters from them. 12

9 Talman, C. F., "Why We See Mirages," p. 94.
11 Talman, C. F., "Why We See Mirages," p. 94.
12 Humphreys, W. J., Physics of the Air, p. 474.

Figure 3. (Continued)
Still another type is known as "looming." When an object appears above its normal elevation, it is said to "loom." In this type of mirage, which is usually seen over water, objects are both reflected and magnified. When the sun is in the right position, the objects look as if they were set against colored mists. Like the "superior" mirage, "looming" sometimes makes it possible to see objects which are actually below the horizon. These objects then appear to be floating in the sky. For example, during Colonial days, observers in New York saw, after a bad storm, a ship floating in the sky. The ship was expected to arrive in New York from England, but it was never seen again after appearing in the mirage. Similarly, some people in Sweden and Norway saw armies marching through the sky during the Franco-Prussian War. The armies were actually fighting several hundred miles from where the mirage was seen. In like manner, the British fleet was seen floating in the sky during the Crimean War. In our own country, an example of "looming" was seen when Catalina Island in the Pacific Ocean appeared to be

14Luhr, Overton, op. cit., p. 178.
(13) 15Ibid., p. 177 16Ibid.

Figure 3. (Continued)
floating in the heavens.  

Finally, there is the type of mirage called "towering." This mirage, with which sailors are especially familiar, causes objects to appear taller than normal.  

In addition to being unaware of the many kinds of mirages, people mistakenly believe them to be extremely rare. Actually, mirages have been seen by many people. Sailors, for example, have seen mirages. Once when the schooner Effie M. Morrissey was midway between the tip of South Greenland and Iceland those on the ship saw a "polar" mirage in which the Snaefells Jekull Mountains in Iceland appeared to be twenty-five or thirty miles away instead of the actual distance of 335 to 350 miles.  

Sailors, moreover, sometimes see lighthouses that are actually far beyond the horizon.  

Airplane pilots, in like manner, have seen mirages. When flying to Paris, Colonel Charles A. Lindbergh, for example, saw mirages of valleys and mountains while still several hundred miles from Ireland. Major Frederick L. Martin, on his

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18 Luhr, Overton, op. cit., p. 178.
20 Ibid.
round-the-world flight in 1924, wrecked his plane in Alaska by attempting to avoid a range of peaks which had been displaced by a mirage. 22

Polar explorers have also seen mirages. Admiral Peary "discovered" Crocker Land when he was returning from his 1906 expedition to the Arctic. The American Museum of Natural History spent $300,000 and wrecked a ship in an attempt to explore this land, which turned out to be nothing more than a mirage. Mirages, on the other hand, enabled Scott, Borchgrevink, and other polar explorers to discover land and icefields normally out of sight. The members of the Germania expedition of 1869 saw a "superior" mirage in the polar seas, and in January, 1913, the survivors of the Scott expedition saw their ship, the Terra Nova, in a mirage while they were waiting for it off the shore of McMurdo Sound in the Antarctic. 23

Last and perhaps most common are the mirages seen by desert travelers. A traveler in the Egyptian desert, for instance, said that while he was riding horseback he noticed that several of his companions had disappeared. A short time later he saw

22 Andrews, Roy C., op. cit., p. 98.

Figure 3. (Continued)
them all riding upside down in the sky. When the riders came
closer, they suddenly erected themselves and came into normal
vision.\textsuperscript{24} At another time on the desert,

> a herd of cattle \textit{was} seen coming over a distant hill. Then,
amazingly, one \textit{cow} picked up another in her mouth and
toiled off with it. Another \textit{beast} was seen to fall a great
distance down a cliff, then \textit{pick itself up and walk off}.\textsuperscript{25}

Investigation proved that the herd of cattle on the hill
\textit{was} the projection of an ant colony.\textsuperscript{25}

Although few people have seen mirages as complex as this
one, nearly everyone has seen a simple mirage. Small mirages
can be seen all around us. They are often seen over hot stoves
and above cliffs heated by the sun. When driving on a concrete
road on a hot day, a person may see a reflection which looks
like a pool of water on the highway,\textsuperscript{26} and on hot summer nights
one may see the lights of approaching cars reflected from the
highway.\textsuperscript{27}

\textbf{(15)} From the foregoing, it is obvious that the conditions under
which mirages appear may differ greatly. Let us contrast the
causes of two of the most common types of mirages. The

\textsuperscript{24}\textit{Talman, C. F., "Why We See Mirages," p. 96.}
\textsuperscript{25}\textit{Dodge, Mary M. "Illusions in the Desert," \textit{St. Nicholas}
32:1038 (Sept., 1905)}
\textsuperscript{26}\textit{Stimpson, George, op. cit., p. 53.}
\textsuperscript{27}\textit{Russell, H. N., "Green Flash and Other Odd Phenomena,"}
\textit{Scientific American} 143:116 (Aug., 1930)

Figure 3. (Continued)
"superior" mirage results from certain conditions that exist at sea. The presence of a layer of dense air over a cold surface is the main cause of this type of mirage. For example, the inverted image of a ship seen in the heavens at sea is caused by the rays of light from the ship (below the horizon) being bent downward as they leave the cooler layer of air directly over the water and reach the warmer area above that layer. Because of continuous bending and refraction, the rays tend to follow the curvature of the earth and thus finally reach the eye of the observer.28

The objects seen in this type of mirage are real, but they may be several hundred miles distant.29

The "inferior" mirage, on the other hand, results from certain conditions that exist on land. The presence of rarefied air directly above the land is the main cause of this type of mirage.30 As light rays enter this area of rarefied air, they are bent upward into the shape of a bow. Because of this, "... the rays never reach the ground, but are refracted back up again to our eyes. Thus it appears to us that the rays have come from the ground instead of the sky."31 What we would think to be water is, consequently, only an image of sky.32

28"Mirage," Columbia Encyclopedia 1:1291
29Andrews, Roy C., op.cit., p. 96.
31Luhr, Overton, op.cit., p. 177.
32Ibid., p. 178.

Figure 3. (Continued)
Having given evidence of the many types of mirages seen by different people under widely varying conditions, the present writer wishes, in summary, to examine the Fata Morgana, truly an extraordinary mirage. It is extraordinary not because it is colored, although it does have magnificent coloration. Each object in the mirage is fringed with brilliant prismatic colors.  

Nor is it extraordinary because it is always seen in the same locality; it is true, however, that the mirage is usually seen in the same place. Most often seen from Sicily, it appears to be floating in the air above the Strait of Messina.  

Neither is it unusual because it appears during a certain season of the year, although it does. The Fata Morgana usually appears during the hottest part of the summer when the air and the sea are calm and the sky cloudless. Before the mirage appears, a mist quite often forms over the water; the mist later becomes clear and crystalline.  

What, then, makes the Fata Morgana so extraordinary? Not the color, the location, nor the season it appears, but its complexity makes it so unusual. One observer noted that the

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successive layers of atmosphere occasionally bear such a 
relation to one another that the whole acts as a gigantic lens 
and brings objects into larger focus for the observer. In 
this particular mirage, the distant objects are reflections of 
the city of Messina. It has been said that the objects in the 
mirage constantly and move from place to place. Antonio 
Minasi, a Dominican friar, described the Fata Morgana by 
saying that

... a land of enchantment passed rapidly before 
him, a magnificent city with castles, palaces, spired 
cathedrals, towers with battlements, mighty obelisks, 
spacious gardens and extensive parks with perfectly 
spaced trees.

36 Stimpson, George, op. cit., p. 54.
38 Stimpson, George, op. cit., p. 54.

Figure 3. (Continued)
BIBLIOGRAPHY

Books


Periodicals


Hobbs, William H. "Remarkable Example of Polar Mirage," Science 90:513-514 (December 1, 1939)


Figure 3. (Continued)
Talman, Charles F. "Real Fata Morgana," Scientific American 106:335 (April 13, 1912)

Talman, Charles F. "Why We See Mirages," American Mercury 36:94-97 (September, 1935)

Figure 3. (Continued)
Explanatory Notes Indicated by Numbers in the Margin

(1) The sentence outline is a guide only. It should not be followed slavishly if doing so will result in an awkward or mechanical structure.

(2) The title is written one fourth of the way down the page. Three spaces are left between the title and the text. Normal margins are one and one half inches on the left, top, and bottom and one inch on the right margin.

(3) An attention-getting device is used.

(4) Block quotation, single spaced, indented five spaces from right and left margins, separated from the text by three spaces, is used for quotations of fifty words or more of prose or more than one line of poetry. No quotation marks are necessary.

(5) Sic in brackets is an editorial mark meaning "thus" or "This is the way I found it in my source."

(6) The thesis is stated.

(7) Steps by which the thesis will be proved are stated. See the major divisions of the outline.

(8) Allow three spaces between the text and the footnotes.

(9) Footnote numbers here and in the text are raised above the middle of the line. Footnotes are single spaced and should not be crowded too close to the bottom of the page.

(10) Beginning with page 2, pages are numbered in the upper right corner, approximately three-fourths inch from the top and right margins.

(11) Note organization: topic sentence supported by several typical examples.

(12) Note also the transition, paragraph to paragraph--First . . . Next . . . A third type . . . Still another, etc.

(13) Several short footnotes may be put in columns.

(14) Having finished I, A, B, C, D, and E of the outline, the writer Figure 3. (Continued)
begins point II. Note transition from I to II.

(15) Note transition from point II to point III. Note also the Comparison-Contrast development of these paragraphs.

(16) Three dots indicate omission of part of a sentence. The four dots at the end indicate omission and a period.

(17) The writer keeps us aware that he is doing what he said he would do. Having given several proofs that support his topic sentence, he uses a Negative Details development to isolate the most important proof.
Dr. Anshutz makes excellent use of two visual aids in this quoted procedure. He utilizes the chalkboard chart and combines this with the outline form. The student reads the directive, or hears it read; he sees it upon the chalkboard in chart form; he outlines the material on his paper; he writes from his outline. The result should be an organized theme.

Note that the sentence form of the outline is illustrated in both the "dream" sequence and "mirage" sequence. In addition to providing an indispensable guide for organizing and writing a theme, the sentence form of the outline is a good means of drilling "sentence" sense into college freshman heads.

Edgar W. Lacy, of the University of Wisconsin, has this to say in his returned questionnaire regarding reproduced materials for freshman English teaching:

The only information that would be of interest to you is the fact that most of the staff teaching Freshman English here make use of hectograph material at least once a week. A staff member hectographs whole themes or parts of themes from his section and uses this material as a basis for a discussion of current problems in composition.

Edgar W. Lacy, Director of Freshman English, University of Wisconsin.

Professor Lacy reports another example of instructors isolating particularized errors in an effort to rectify them. By presenting them visually, in isolation, the instructor is able to show...
them to the student who actually sees them, perhaps, for the first time.

PUNCTUATION

The second item categorized in the questionnaire was that of punctuation. The instruction of punctuation poses somewhat of a problem in Freshman English. The student reads in published magazines and newspapers phrases which are punctuated as sentences. He hears one expert advocating "open" punctuation, another "closed" punctuation. He is confused, and rightly so. According to the previously referred to literature survey, much attention is being paid to various techniques which might succor the confused student. The most sensible of these appear to be based on the natural breath pause. Punctuation is a necessity in writing, for clarity's sake. An amusing example of the difference it might make is: "Woman, without her, man is a savage," as contrasted with, "Woman without her man is a savage." Nevertheless, punctuation must be taught. It is, no doubt, in every syllabus arranged for freshman composition. However, only two references were made to punctuation in the questionnaire results. The first of these was from Conway, Arkansas:

Exercises in the textbook.
Sentences on the blackboard.

Arkansas State Teacher's College,
Conway, Arkansas
G. N. Dove, State College, Johnson City, Tennessee, sends a sample of a punctuation exercise illustrating how who, whom, which, and that clauses are punctuated (See Figure 4). In the minds of many instructors mimeo comprises an easily procured visual aid. Their wide use testifies to the validity of their purpose.
THE PUNCTUATION OF CLAUSES BEGINNING WITH

WHO, WHOM, WHICH, AND THAT

A. Study carefully the use of the comma in the following sentences:

Newspapers, which have become our chief means of communication, are read daily by millions of Americans.
This letter is from Mary Jones, whom I met at the beach this summer.
The jeep, which was widely used by our armed forces during World War II, is an extremely rugged vehicle.

Newspapers which are printed in large cities usually have a very large circulation.
This letter is from a girl whom I met at the beach this summer.
Joe refused to buy a car which had been owned by more than one person.
A team that wins all its games during the regular season can usually expect an invitation to play in a bowl game.

B. On the back of this sheet write in your own words a convenient "rule" for the use of the comma with clauses beginning with who, whom, which, and that.*

C. Insert commas where they are needed in the following sentences:

1. Shakespeare who lived almost four hundred years ago had a remarkably modern point of view.
2. A student who really wants an education can usually find a way to go to school.
3. We are interested in buying a house that has a garage large enough for two cars.
4. Mr. Brown is the person to whom you should address your application.

Figure 4. The punctuation of clauses beginning with who, whom, which, and that. From G. N. Dove, State College, Johnson City, Tennessee.
5. Great Britain which is located on two islands has always been invulnerable to attack from the sea.

6. The Bible which has been read by people for many centuries is still the most influential of books.

7. An automobile that has defective brakes should not be allowed on the city streets.

8. Next door to us live the Joneses whom we have known for years.

9. I still enjoy *Les Misérables* which I was required to read in high school.

* The following questions may help you to formulate your "rule":

a. Try reading the first three sample sentences, leaving out the clauses that are set off with commas. Is the meaning of the sentences changed? Try the same test on the other four sentences, leaving out the clauses beginning with *which*, *whom*, and *that*. Does the meaning of the sentence change when you leave out the clause?

b. In the first three sentences, does the clause set off with commas mean "by the way" or "incidentally," or does it mean "that particular one"? How about the clauses beginning with *which*, *whom*, and *that* in the other four sentences?

c. What general statement can you make about the use of the comma with clauses beginning with *that*?

Figure 4. (Continued)
The second comment comes from the University of Michigan:

I think you have reference to the commercial films and filmstrips housed in our visual aid division. We have them and use them when it seems wise to do so; but we put no great dependence on them.

Samples of dittoes: (for the teaching of punctuation)
We have pages and pages of punctuation exercises.

C. C. Beck, University of Michigan
Ann Arbor, Michigan

PUBLICATIONS REPORTED BY QUESTIONNAIRE RECIPIENTS

When the questionnaire was made up it was felt advisable to include an opportunity for instructors to list their own publications in this field of audio visual aids for freshman composition. But either the questionnaire did not fall into the hands of instructors who are publishing, or the majority are too modest to step up and take a bow, because out of the many returns only a few publications were noted.

Mr. Edwin R. Clapp, University of Utah, states that he has publications in the specific areas of organization, punctuation, grammar, spelling, and rhetoric. "Written Repetition--An Aid to Spelling Improvement" is reported by E. T. Sandburg, Wartburg College, who published this article in College English, March, 1955. The Supervisor of English for Foreign Students at the University of

Claude W. Faulkner, Chairman of English at University of Arkansas, has in preparation for Scribner's, "Writing Good Prose." (Since no publication date was offered, this may be published now.) Leland Miles from Hanover College, Hanover, Indiana, treats the freshman composition problem in chapter 10 in his, This is the Age of Sloppiness, as does his article in School and Society, March 7, 1953, "Small College Declares War." His most recent publication, Americans are People, Bookman Associates, Twayne Publishers, Inc., 1957, is, as the title suggests, a most provocative treatment of the people who live "contemporarily" in the United States of America. Keith Rhinehart, at Central Washington College of Education, Ellensburg, Washington, has written an article, "Teaching Freshman Composition," for College English, Vol. 13, No. 8, May, 1952, p. 450.

GRAMMAR

The next classification called for in the questionnaire was related to the study of Grammar. Among those reporting visual methods of teaching grammar was Claude W. Faulkner, (see above) who refers to his Writing Good Sentences for samples of sentence patterns which he says lend themselves to "visual presentation."
He states: "We use the blackboard for the visual presentation of these patterns rather than slides." C. C. Beck, University of Michigan, says, "We believe in diagramming. A diagram is to grammar what a graph is to mathematics." An unsigned questionnaire comments: "To cultivate grammar, we use statements in periodicals and books, which stress importance of knowledge of grammar in our society to make learning have practical values."

Assuredly, most educationists will agree that motivation is necessary for the learning process. According to George Horner, (see above) University of North Carolina, their department has developed some visual aids to explain Grammar Rules and to illustrate Organization. The department uses Webster Slides to explain word derivation.

At Otterbein College, Westerville, Ohio, "Textbooks supply much of the visual materials you ask about. Teachers supplement with a great deal of individually collected illustrative material. Especially there are a great variety of examples shown in developing good business letter form, to explain grammar rules, and to illustrate organization. These examples are the basis of much stimulating class discussion." And here is another strong exponent, with Dr. Beck, for diagramming. Margaret Sinclair, teacher of Freshman Composition, College of Idaho, Caldwell, Idaho, writes: "Students do a great deal of diagramming of sentences on the board." Leland Miles, Hanover College, says that he, too, uses diagramming for
organization and theme writing.

Diagramming may well take its deserved place along with outlining, with those revered visual aids of charts, maps, texts, chalkboard, etc. But--and here raises the hue and cry--there are almost as many KINDS of diagrams as there are exponents of diagramming. The confused student is exposed to one kind in the seventh grade, another in high school, and still another in college. Each time he learns a new pattern, his confusion grows. Even with the possibility of requiring the coed to learn a new pattern of diagramming, however, it still remains one of the best of the visual aids suitable for Freshman English application. Dr. Beck said it well, "Diagramming is to grammar what a graph is to mathematics."

SPELLING

The methods of spelling are rampant. One method is for the visual minded; another method teaches the audio minded; still another requires the "touch and feel" method, the kinesthetic pattern. But many do not spell. And still employers rave and instructors rant. Although there are some good films on spelling, there appears to be none for college use as yet that meet the demands of instructors.

George Horner says, "Spelling exercises include student work on the blackboard and exercises in workbooks." Claude
Faulkner reports, "Several years ago I developed a set of slides to use in teaching spelling, but I was never sure they were worth the trouble. We do not use them any longer." C. C. Beck writes, "We have our own lists (spelling) and our own blacklist. It keeps changing; so do the spelling lists." There appears to be no general panacea for the spelling problem.

Arkansas State Teacher's College comments, "Words on the blackboard; words and rules in the book." "I" before "E," except after "C" works very well until the exceptions are met. Some instructors hold to rules; others feel they are a waste of time, the instructor's and the student's.

From Leland Miles, Hanover College, (see above), come practices of some audio visual aids in his English classes. He enjoins students to keep individual files especially emphasizing SPELLING blacklists. Spelling contests break the monotony as do vocabulary drills, and classroom debates are welcomed as a change by the student and the instructor from the regular lecture-notetaking routine. Edward Lueders, University of New Mexico, (see above) writes that "individual teachers often mimeograph materials such as vocabulary and spelling lists or charts of the parts of speech for distribution to their students," but, he adds, "I wouldn't feel that any of this material--the same sort of thing that could be reproduced in
any number of texts—would qualify as what I understand to be specific visual aids." (For definition of visual aids, refer to chapter three.) Dr. H. L. Anshutz, Central Washington College of Education, suggests that he uses successfully a running spelling list (defining and using words that are *misused*, not *misspelled*) (as then for than), and also presents a theme correction chart noting sections of the handbook explaining errors students have made in their themes.

From State College, Johnson City, Tennessee, D. N. Dove sends a mimeo illustrating three steps in learning how to spell words with added suffixes. (See Figure 5) The student observes the word and its suffix and then makes up his own rule. The separate listing of the suffix enables the student to "see" more clearly, to visualize his spelling problem.
**SPELLING: DOUBLING THE FINAL CONSONANT**  
(Words of One Syllable)

**STEP ONE:** Study carefully the spelling of the words listed below. You will notice that in each of the four lists there are two columns of words. The first column is composed of words of one syllable; the second column is the same words with suffixes added.

<table>
<thead>
<tr>
<th>List A</th>
<th>List B</th>
</tr>
</thead>
<tbody>
<tr>
<td>beg</td>
<td>bad</td>
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<tr>
<td>big</td>
<td>sad</td>
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<tr>
<td>drop</td>
<td>sin</td>
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<td>hit</td>
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<td>sad</td>
<td>thin</td>
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<tr>
<td>beg</td>
<td>begging</td>
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<td>big</td>
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<td>drop</td>
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<td>bad</td>
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<td>sad</td>
<td>sadness</td>
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<td>sin</td>
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<td>hat</td>
<td>hatless</td>
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<tr>
<td>thin</td>
<td>thinly</td>
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</table>

<table>
<thead>
<tr>
<th>List C</th>
<th>List D</th>
</tr>
</thead>
<tbody>
<tr>
<td>work</td>
<td>feed</td>
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<tr>
<td>hold</td>
<td>foam</td>
</tr>
<tr>
<td>start</td>
<td>heat</td>
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<tr>
<td>hard</td>
<td>neat</td>
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<tr>
<td>stalk</td>
<td>soon</td>
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<tr>
<td>working</td>
<td>feeding</td>
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<td>holding</td>
<td>foamed</td>
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<tr>
<td>started</td>
<td>heater</td>
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<tr>
<td>harder</td>
<td>neatest</td>
</tr>
<tr>
<td>stalked</td>
<td>sooner</td>
</tr>
</tbody>
</table>

**STEP TWO:** On the back of this sheet write in your own words a convenient "rule" for doubling the final consonant before adding a suffix to one-syllable words. Your "rule" should explain why the final letter is doubled when a suffix is added to the words in List A and not doubled when a suffix is added to the words in the other three lists. The reason for this difference lies in the fact that certain things are true of the words in List A which are not true of those in the other lists. If you have carefully studied the four lists, you will notice that there is one difference between the words in List A and those in List B, one difference between those in List A and those in List C, and one between those in List A and those in List D.

When you see what those differences are, you might state your "rule" somewhat as follows:

The final letter of a one-syllable word is doubled before...
a suffix only when three things are true:

1. The last letter in the word is a single ________.
2. The next-to-the-last letter is a single ________.
3. The suffix begins with a ________.

STEP THREE: In the blank space in each word write the letter needed to complete the spelling of the word. If no addition is necessary, leave the space blank.

stop_ ed hot_ er
let_ ing hot_ ly
sing_ er bright_ est
loud_ est fight_ ing
plan_ ing thin_ er
art_ less shoot_ ing
shout_ ed brag_ ed
map_ ed start_ ing
bring_ ing sad_ ly
mad_ ness proud_ est

Figure 5. (Continued)
Mabel T. Crum, Ph.D., acting Head of the English Department at Western Carolina College, Cullowhee, North Carolina, writes in interesting fashion about her views on teaching freshman spelling.

She says:

I fear we are rather orthodox in our teaching of composition at Western Carolina. We make little use of audiovisual materials other than the blackboard. Occasionally someone uses the opaque projector for studying a theme, but not as a regular procedure. Personally, I trust more in writing, teacher's correction, student's revision than in any other method of teaching. My classes read, write, and revise. To teach grammar I require a great deal of diagramming, but the other staff members do not.

For spelling, I say, "Thou must; you are men and women; for shame, spell!" And it works. Maybe we are old fashioned but I think college is the time for students to go to work and to stop depending on a teacher and her tricks. In fact, we of the humanities' area do not subscribe very readily to many of the new fangled methods of the educational schools designed to take the hard work out of learning.

Professor Crum does not elaborate her reference to "tricks" but she is likely to strike a sympathetic echo among many instructors, especially by her allusion to the fact that "college is the time for students to go to work." But it must be fully recognized that there are many modes of work. The old mores may be useful, new mores as useful, or even more useful. If an attractive instructional device motivates the learning, the energy spent in WORK may be twice that of a lethargic, non-motivated effort. The problem of spelling is an old one. Many suggested procedures are being tried. But still many do not spell.
The next category to be considered is that of rhetoric. It is true that this is an old fashioned word but the challenge to write clear, unified prose is as contemporary as it is old fashioned. College instructors are still attempting to teach freshman English students how to communicate clearly. And what are the procedures they suggest? Here are several of them.

C. C. Beck states: "Now and then we play records of good prose. What is the advantage of tape-recording a theme? Why isn't it better to have a student read it?" (Dr. Beck is at the University of Michigan.)

From Conway, Arkansas, comes the suggestion, "The reading aloud of literary selections in the text is a good way to improve rhetoric." And an unsigned questionnaire reports use of the "Opaque projector and exercises to promote good rhetoric, for grammatical usage."

Hattie D. Probst, Assistant Professor at N. E. State College, Tahlequah, Oklahoma, notes that she is writing a dissertation on criteria for selecting procedures in written composition. It is interesting to discover that she is using many audio visual aids in her own classes. Among these are mimeos, work sheets, dittoed themes, and illustrations on the chalkboard. For further cultivation in rhetoric she
suggests the three most recent publications in the National Council of Teachers of English series: *English Language Arts, Today's Children, The Teaching of High School English*, and in addition, the *Review of Educational Research* (yearly).

**BLACKBOARD CHARTS AND TAPE RECORDINGS**

Although blackboards have been mentioned in connection with some of the other visual aids used it seems wise at this point to place further emphasis upon them, as well as to report additional information regarding the use of the tape recorder.

Manchester College, North Manchester, Indiana, believes in blackboard charts as effective instructional aids to learning. They show these for correction of grammar and for spelling improvement. They list special examples of crudities. They feel they gain in improvement by such practices. The English department here says that little can be gained by teaching spelling rules--"For every rule there are so many exceptions--teaching of rules seems futile, why do it?"

Dr. Glenn Leggett, Director of Freshman English at the University of Washington, directed the questionnaire to William F. Marquadt, who supervises the English curriculum for foreign students. In his letter, herequoted, Marquadt notes successful use of the tape recorder.
The chief devices I use are the hectograph duplicator and the tape recorder. The hectograph duplicator is used to run off copies of one or two student's themes once a week for analysis and discussion in class. The themes are run off just as the students have typed them on the master sheets. The authors of the themes that have been chosen for duplication read them in class. The readings are tape recorded then and there and are played back immediately afterward with the instructor correcting both pronunciation and the organization of themes as well.

Another use we make of the tape recorder is in connection with the language laboratory, which all the foreign students are required to attend at least twice a week. For the beginning students exercises in points of usage baffling to foreign students are recorded for them to listen to. Pronunciation exercises are also recorded for them. For the advanced students readings of increasing difficulty with comprehension tests following them are recorded for them to listen to. Once each quarter also a play put on by our School of Drama is recorded and put into the language laboratory for the students to listen to in preparation for a line by line reading of the play in class.

RECORDINGS

Several instructors checked usage of disc recordings (records) in teaching literature. These, no doubt, are directing syllabi of combination literature and composition courses which appear to be quite common procedure during the freshman year of English. The National Council of Teachers of English lists recordings of prose, verse, and drama read by prominent actors or writers which are widely circulated. If William Faulkner, voice of the South, or Richard Wright, American Negro writer, are introduced to the
class, the integration question most assuredly will rise: if the instructor wishes to cultivate this area for further writing or discussion, records of negro verse, prose, spirituals or drama, (Green Pastures, for instance), would be appropriate.

Professor Lueders, New Mexico, calls attention to record use. He writes: "In our second semester course (English 2--'Writings with Readings in Literature'), records of poetry and drama are used to vivify the literary materials of the course and to lead into discussion of the subject, both in oral class work and in composition (theme writing)." A. K. Chapman from Colby College, Waterville, Massachusetts says, "We use recordings in literature courses, but not in composition."

Distinction has been drawn here between the tape recorder and "recordings" merely for the purpose of discussion. Recordings are usually referred to as being commercially prepared and sold, whereas the "tape" is produced on the spot as was illustrated in Professor Marquadt's fine letter from the University of Washington.

MIMEOGRAPHED MATERIALS

It appears that the mimeograph is "here to stay." References to it in the questionnaire are legion and the survey of literature referred again and again to "mimeos" in one usage or another. Dr. Beck implies
that the University of Michigan has an "unlimited" supply when he questions the advisability of sending samples in answer to this question-
naire. Professor Martin Steinman Jr., from the University of Michigan, indicates that his university has provided for production and storage of mimeographed materials. The mimeo does give the instructor a simple technique of getting into students' hands desirable materials or information. Diagnostic testing, exploratory examining, may be quickly and easily supplied. On the other hand, however, there is the possibility of "snowing" the class with "throwaways."

The questionnaire specifically invited samples of any mimeographed materials which seemed to the instructor to perform an audio-visual function in the classroom. A number of such were included in the returns.

Drew University English Department uses mimeographed sheets for various purposes. Excerpts of literature are set up for one exercise in analyzing prose passages. William Faulkner and Lytton Strachey are two authors quoted. (See Figure 6) Another sheet comprises the essay examination on Introduction to Western Literature. (See Figure 7) The first section asks the student to suggest how a paper might be developed on given topics. A sketch of the Shakespeare Theater is the subject of another mimeo. (See Figure 8) Two poems (undesignated) are quoted on a mimeo of Keats and "The Analysis of the
Short Poem." (See Figure 9) The student is required to discuss the two selected poems, expressing judgment as to which is the "better" poem.

Drew University also returned with the questionnaire an excellent sample of the second sheet of a STYLE GUIDE. (See Figure 9) This is quite complete, with fifty-one items ranging from CAPITALIZE, ABBREVIATE, FIGURES, DATE LINE AND PUNCTUATION, to TITLES, ADDRESSES, AND COPY. A mimeo is often easier to refer to than a text.
ANALYSIS OF PROSE PASSAGES

a. Perhaps her fading mind called up once more the shadows of the past to float before it, and retraced, for the last time, the vanished visions of that long history--passing back and back, through the cloud of years, to older and ever older memories--to the spring woods at Osborne, so full of primroses for Lord Beaconsfield--to Lord Palmerston's queer clothes and high demeanour, and Albert's face under the green lamp, and Albert's first stag at Balmoral, and Albert in his blue and silver uniform, and the Baron coming in through a doorway, and Lord M. dreaming at Windsor with the rooks cawing in the elm-trees, and the Archbishop of Canterbury on his knees in the dawn, and the old King's turkey-cock ejaculations, and Uncle Leopold's soft voice at Claremont, and Lehzen with the globes, and her mother's feather's sweeping down towards her, and a great old repeater-watch of her father's in its tortoise-shell case, and a yellow rug, and some friendly flounces of sprigged muslin, and the trees and the grass at Kensington. --Lytton Strachey, Queen Victoria

b. Having humility, that most liberating of sentiments, having a true vision of human existence and joy in that vision, Dickens had in a superlative degree the gift of humour, of mimicry, of unrestrained farce. He was the perfect comedian.

c. A knot of country boys, gabbling at one another like starlings, shrilled a cheer as we came rattling over a stone bridge beneath which a stream shallowly washed its bank of osiers. --W. De La Mare, Memoirs of a Midget

d. Her eyes, lost in the fatty ridges of her face, looked like two small pieces of coal pressed into a lump of dough as they moved from one face to another while the visitors stated their errand. --Wm. Faulkner, "A Rose For Emily."
(Here note how dough implies soft, unresilient, grayish, shapeless, blurred, and even unhealthy.)

e. So the day has taken place, all the visionary business of day. The young cattle stand in the straw of the stack yard,

Figure 6. Analysis of Prose Passages. (From Drew University, Madison, New Jersey)
the sun gleams on their white fleece, the eyes of Io, and
the man with the side-whiskers carries more yellow straw
into the compound. The sun comes in all down one side, and
above, in the sky, all the gables and grey stone chimney-
stacks are floating in pure dreams.

f. On the flat of the green, just before this hollow place,
I resolved to pitch my tent. This plain was not above an
hundred yards broad, and about twice as long, and lay like
a green before my door, and at the end of it descended
irregularly every way down into the low grounds by the
seaside. --Defoe, Robinson Crusoe

UNKNOWNS: 1. There comes a time when each man enjoys the
exercise of his historical sense, when he either leaps imaginatively
into the well of the past to escape the present, or he looks cautiously
into the well to see a reflection of himself and his time.

2. In the late summer of that year we lived in a house
in a village that looked across the river and the plain to the mountains.
In the bed of the river there were pebbles and boulders, dry and
white in the sun, and the water was clear and swiftly moving and
blue in the channels.

Figure 6. (Continued)
INTRODUCTION TO WESTERN LITERATURE

Examination on the Inferno

I. Write briefly on ten of the following: (50 credits)

1- Paolo
2- Cerberus
3- "O Tuscan, walking thus with words discreet
   Alive through the city of fire, ...."
4- "We that are turned to trees were human once;"
5- "O Capaneus, since thy proud insolence
   Will not be quenched, thy pains shall be the more;"
6- "There is in Hell a region that is called
   Malbowges; ...."
7- Simon Magus
8- cupiditas
9- Diomede
10- Count Ugolino
11- "That creature fairest once of the sons of light."
12- "His soul bathes in Cocytus, while on ground
   His body walks and seems a living man."

II. In a short essay of not more than 250 words suggest how you would develop one of the subjects below into a rather lengthy paper. (50 credits)

a) "The process of becoming acquainted with a play is like that of becoming acquainted with a person. It is an empirical and inductive process; it starts with the observable facts; but it instinctively aims at a grasp of the very life of the machine which is both deeper and, oddly enough, more immediate than the surface appearances offer. We seek to grasp the quality of a man's life, by an imaginative effort, through his appearances, his words, and his deeds."--Fergussion, The Idea of a Theater.

Figure 7. Introduction to Western Literature. (From Drew University, Madison, New Jersey.)
b) "In the middle ages, students were taught to read at three separate levels. First a book was considered at the level of littera (the letter), in terms of its grammatical structure and syntax; then the students were led to the obvious, the literal meaning of what they had read—this they called the sensus; finally students were taught the doctrinal of what they had read, the sententia . . . which was interpreted at three levels. . . . It may accepted that these three levels were tropological, allegorical, and anagogical."

--sheets on "The Allegorical Interpretation of Scripture."

Figure 7. (Continued)
Figure 8. Shakespearean Mime. (From Drew University)
30. Spell out numbers when they begin a sentence: Twelve years ago, etc. (When the figure is a large one, use "exactly" or a similar term before the figures: Exactly 12,765 persons voted, etc.)
32. Spell out fractions used alone (one-third), but use figures when the fraction is part of a number: 8 1/4

THE DATE LINE:
33. Capitalize and punctuate the date line this way:
   PORTLAND, Ore., Feb. 11--Two men were killed, etc.

PUNCTUATION:
34. Numbers of more than four figures should be pointed off with commas: 23,176.
35. Use a colon after a statement introducing a direct quotation of one or more paragraphs and begin a new paragraph for the quotation; also use a colon after "as follows."
36. Omit a period after "per cent" (except when "per cent" is the last word in the sentence).
37. Omit the commas between a man's name and Jr. or Sr.
38. Punctuate the score of a game this way: Yale 10, Harvard 7.
39. Do not use a comma in "5 feet 6 inches tall" and similar expressions.

TITLES:
40. When a name is used in a story for the first time, give the full name (or initials) with the title. Thereafter do not repeat the full name (or initials) but precede it with a title or "Mr."
41. Use the actual name or titles: School of Law (not Law School), Southern Pacific Lines (not Southern Pacific Railroad).
42. Write the Rev. Milton Mowrer the first time the name is used; thereafter write it as Mr. Mowrer.
43. For a clergyman with the D. D. degree, write the Rev. Dr. Milton Mowrer the first time the name is used; thereafter Dr. Mowrer.
44. When the clergyman is a Catholic, write the Rev. Edward Dunne the first time the name is used; thereafter Father Dunne.

Figure 9. Style Guide (From Drew University, Madison, New Jersey)
45. For archbishops of the Catholic clergy, write The Most Rev. Michael Shaughnessy the first time; thereafter Archbishop Shaughnessy.

46. Give the title professor only to faculty members who have a professional rank.

47. Avoid long titles, such as Superintendent of Public Works Mason Brown. Write it: Mason Brown, superintendent of public works.

ADDRESSES:

48. In the news story write an address: Miles Nash, 765 Prewitt Street; George Stanwick, Portland, Me.

49. Omit "of" and "at" before an address.

COPY:

50. Put an ed mark (#) at the end of a complete story.

51. Double space your copy and write on only one side of the sheet.

Figure 9. (Continued)
EXAMINATION IN THE INTRODUCTION TO WESTERN LITERATURE
UNIT ON KEATS & THE ANALYSIS OF
THE SHORT POEM

ONE
Here are two poems. Read them once and determine which is the better poem. Give reasons for your judgment and support those reasons by evidence from the poems. 20 min. 40 points.

POEM A
Truth is a golden sunset far away
Above the misty hills. Its burning eye
Lights all the fading world. A bird flies by
Alice and singing on the dying day.
Oh mystic world, what shall the proud heart say
When beauty flies on beauty beautifully
While blue-gold hills look down to watch it die
Into the falling miracle of clay?
Say: "I have seen the wing of sunset lift
Into the golden vision of the hills
And truth come flooding proud through the cloud rift,
And known that souls survive their mortal ills."
Say: "Having seen such beauty in the air
I have seen Truth and will no more despair."

POEM B
Earth has not anything to show more fair;
Dull would he be of soul who could pass by
A sight so touching in its majesty:
This City now doth, like a garment, wear
The beauty of the morning; silent, bare,
Ships, towers, domes, theaters, and temples lie
Open unto the fields, and to the sky;
All bright and glittering in the smokeless air.
Never did sun more beautifully steep
In his first splendor, valley, rock, or hill;
Ne'er saw I, never felt, a calm so deep!
The river glideth at his own sweet will:
Dear God! the very houses seem asleep;
And all that mighty heart is lying still!

TWO The following passages are from various poems by Keats.
a) Identify the poem; b) show how the passage is related to the poem as a whole. 25 min. 60 points.

Figure 9. (Continued)
A. For I would not be dieted with praise,
   A pet-lamb in a sentimental farce!
   Fade softly from my eyes, and be once more
   In masque-like figures on the dreamy urn;

B. Season of mists and mellow fruitfulness,
   Close bosom-friend of the maturing sun;

C. Never on such a night have lovers met,

D. So do those wonders a most dizzy pain

E. To what green altar, O mysterious priest,

F. No hungry generations tread thee down;

Figure 9. (Continued)
An English Placement Test (See Figure 10) quotes sentences which the student is invited to revise for such publications as Atlantic Monthly or Harper's Magazine.

Martin Steinman Jr., University of Minnesota, sent with his questionnaire a copy of an ambitious MEMORANDUM TO INSTRUCTORS IN FRESHMAN ENGLISH, 1956-57. A large, well-arranged mimeo, this memorandum covers any question the instructor in English might wish to ask about the English curriculum for freshman students.

Dr. Steinman states that their classes use a good many hectographed work sheets and exercises for ORGANIZATION AND THEME WRITING, PUNCTUATION, GRAMMAR, SPELLING AND RHETORIC. They also make use of the opaque projector to project student themes for grammar correction. There is available to the English department adequate equipment for film, slide film, slides, opaque projector, etc. Also available are ditto and mimeo machines.

One of the most enthusiastic recipients of the questionnaire is Dr. M. C. Dubbe, Oregon State College, Corvallis, Oregon. A letter from Dr. Dubbe says:

Some time ago, Dr. Nelson, (who is head of the English Department at Corvallis), received your questionnaire and started to fill it out for you. Then he turned it over to me because in the department I am perhaps the one who has tried most enthusiastically to devise instructional aids.
The closing of the term and other writing obligations have caused me to postpone this task to now.

I am now answering the questions on your sheets as an individual, not for the department. I do not believe any other instructors are doing any audio aids in the composition courses. A few have used visual aids I have prepared and forwarded to them. To be sure, others are using records, pictures, etc. in the teaching of literature.
ENGLISH PLACEMENT TEST

Write in ink, legibly, with due care for what you regard as the essential characteristics of good writing.

I. (20 minutes) Some of the following sentences need to be rewritten before they can be considered direct, idiomatic, unambiguous, and grammatically correct expressions of the writer's intention. Make only such corrections as would be necessary to fit these sentences for such publications as the Atlantic or Harper's.

1. If you stand close to an oil painting it appears as a rather disconnected number of colors.

2. This went completely over my head and as the semester advanced I began to slowly understand.

3. I feel that I am not in keeping with the title.

4. My comprehensive ability along with my knowledge have increased during my first semester at Drew University.

Figure 10. English Placement Test. (From Drew University, Madison, New Jersey)
5. When I arrived at Drew in September, I could not sit down and think out anything, I did everything on impulse.

6. The attainment of intellectual growth is a hard subject to state, on paper.

7. From my other courses I have also learned quite a few new things as well as the things that I have learned in English.

8. The attitude of the college is that of telling the student you are on your own. We will help you if you really need help but if you can do something by yourself do it.

Your Name

Figure 10. (Continued)
I am also enclosing a few items for your inspection. I cannot send all items. It would be expensive! I have some large colored charts, for example, for use in the teaching of style in writing. I also have maps, mounted pictures, etc. I use chalkboard illustrations in several colors, especially with reference to paragraphing. I have found tape recordings to be of great value in several ways.

No studies have yet been run to find whether or not students get more learnings from a course (in freshman English) with visual and audio aids. I am convinced that they do. I also have the students' testimonials to the effect that they like English better with these aids.

Please let me have a copy of your findings.

There may be those who feel that student approval is not a necessary adjunct to learning, but certainly these would at least agree that approval hastens the readiness to learn. Dr. Dubbe has found that the following lecture-recording procedure in his Freshman English classes receives student approval. Says Dr. Dubbe:

I have a number of 'lectures' in mimeographed form. The same material is recorded on tape. Class is asked to read along as tape is played. Thus a student HEARS and SEES at the same time. Studies at Purdue showed this is the best way to get information into heads. I stop tape to interpolate, accept questions, point to maps, charts, pictures, etc.

One such lecture is on the ENGLISH VOCABULARY with emphasis on a condensed time schedule of the English language and on the challenge to build word power. The conclusion is that the mother tongue is a lifetime study. A tape and a lecture of this kind might be excellent cultivation for beginning sessions of Freshman English. The lecture follows.
ENGLISH VOCABULARY

Words do not amount to much in themselves. Taken by themselves, one at a time, they appear to be curious little symbolic marks on paper or complicated little grunts to the ear. Somewhat like money, words are of slight worth in themselves; it is their convenience as tools, or it is the thing they stand for which has worth and meaning to us. The bit of ink in the note we call the five-dollar bill is not worth two cents. The reserved silver in the Treasury for which the paper is a symbolic claim is the really important item. Money is important to us not because we can eat it or wear it or sleep under it but because it is a convenient medium of exchange by which to get our needs. In similar ways, words are important to us as devised symbols through which to communicate our thoughts. One notices with interest that different countries have distinct coinage of words just as they do of monies.

Without belaboring the importance of words to man, let us turn to a brief examination of the coinage of English words. American students are frequently seen to suffer confusion and sometimes staggering defeat by the complexity of this system. Figuratively speaking, some of them seem never to learn how to make change. The spellings, the pronunciations, and the meanings are too complicated for them. When they try to learn the rules or principles, many exceptions to the rules appear to frustrate them. "Why couldn't our English ancestors have been sensible?" they ask. "I didn't know anything about English grammar till I took Spanish," says one. After eight years or twelve years of study, many become resistive or want to give up the study of the mother tongue altogether.

Actually, the English language and vocabulary are extremely complex. English is a live, young, vigorous, growing language. If it were dead like Latin, then it would stay under a microscope when it was put there for study, but English can't even be anaesthetized for the purpose. The student simply must take into account the swift flexibility and variety of power sources in this language. Let us take time to see a greatly simplified picture of the family of languages from which English was born. We may use various encyclopedic sources for this.

It is now presumed by students of this matter, after some amazing detective work, that English descended from a great fountain-

Figure 11. English Vocabulary. (From M. C. Dubbe, Oregon State College, Corvallis, Oregon.)
head called INDO-EUROPEAN. This great-great grandparent of tongues probably originated in Europe about where Hungary is now drawn on World maps. At least eight great linguistic systems flowed from there. As tribal and national groups of people fought, captured wives and slaves (and words), moved from place to place, lost elements of culture and built new ones, many sub-tongues or dialects were devised. Some were isolated by mountains or other barriers. Some died with races who were amalgamated or who became extinct. Some flowed into artistic and permanent importance with peoples who became world powers—if only for several decades or centuries in the stream of time. The story of the roots and trunks and branches of the language tree is one of the most fascinating chapters that can be read on the diverse activities of mankind.

To trace directly and with attention to the most obvious tracks in the sand—disregarding many subtle bypaths and backtracks—one can see that INDO-EUROPEAN became Germanic. Then Germanic became Norse, Gothic, and West German. West German was High German for court and learned purposes, but it was Low German for popular consumption, especially in the so-called Low countries. While High German became the German and Austrian of modern times, Low German became Old Saxon, Dutch, and Anglo-Saxon. From this latter one, Anglo-Saxon, finally came English—but not earlier than 400 or 500 A. D.!

Let us never overlook the fact that the real story was more complicated than this sketch indicates. We must keep in mind that the Celtic, Welsh, Italic, Hellenic, Slavic, Arabic, and perhaps hundreds of other influences found their respective ways to enrich the mixture which finally took that curious name, ENGLISH.

Neither let us forget the brief span of time involved since this young language bounded into prominence. Roughly, it measures not more than 1500 years.

CONDENSED TIME SCHEDULE OF ENGLISH LANGUAGE

Prehistoric times, 250-300 centuries ago. No isles existed where England is today. Land mass of Europe extended north over all England and Ireland. Great rivers flowed northward from the continent into the Arctic Sea.

Figure 11. (Continued)
Records of the Phoenicians from the Eastern Mediterranean show that their expeditions in longboats reached isles of the wild "Britons" to secure tin in their bronze age. They found wild blue-eyed people with "woad" on their bodies (paste of whitish clay), with tattoo marks in blue dye, with leather sandals and leggings, and with hardened leather shields on the fore-arms.

The peoples of prehistoric Briton were stone-age people. Evidence exists of the lake dwellers who lived on man-made islets for protection against beasts and marauders. "Stone-henge" is an amazing monument to human-sacrificing, sun-worshipping tribes who left no other traces. The Druids had no written history either, but nevertheless left an impact on Christianity when it developed in those parts, supplying the Yule log, mistletoe, twelfth-night traditions, and the actual date for the celebration of Christmas!

Other known tribes on the isles were the Picts and Celts (or Kelts). The Irish may have advanced to an iron age before Roman contacts.

The Greeks conquered the Phoenicians. Thus they learned about Britons and their tin. When the Romans later mastered the Greeks, they learned of the wild tribes who lived on the isles north of Gaul.

Julius Caesar made a sally across the Channel but established no secure colonies. The beginning of written history of Briton (Britannia) is credited to this Julius, but one must know Latin to read it. There was no English language in his time.
43 A.D. Claudius conquered the Britons for the Roman Empire.

43-410 A.D. The Romans ruled Britannia for a long and prosperous era. Roman soldiers were stationed in forts to defend and keep order. Roads were built. Amazingly modern cities with centrally heated houses, Hollywood-type baths, art centers, athletic stadia, theatres, temples, public buildings, and public squares were built. Hadrian's Wall was built across the narrowest neck of the main island to keep out the vicious Scot tribesmen who were never subdued.

About 410-449 Huns from the East poured westward in successive hordes. Eaters of raw meat, rough and mobile horse fighters, they menaced the Roman outposts endlessly. The great Empire became decadent. Armies were pulled back, exposing the unpracticed and defenseless Britons to other experienced invaders.

449-470 Flaxen-haired heathen called Angles and Saxons came from Germanic Northern Europe to invade and conquer. They easily took what they wanted when there were no Roman armies to fight for the native peoples. The new conquerors brought the Germanic root words upon which the English language was later built. From their conquest, the main island came to be called Angle-land. Thus came the easier pronunciation, England.

Figure 11. (Continued)
<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>597</td>
<td>St. Augustine brought a revival of Christianity.</td>
</tr>
<tr>
<td>827</td>
<td>King Egbert united the parts of England.</td>
</tr>
<tr>
<td>878</td>
<td>Alfred the Great checked the severity of raids by the Danes.</td>
</tr>
<tr>
<td>1016-1042</td>
<td>Three Danish Kings (Canute, Hardicanute, and Harold) ruled England in this period, however, bringing Norse influence into language.</td>
</tr>
</tbody>
</table>

*Old English. Words marked OE in dictionaries had their origin in this era from about 450 to 1066. English of this period is scarcely readable by the present-day American user of the language. The words had much resemblance to German. See the oldest epic poem in our language, "Beowulf," which appeared in the Tenth Century or earlier.

1066  
"Battle of Hastings"
William the Conqueror killed King Harold and won England for the Normans. These great fighters were probably from Scandinavia in earlier times, but they lived in Northern France at the time of this conquest. Under the Normans, England became a strong sea-going power.

Court language was Norman French.  
Church language was Latin.

1468  
Gutenberg
Common or popular home and field language was Anglo-Saxon.

1476
Caxton began to operate his printing press, thus making the existing literature available to those who could read. See early translations of scriptures, prayer books, Chaucer.

1500
Discovery of the New World in 1492 marked the end of this era and the beginning of conquests beyond the home country. It

Figure 11. (Continued)
brought maritime competition and colonial expansion, contacts with still other linguistic influences--Spanish, Amerindian, and others.

Middle English ends here.

<table>
<thead>
<tr>
<th>Year</th>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1500</td>
<td>This year marks the beginning of Modern English. Elizabeth was Queen. Laws were codified. Church of England was established. Great advances were made in industrializing the towns. Shakespeare and others contributed to permanent literature.</td>
</tr>
<tr>
<td>1558-1601</td>
<td>Spanish Armada was defeated. England became &quot;Mistress of the Seas.&quot;</td>
</tr>
<tr>
<td>Early Modern</td>
<td>Colonial America was established. The Industrial Revolution in this period saw a factory and city structure grow into a dynamic force. Some rebellious speeches and writings found audience.</td>
</tr>
<tr>
<td>1776</td>
<td>The Early American National period began. Beginnings were made of an American literary heritage.</td>
</tr>
<tr>
<td>Ante-Bellum</td>
<td>Civil War.</td>
</tr>
<tr>
<td>1861-1864</td>
<td>Reconstruction and Westward expansion, The United States grew to stature of a nation of great power.</td>
</tr>
<tr>
<td>1865-1900</td>
<td>Twentieth Century, the fabulous &quot;century of progress&quot;--the automobile, mass production, growth of great cities, recognition for own centers of art, scientific advances, etc. Speed in transportation. Mass communication. Decisive part in two wars of the world. United Nations leadership, etc.</td>
</tr>
</tbody>
</table>

Figure 11. (Continued)
1950-

The Age of Atomic Fission, transistors, chemical and medical wonders, space satellites and travel preparations, guided and selective warheads of monstrous power and inter-continental reach, electronic microscopes, calculators, and factories. Numerous other thresholds for a fantastic future.

THE CHALLENGE TO BUILD WORLD POWER

When one thinks of the English vocabulary as a large collection of symbols or entries such as is found in a great unabridged dictionary, he conceives of 700,000 or 1,000,000 items, perhaps. He realizes that he cannot and need not master all of that body of material. Yet he also knows that these varied symbols have been needed at some time to describe the universe in which he exists and the forces (natural, human, and other) which he must control. He realizes that he is dependent upon words almost more than on any other tools for existence in and control of his environment. His success can be measured in a ratio closely matching his word power. The man of little vocabulary cannot understand much nor tell others convincingly of very much. The man of great power is the leader because he can perceive more of his universe, think more intelligently of it, and deliver the impact of his leadership force to greater spheres of influence.

It is strongly recommended then that every student apply himself by every systematic means he can devise to expand his word power. There are numerous sensible ways to do this--and some of little merit! In general, the learner must establish that there is a genuine need for effort. Good tests are available by which to measure his word content. There are some norms available for comparison of his scores with those of others of similar age, grade, and status. If one sees himself on such a measurement to be inferior, he is stimulated to do something about it.

It is a sound principle that he must do something if he is to gain the strength he desires. He cannot expect to place a book under his arm or his pillow and have the growth happen. He cannot expect to even look at lists of words passively and dreamily and hope for things to happen in his brain. He must make the tissue of his brain do some

Figure 11. (Continued)
active work if he intends to strengthen that tissue. He must actively put some knowledge creases in the fiber if he wants them to stay and be useful for lengths of time.

Without doubt, the student can gain much through wide reading—especially reading aloud, for this activity puts words within their contexts through multiple channels of perception at one operation. He sees, hears, and feels at once as he reproduces the words in his speech instrument. This is far better than "silent" reading which employs the sight avenue to the brain tissue singly.

Talking about things, conversation, discussion, recitation—even talking to oneself, despite the popular belief that this marks the stupid or senile person—exercises the brain productively in the use of words. Talk makes a fluent man.

Writing puts stress on an exactitude in the use of words. The permanence of the written message insists upon accuracy. The careless writer is always subject to attack—immediately after he has written as well as a hundred years later. The writer, especially, then, is obliged to become master of many words. He can have the tools at hand with which to look up his words, check spellings, verify meanings and shades of reference. The very process of doing this will exercise his brain tissue to leave an improved strength after every such effort. Original efforts at writing will be good for the purpose, but the rewriting and condensing of other's work in his own words will be doubly productive.

But there is still another systematic play he can make which will aid him greatly. He can take words apart, examine their elements, learn the values of roots, stems, branches, and appendages. The latter are called in more technical terms the prefixes and suffixes. It is the product of just a little logic that if he can master the meaning of a single prefix, and if he then meets that prefix with understanding in ten, forty-five, or three hundred words, he will have made a great gain by a single and simple stroke.

For example, let him learn that the Latin prefix Sub- can appear as sus, suf-, sum-, or sup- in front of many, many elements. Let him learn that this piece of word attached at the beginning of dozens of terms adds the value of under or after to the stem. Thus to

Figure 11. (Continued)
sub-scribe is literally to write under. It may be that he can now find meaning in suppress, subordinate, suspend and many others by the application of this knowledge.

He must learn that there are basic ANGLO-SAXON word parts, LATIN parts, GREEK parts, and numerous sources and forms other than English. The grammar we use is Anglo-Saxon. The major part (perhaps as much as ninety or ninety-five percent) of the vocabulary we use in everyday speech is likewise Anglo-Saxon. To know these facts is to put the emphasis where it belongs—obviously not on the study of Latin or on foreign languages in order to master English!

The daily diet of words of average Americans may be from 3000 to 5000. The Old Testament was written with just 5,642 different words. Shakespeare used about 15,000 different words in his writings. So-called "Basic English" which has been proposed as a simplified and universal language would employ only about 1000 terms. Our scholars and experts, of course, need far more words than the "average American."

THE MOTHER TONGUE IS A LIFETIME STUDY

Just to know this much of the history of the growth of English language ought to stimulate an appreciation of it. One must excuse the flaws in a system so young as this. It does have flaws. He must give credit to the amazing flexibility and adaptability of English for his present needs and those of the fabulous future. The very complexity of spellings and pronunciations signify the richness of the language because of its borrowings. The student should accept a challenge from this brief background to seek out more details in a great drama of human interest. He will derive from a pursuit of the story a recognition that language is moving toward efficiency and improvement. He will see language as one of the most basic inventions of the human race, built by the people of the earth to meet their own needs. He will see that the mother tongue—and here that means American English—is the most important study he can undertake. He will continue the study to the end of his interest in living.

M. C. D.
1956

Figure 11. (Continued)
Note that virtually all encyclopedias and dictionaries are sources for the study of our language. Any good history of England or of America will also contribute. Of recent interest is the "History of English-Speaking Peoples" by Sir Winston Churchill which was offered serially by *Life* magazine, beginning with the March 19, 1956, issue. *Life* provides an abundance of illustrative material with its chapters to make them richly educational and realistic.

Figure 11. (Continued)
Another mimeo which Dr. Dubbe has found helpful is an illustrated instruction sheet divided into seven steps with a footprint dramatizing each step. This he uses to encourage freshman students to organize their themes. (See Figure 12)

In teaching the writing of technical reports (research papers) Dr. Dubbe says, "I send each student a memo to assign an individual subject. The subject is based on careful study of the student's background, hobbies, educational interests and vocational goals. I also provide a calendar for his progress and for my teaching steps. Thus we come out even on the same date, usually." (See Figure 13)
HOW TO SET UP A THEME

Find subjects to write about. (See Text, p. 437)

What have I seen, done, or known in which I am truly interested and which I'd like to share with somebody? List several subjects:

Who is the reader? ____________ Study him.

What is the occasion? _________________

Can I get and hold the reader's attention with one of these subjects?

Select one. ________ Can I handle this within the

limits of time, wordage, and other conditions?

Assemble factual, illustrative and other material needed. (Text, p. 440)

If I put myself in the reader's boots, what questions about the subject would I want answered?

1. __________________________________________________________________________ ?
2. __________________________________________________________________________ ?
3. __________________________________________________________________________ ? U
4. __________________________________________________________________________ ? N
5. __________________________________________________________________________ ? I
6. __________________________________________________________________________ ? T
7. __________________________________________________________________________ ? Y
8. __________________________________________________________________________ ?

*Strike out any which do not logically belong.

Figure 12. How To Set Up A Theme. (From M. C. Dubbe, Oregon State College, Corvallis, Oregon.)
Don't forget these truisms:

Everything in the universe is the subject matter of the mother tongue.

Nobody knows very much about anything.

I have had unique experiences; I know things which no other persons know; I have an obligation to share my observations.

Everything is interesting.

Plan arrangement and "sticktogetheriveness."

(Page 443 in Text)

Which plan suits self, subject, and reader best?

Check one.

- Known to unknown
- Least to greatest
- First to last
- Cause to effect
- General to specific

Cases to principles
Remote to near
Causes to plea for action
other

How shall I tie the ideas of the theme into a unified whole?

How bridge the paragraph breaks?

List of traditional devices I plan to use:

- Make a "blueprint." (Study TEXT from page 448)

Answer the questions selected in

by words or phrases which thus produce a topical outline.

Then expand the topics to full sentences. With slight modification, these can become topic sentences for paragraphs. Outline before writing. Follow standard numbering, indention, and logical practices.

See "Thesis Sentence," or "Theme Sentence."

Also see "Outline."

Test the logic of your thinking and planning by reading the outline backwards. As if each item fits the larger heading above. If it does not, something is wrong. Revise.
Reduce subject to title. (Page 455)

Limit the subject chosen from to a "working title."
Make several trials to improve the working title for definiteness
for distinctiveness
for brevity
for suitability to mood and material

**Final Title:**

Make sure of a good beginning. (See text, p. 459)

How will I get hold of the reader from the start?
Use one of the tired old formulas?
Ask a rhetorical question?
"In this theme, I am going to.
"Introduction. In the first place.
Open with dramatized fact?
Use human interest incident?
Other? Specify.

The ending must not be slighted. (Page 464)

How shall I end the piece?

By summarizing?
With a prophecy?
With a plea for action?
Or other plan? Specify.

Save this schedule. Use it over and over until these seven steps become habitual whenever there is writing to do.

---

Figure 12. (Continued)
MEMORANDUM

To ____________________________

It will be necessary for me to make certain decisions in the near future. In order to meet certain of my teaching obligations fully, I shall need technical information from recent sources especially. Since the required information is of interest to you and since it lies within the facilities of your department, you will please prepare a technical report on the following subject:

__________________________________________

__________________________________________

In a few days I shall advise you of a date for submitting the completed report. Please acknowledge this appointment as directed in the project calendar.

M. C. Dubbe

113 MCD 56

Figure 13. Memorandum for Research Paper. (From M. C. Dubbe, Oregon State College, Corvallis, Oregon.)
## TECHNICAL REPORT CALENDAR

<table>
<thead>
<tr>
<th>Date</th>
<th>Follow schedule. Do tasks on time. Follow instructions to the letter.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Subjects assigned. Begin discussion of procedures.</td>
</tr>
<tr>
<td></td>
<td>Preparatory steps:</td>
</tr>
<tr>
<td></td>
<td>B. Exploration of general reference materials.</td>
</tr>
<tr>
<td></td>
<td>C. Make tentative theme statement (thesis or proposition). See McC, Chap. 5.</td>
</tr>
<tr>
<td></td>
<td>D. Make topical great headings for outline. Tentatively.</td>
</tr>
<tr>
<td></td>
<td>Begin hunt for possible sources of information.</td>
</tr>
<tr>
<td></td>
<td>A. Make card file of possible books, articles, contacts, etc.</td>
</tr>
<tr>
<td></td>
<td>1. On 3 by 5 cards, exactly standardized. (McC, pp. 415-418)</td>
</tr>
<tr>
<td></td>
<td>2. Estimated requirement will be about 50 sources.</td>
</tr>
<tr>
<td></td>
<td>B. Sources should be primary, authoritative, of appropriate date, and representative.</td>
</tr>
<tr>
<td></td>
<td>Day of Instructor assistance in Library. ___ to ___ and ___ to ___</td>
</tr>
<tr>
<td></td>
<td>Check availability and suitability of source materials.</td>
</tr>
<tr>
<td></td>
<td>A. Begin to read from selected sources.</td>
</tr>
<tr>
<td></td>
<td>B. Take careful notes on note sheets, 4 by 6, one item per sheet. Follow instructions carefully.</td>
</tr>
<tr>
<td></td>
<td>Continue reading and note-taking.</td>
</tr>
<tr>
<td></td>
<td>A. Cards showing all possible sources will be inspected.</td>
</tr>
<tr>
<td></td>
<td>B. A letter (Impromptu Theme) will be written in class to acknowledge assignment of topic. This letter tests individual on independent research and progress to date.</td>
</tr>
<tr>
<td></td>
<td>Continue to gather material and adjust plan (outline) to findings.</td>
</tr>
<tr>
<td></td>
<td>Expand the topical outline. Develop full sentence outline. Use this as guide for required additional research to fill in where</td>
</tr>
</tbody>
</table>

Figure 13. (Continued)
information is lacking. (Use outline on pp. 90-91 in McC as model.)

Begin writing rough draft IN CLASS. (Do not begin elsewhere.) Bring all cards, notes, outlines, and writing materials.

Complete the rough draft. Do not write the SUMMARY until directed.

Make necessary revisions and corrections in rough draft. Remember citations in rough draft to agree with alphabetized bibliography (sources actually used).

Write SUMMARY in class. Completed rough draft must be in hand.

Make the final typewritten copies of the manuscript. Follow Ligon in detail for paging, headings, spacings, etc.

A. Edit the paper with great care, more than once.
B. Assemble in folder as prescribed.

Submit the completed report. Evidence of all parts of report and the processes must be turned in this date: resource cards, note sheets in original form, sentence outline, and rough draft. All papers retained by English Department. If student wishes a copy, he must make extra copy for own use. Length of report is 1000 to 1500 words in the body (not incl. letter, summary, etc.) Credit for two themes given. Each student must do all tasks himself. Utmost values will thus be his.
Dr. Dubbe is a strong exponent for "revision" of themes. He has worked out the following plan to emphasize revision. As a pertinent visual aid, he has included an excerpt of a fireside chat by Franklin Roosevelt. (See Figure 14)
REVISION OF THEMES

Most authorities on writing advise to get thoughts down on paper quickly and to revise carefully at a later time. Perrin says, "Few people work so precisely that their first draft will represent the best they are capable." Coleridge said long ago, "Whatever is translatable in other and simpler words of the same language is bad." Bradford and Moritz say in a current textbook that "Revision is most important, and student writers often neglect it. It costs you grade points when you let your instructor do your proofreading for you."

No writer ever completely masters the English sentence. The most skilled writers sometimes put down a series of words which stumbles and falls on its face. Don't be discouraged! Pick it up and make it over. Revision is cheap—much cheaper than the penalty for submitting illogical, halting junk! Ask yourself what the other fellow will see and hear when he reads your essay.

To check the **material**, ask these questions:

1. Is there enough here to inform or entertain a reader?
2. Are statements accurate? Is opinion honestly separated from fact? Is my thinking straight?
3. Are more examples needed?
4. Do I have too little or too much detail?

To check **plan**, ask these:

1. Does my opening capture or kill attention?
2. Does the opening make clear what will be done in the paper?
3. Is the subject advanced in sensible order? In clear-cut steps?
4. Is the transition from idea to idea sustained?
5. Is the end distinctive? Does it carry the desired point or appeal to the reader with a punch?

To check **mechanics**, try these:

1. Is each sentence complete?
2. Have I used conventional capitalization and punctuation?
3. Have I spelled every word correctly?

Figure 14. Revision of themes. (From M. C. Dubbe, Oregon State College, Corvallis, Oregon.)
4. Are the idea units adequately developed in single paragraphs?
5. Have I checked the grammar and diction?
6. Is the writing legible?
7. Does the whole paper have a neat, artistic appearance?

To improve style and finish, don't fail to

1. Read aloud. Test for rhyme, beat, alliteration, ugly sounds, tongue-twisters, faulty repetition.
2. Ask if general tone is consistent (congruous) with the subject.
3. Be thrifty with words.
4. Secure variety in sentence form and length.
5. Add color and effects by means of stylistic tricks.
6. Make the whole composition a direct and honest expression, a splendid representative of self.

Finally, remember this. Every written communication you forward to another person, whether it is a brief note, a friendly letter, a technical report, or a book-length manuscript, that document has the obligation to be your representative, permanently! Send only an upstanding and finished representative. You cannot afford to send a stumbling, slovenly bum!


Draft #1 Radio Speech

Five months have gone by since I last spoke to the people of the Nation about the state of the Nation. Five years ago we faced a very serious problem of economic and social recovery. For four and a half years that recovery proceeded apace. It is only in the past six months that it has received a setback.

Figure 14. (Continued)
This recession has not returned us to the disasters and beginning B suffering of the spring of 1933, but it is serious enough for me to talk with you about it tonight in the same spirit and with the same purpose which I employed in talks from the White House in the earlier years.

Therefore I HAVE Today I sent a Message of far-reaching importance to the Congress. I want to read to you tonight certain passages from that Message, and to add certain observations by way of simplification and clarification.

Each of you is conscious of some aspect of the present recession; it has affected some groups and some localities seriously; it has been scarcely felt in others. And let us agree at the outset that this recession is not to be compared in fundamental seriousness with the great depression of 1929 to 1933.

A and B indicate inserts of material to add details. The B insert gave a number of personal reasons for governmental delays. Note how the changes in the revision make the talk more personal, more factual, and more appealing to the popular audience.

Figure 14. (Continued)
USE OF OPAQUE PROJECTOR

It appears that some very enterprising company produced a goodly number of opaque projectors. They then proceeded to hire a group of most ambitious salesmen who sold to many English Departments that very versatile and useful machine. In a few scattered instances, they were abandoned, but they remain, according to data received through the questionnaire, the most popular and most used visual aid in today’s Freshman Composition classes. Twenty-four instructors checked positive use of the projector.

The study indicates that the projector is used in many different ways and for several purposes. Typical comment regarding the projection of students' themes comes from Georgetown College in Kentucky where the practice is prevalent in non-credit remedial sections. Some use the projected theme for correction of punctuation, some for spelling, sentence structure and/or rhetoric and organization.

COMMON PROCEDURE

The common procedure is to darken the room, turn on the projector, and place a student theme on the table so that it is projected upon the screen for all to see. In some cases the theme remains unidentified, in other cases the student reads aloud his own writing. In the discussion that follows it is expected that not only the student
whose theme it is but his classmates, as well, will be stimulated to do better.

One instructor commented that he has discarded the use of the projector which he had used for teaching organization of paragraphs, but he did not state his reasons for doing so, nor did he say what better substitute he had found. (Keith Rhinehart, Central Washington College of Education, Ellensburg, Washington.)

In some teaching situations, the opaque projector is the only often-used visual aid. Lydia M. Peterson from Midland College, Fremont, Nebraska, writes:

We sometimes project material for class discussion or demonstration. Other than this we do nothing in the audio visual field except in the unit on teaching the library where we use films, lectures by the librarian, and conducted tours of the library.

She continues by saying that she has taught freshman composition for many years and it is her opinion that:

It requires the teaching of basic skills, but also it is necessary to provide much opportunity for practicing those skills. To that end we require a weekly theme which must be rewritten if necessary. Many personal conferences are arranged (for) in order to make the teaching pertinent.

Among the useful mimeographed examples included in returns was a hundred page "Memorandum to Instructors in English" sent by Martin Steinman Jr. from the University of Minnesota at Minneapolis. On page six of this mimeo is listed the visual aids
available to instructors of freshman English. Three opaque projectors are on this listing.

Concordia Teacher's College in Seward, Nebraska, reports that the projector has been useful in teaching punctuation, grammar, spelling and rhetoric, although it has not found it useful in organization or theme writing.

The following quotation was received from Willard V. Pope, Chairman of the English Department at the University of Vermont:

Our use of audio visual aids in teaching in freshman composition varies with our individual instructors. . . . Some members of the staff use an opaque projector to show actual themes written by members of the class in order to stimulate discussion of organization and mechanical errors.

Mary Mathewson from Central Washington College of Education, Ellensburg, Washington, writes of the--

--occasional use of the opaque projector for theme correction. I have found the opaque projector much less effective than individual conferences.

The College of Pacific, Stockton, California, reports through C. C. Olsen, that they do not at this time have an opaque projector but if they had one they would like to use it to project student themes for grammar correction.

The various effective uses of the opaque projector as indicated in the questionnaire are as follows. The projector may be used to project themes on the screen for the entire class to help evaluate. Organization, sentence effectiveness, content, paragraph texture,
are all discussed in representative themes of poor and good quality. Punctuation of themes is checked; therefore the studying of punctuation out of context is avoided. Rhetoric may also be checked in student compositions and not in isolated units.

The following letter was received from Howard O. Brogan, Chairman of the Department of English at Bowling Green University, Bowling Green, Ohio. Mr. Brogan says:

We have visual aids available for freshman composition, but extent of usage depends upon the individual instructor.

Probably the opaque projector is most frequently used by our staff.

We would be interested in having a copy of your findings.

A. K. Chapman, Colby College, Waterville, Maine, makes this comment in regard to the opaque projector:

We make use of an opaque projector to throw student compositions on a screen for the teaching of mechanics, structure of sentences, paragraph, or whole theme. We use recordings in literature, but not in composition.

A report from Greencastle, Indiana, indicates that:

Only occasionally do we project student themes for grammar correction—most of these points referring to questionnaire seem to be directed to grade and secondary schools.

W. E. Mueller, Concordia Teacher's College, Seward, Nebraska, writes:

The only device I use is to project a student theme on a screen from an opaque projector. Although this
device cannot be used to teach your first major heading
Organization and Theme Writing, it is helpful for all
other aspects you list. Punctuation, Grammar, Spelling,
Rhetoric.

Two questionnaires from unknown sources note an occasional
use of projector for study of a theme.

Columbia, Missouri, uses an opaque projector infrequently;
uses no other visual aids.

A. Burke writing from State Teacher's College, Brockport,
New York, states:

We use visual aids to teach improved reading skills.
It is in this aspect of our Freshman English course that we
have found audio visual aids most effective.

He also comments in another section of his report that an opaque
projector is used to study punctuation. Unfortunately, Mr. Burke
does not elaborate on his use of audio visual aids for his program in
improved reading skills. This information might have proved helpful
as well as interesting.

C. C. Beck comments from the University of Michigan
that projection of student themes has been tried in their composition
sections but they are no longer using this technique.

Scott Elledge, Carleton College, Northfield, Minnesota,
replies affirmatively in regard to use of projector to study student
themes for correction of grammar.

Answering the questionnaire from Moorhead, Minnesota,
is Walter G. Prausnitz, Concordia College. He states:

The opaque projector is used to teach Organization and Theme Writing, Punctuation, Grammar, and Spelling, as well as Rhetoric.

We also use tachistoscope, reading pacers, film strip projectors (Harvard and Iowa films) to teach reading.

Dr. Alvin R. Kaiser, Eastern Oregon College at La Grande, Oregon, reports use of the opaque projector for Organization, Grammar, Spelling, Punctuation and Rhetoric.

Dr. David Novarr, Director of Freshman English at Cornell University, Ithaca, New York, writes a letter:

Audio visual aids play a negligible part in our Freshman English course. The department owns a projector, and it is used very occasionally on a voluntary basis by some instructors to project a piece of student writing which is criticized.

We use a series of 19 exercises in RHETORIC, some original, some stolen, in our course, but these are mimeographed and distributed to the students.

Dr. H. L. Anshutz calls attention to the VIS-ED Vocabulary cards which may be purchased now in English, French, German, Latin, and Spanish. These are an attractive one by three inch card each of which is numbered. The word is centered with proper pronunciation directly below in parenthesis. Below this, across the bottom of the card, is a sentence correctly using the word.

Although no one reported the use of these in the survey, they appear to be quite practical for student vocabulary cultivation.
Anshutz further suggests a simple idea he has adopted for differentiation of these two difficult punctuation marks, namely ; and :. In general, the semicolon means a plus sign. The colon is an equals sign. This easy device can help students to see quickly their proper uses.

These are the notable examples returned with the questionnaires. There may be those who doubt the true audio visual category of some devices illustrated. True, all may not be valid "audio visual" aids. But when viewed in a broad sense the "gesture," the "symbol," are audio or visual in nature. In summary, then, the following germane comment is offered.

SUMMARY AND CONCLUSION

This general conclusion might be drawn, then, from the evidence presented: it is possible that those not answering (at least a proportional segment of them) do not use instructional aids other than the obvious text and chalk board, the teacher, the pencil and paper. If this tentative hypothesis were considered, then the inference (if not the conclusion) would be that more of the universities and colleges do not make use of audio visual aids than do make use of them.

In some cases reasons were quoted for not using such devices:

This is my first year at LaVerne and it is a busy one. (dizzy one). We have used few visual aids in freshman
communications except for two speech movies. Next year we will be trying to take more advantage of the library's excellent audio visual facilities. —Neal O. Osborn, Department of English, LaVerne College, LaVerne, California.

Our department feels that audio visual aids do not have much significance teaching grammar and composition on the college level. We feel that they belong to a much younger level of mind and instruction, concerning grammar and composition. —Arthur Herman Wilson, Ph.D., Chairman, English Department, Susquehanna University, Selinsgrove, Pennsylvania.

I am afraid that I can be of no help to you in your survey. This department has never used audio visual aids in its courses in freshman composition. —V. V. Elconin, Chairman, Department of English, University of Oklahoma, Norman, Oklahoma.

I have received your questionnaire regarding our use of audio visual aids in the teaching of freshman composition. Departmentally, we use no particular audio visual aids apart from the customary blackboards writing and the like. Individual instructors on occasion may make use of other aids (mimeographed theme, printed diagrams, and the like), but these are so irregularly practiced as to have no value for your questionnaire. —W. F. Jacob, Head, Department of English, Idaho State College, Pocatello, Idaho.

I have your very interesting questionnaire about the use of audio visual aids in teaching composition. Unfortunately it is so set up and our practice is such that I would find it very difficult to answer the questions accurately. Not wanting to seem uncooperative, I thought that a brief description might give you some possibly useful information.

Thus far we have not used audio visual aids to any extent. Some of the instructors do use mimeographed samples of writing to illustrate points of style or paragraph organization. We do have a projector which I think most people used to present papers as papers, rather than to help teach grammar, punctuation, etc. As a matter of fact, we don't do much
"teaching" of such mechanical matters. We have a consider­
able collection of recordings; these are used mostly in
connection with the literature. --Wallace W. Douglas,
Chairman, English A, Northwestern University,
Evanston, Illinois.

... I must tell you that we do not use visual aids
in our freshman composition course. I fear that our course
is rather text-bookish and that we are not very resourceful.
--H. N. White, Chairman, Dept. of Language and
Literature, New Mexico Western College, Silver City,
New Mexico.

No audio visual aids are used at Swarthmore to teach
composition. Composition is not required of our Freshmen.
The absence of large classes has never forced us to face
problems that composition instructors elsewhere must
deal with. This does not excuse our ignorance of what
visual aids offer for teaching composition but it does,
I hope, help explain it. --David Hawke, Swarthmore College,
Swarthmore, Pennsylvania, Department of English.

Other colleges reporting no visual aids used in their fresh-
man composition courses are: Connecticut College, New London,
Connecticut, by D. Bethurun; Kansas State Teacher's College,
Emporia, Kansas, by Everett Rich, Head of the Department of
English; Clarksburg, Arkansas, Blufton College, Blufton, Ohio.

I am interested in this study, but can make no contri-
bution since we have not introduced audio visual aids into
Freshman Communication classes. --Naomi Brenneman,
Head of the Department of English, Blufton College.

Neither Billings, Montana, nor George Washington Univer-
sity make use of audio visual aids. The latter was reported by
R. H. Moore.
Since we make no use of audio visual aids, except the blackboard, in our Freshman Composition course at the State University of South Dakota, I am returning your questionnaire with the questions unanswered. --Joseph D. Marshall, Director of Freshman Composition.

Although we do not use audio visual aids (except of course, the customary texts and readings), I am sure that this department will want to know the results of your research. --Theodore J. Gates, Head of the Department of English Composition.

Your thesis has merit, but we shall be unable to offer assistance. To my knowledge none of our instructors in freshman composition uses anything which could be defined as an audio visual device. The only duplicated materials which we use are exercises, quizzes, and examinations.

Walter R. Smith, Associate Professor of English, Director of Freshman Composition, Memphis State College, Memphis, Tennessee.

Audio visual aids beyond conventional use of the blackboard and prepared mimeographed work-sheets are not used as such in Freshman Composition.

I hope you may want to report your findings for College Composition and Communication. --F. E. Bowman, Supervisor of Freshman Instruction Editor, C. C. C.

I am returning your questionnaire not completed, for I make no use of audio visual aids of the nature you suggest. I am interested, however, in the possibility of using such aids in the future. --Sarah May Brunk (Mrs. Homer E.), McPherson College, McPherson, Kansas.

No, we do not make use of any audio visual aids in our freshman composition courses, but we would appreciate your findings in this area. --Mrs. Marion Jackson (acting Head of the English Department), Jamestown College, Jamestown, North Dakota.

We use no audio visual aids other than textbook, supplementary mimeographed material (none available) and a rare film for subject matter. --J. F. Murray, Chairman English Department, Spring Hill College, Mobile, Alabama.
I wish I were able to send to you a completed questionnaire. But we at the University of Hawaii have not utilized audio visual aids in our freshman composition courses to any extent, partly because of budgetary problems. -- Thomas H. Fujimura, Chairman, Composition Committee, University of Hawaii, Honolulu, Hawaii.

Unfortunately, we have no audio visual aids in our composition courses. I imagine that they would be excellent for discussing themes. -- Aerol Arnold, Acting Chairman of Freshman English, University of Southern California, Los Angeles, California.

We are, I fear, very conservative—not to say stuffy; but some of the younger people are beginning to be interested; I shall be happy to pass on to them any information you may send on your findings. -- O. A. Silverman, Chairman, Department of English, University of Buffalo, Buffalo 14, New York.

We use no audio visual aids of any kind in teaching freshman composition. -- Frederick W. Moore, Department of English, College of Wooster, Wooster, Ohio.

We use no audio visual aids in teaching Freshman Composition. -- Ernest Strathmann, Chairman, Department of English, Pomona College, Claremont, California.

William A. Seiz, Chairman, Division of Language, Nebraska State Teacher's College, Wayne, Nebraska, says:

I find that reading and writing strengthen a student's capacity for reading and writing. We use no audio visual aids, but we do ditto student themes.

Williamsport, Pennsylvania, replies to the question, "Do you use audio visual aids to teach Freshman Composition?" with this answer:
No, we are a liberal arts college.

Northwestern State College returned a questionnaire with no comment. Might this mean they do not use audio visual aids to teach freshman composition?

The Department of English at Belhaven College at Jackson, Mississippi, reports a negative answer to the audio visual question, as does George D. Stout reporting as Chairman of Freshman Composition from Washington University, St. Louis, Missouri.

I am sorry to say that we can be of no assistance in the collecting of information for your study, as we do not make use of audio visual aids in teaching Freshman Composition here. I am interested in the subject, however, and in the results your worthy project will show, and, if it is not asking too much, should like to have a copy of your findings.

Howard Baker, Professor of English, University of Tampa, Tampa, Florida.

W. R. Whitney notes no visual aids being used in the teaching of freshman composition at the University of Maine, Orono, Maine. University Park, Pennsylvania, sends a simple "No," to the audio visual question.

Ohio State University writes in the person of E. W. Robbins, Vice Chairman and Director of Composition:

The only visual aid we use in Freshman Composition is the old familiar blackboard. I can well imagine any number of devices which would be of considerable aid in teaching, but unfortunately our budget will not provide them for 240 sections.
Wheaton College reports from Wheaton, Illinois, through Agnes Harness, Instructor in Remedial English:

We rarely use any audio visual aids in our freshman writing courses. We have occasionally used a film illustrating the history of certain words, in our vocabulary building units. Just now we are pre-viewing nineteen film strips put out by the University of Texas, Austin. With their colored cartoon illustrations, these may be used to relieve the monotony and possibly spark some interest. Until I have tried them, I am not sure of their teaching value, however. What I really should like to try is your number 5: to project student themes in their own handwriting, to be discussed and corrected by class consideration.

Anything significant which your study uncovers, I should like very much to see—whether you will be selling it or giving it away.

William F. Irmscher, (who does not sign his college with his name) indicates his unwillingness to use audio visual methods with the following comment:

Although I recognize and approve of the values of these aids in certain subjects, I do not approve of the application of elementary school methods to college teaching. Further, I think that the very fact that the aids have become ends in themselves, that these techniques have been exploited inordinately, has contributed to the present inadequacy of many students who come to college.

From Reed College, Portland, Oregon, comes this comment from Kenneth O. Hanson:

Your recent inquiry has been referred to me for answer. I regret that I shall be able to be of little assistance in your project, but perhaps you may find something indirectly useful in what follows.
English composition is not offered as a separate course at Reed. All freshman students register for Freshman Humanities, a seven-hour course (half the course load), covering the period from Homer to early 17th century. Writing assignments in this course are directed to specific historical, philosophical and literary materials, and vary from the precis to close analysis of a work of literature or application of a specific theory to historical events, etc. Throughout the year assignments increase in length and complexity. Each paper is corrected by the student's conference leader (conferences are limited to 14 students each) and a paper is subsequently discussed with the student individually. These interviews normally take from 20 to 30 minutes per student. Content of the paper is considered in relation to the various problems of writing.

Students who show a marked deficiency in mechanics are required to register for a non-credit remedial course under my direction, but this too is conducted largely on an individual basis.

As you can see, there is little place in such a scheme for the use of those aids with which your study is concerned.

SUMMARY

On the whole, the questionnaire was received with interest among those who answered, as the letters and free comment will attest. There were many (108) who were not interested enough in the survey to return it even unanswered. This evident lack of interest might mean that those not answering do not use audio visual materials and therefore felt no call to return the questionnaire. Certainly it would appear, however, that if the instructor were interested, or using such aids, he would be willing to share his experiences--
especially when asked to do so. Perhaps lack of time on the part of
the recipient prevented him from participation; or it is possible, if
he was using effective devices, he preferred to include these in his
own publications.

The following aids are reportedly being used:

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<th>CHARTS</th>
<th>RECORDER</th>
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<tr>
<td>MAPS</td>
<td>FILM</td>
</tr>
<tr>
<td>RECORDS</td>
<td>INDIVIDUAL STUDENT, INSTRUCTOR CONFERENCE</td>
</tr>
<tr>
<td>BLACKBOARD</td>
<td>BULLETIN BOARDS</td>
</tr>
<tr>
<td>TEXTS</td>
<td>SLIDES</td>
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<td>OUTLINES</td>
<td>SLIDE FILM</td>
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<tr>
<td>MIMEOS</td>
<td>PICTURES</td>
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<td>WORKING MODELS</td>
<td>DITTOES</td>
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<tr>
<td>STUDENT FILES (NOTEBOOKS)</td>
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</tbody>
</table>

According to the survey, then, there are more colleges and universities not using instructional aids than are using them, although many of those using them claim enthusiastic endorsement for the improvement of learning. The closing chapter, which follows, undertakes to suggest further studies in audio visual field which should promote activities conducive for the further improvement of learning.
CHAPTER V

SUMMARY, RECOMMENDATIONS, AND CONCLUSIONS

Summary

From a suitable sampling of universities and colleges in the United States, this study has attempted to determine what audio visual aids are now being used in freshman composition courses and incidentally, any possible contribution these might make to the cultivation of responsible English. In order that the study might be valid it was necessary to explore the need for effective communication. The first chapter accomplished this exploration, showing that both business and industry as well as Heads of English Departments recognized the vital need for a higher standard of written communication. It was next deemed important to discover the values and uses of audio visual aids, and to explain the different kinds of audio visuals. Evidence was presented in the second chapter developing the thesis that audio visual aids can be employed effectively in the training for acceptable communication. As it then became apparent that a survey of relevant literature would prove useful, the third chapter was organized to cover the results of a Ten Year College
English Survey. This reading survey showed a wide variance of audio visual aids being utilized in college Freshman English sections. Following the survey of literature, the findings from the questionnaire were displayed, considered, and evaluated. The questionnaire was made up of a covering letter of endorsement by the directing committee, a letter explaining the purpose of the study, and the questionnaire, which was in two sections. The first asked this question, DO YOU USE AUDIO VISUAL AIDS TO TEACH FRESHMAN COMPOSITION? The answer is clearly in the negative. The questionnaire was mailed to 107 universities and 91 colleges by random selective procedure. Ninety recipients answered either with personal letters, filled questionnaires, or with explanations for not completing the questionnaire. 108 recipients did not reply. The questionnaire also inquired of instructors, What aids are you using for ORGANIZATION, PUNCTUATION, GRAMMAR, SPELLING, RHETORIC? The mimeograph and opaque projector emerged as the most popular aids, with many varied other instructional devices being used as well. The old standbys, texts, blackboards, charts, and maps were shown to be still helpful by those using them. Thus, through letters, literature survey, and questionnaire survey has come applicable evidence to answer the problem of this study. More colleges and universities are not using audio visuals in their Freshman English classes than are using them.
RECOMMENDATIONS

Since the related problems are not ones that will be solved by this study or, for that matter, by any other single piece of research, recommendations for the further pursuance of final answers will be recommended. Before making these, however, it seems relevant to again call attention to the classroom situation, i.e., the teacher, the student, the curriculum.

M. Alderton Pink has said in a symposium on Teaching of Prose Composition:

By a metaphor we speak of the tool of language. But language is not strictly comparable with the painter's brush or the sculptor's chisel. It is not a mechanical implement; it is the living expression of thought. Training in the use of the language is, therefore, training in the process of thought. Thus the English teacher who is trying to get his pupils to express themselves with clarity and precision is sharing in the task of the teacher of math, of science, of history, of all, in fact, whose aim is to encourage logical thinking. In this way the craft of writing has a character all its own since the tool and the intellectual processes are one. ¹

The point of being cultivated here involves the stimulation of thought, the student-thought. Consider then the remarks of Professor Chubb:

The essential education of youth comes from their contact with creative teachers and dynamic instructional materials. A fine criteria for selection of such material

is set up as a checklist including questions to be answered as, viewpoint, author's style, activities proposed, motivation, mechanics of expression, physical format--may be applied to any teaching materials.²

Mr. Chubb makes it clear that education is the result of contact with creative teachers and dynamic instructional materials. Cannot audio visual materials meet this challenge? Are they not dynamic in the hands of the creative teacher?

English Language Arts reports that "Many schools have been adding or developing reading and speech clinics and writing laboratories, which in effect offer the students personal attention comparable almost to private tutoring."

They continue:

Individualization implies more than recognizing and adapting the program to the nature and special problems of students at his age level. The Freshman course at Southern California is notable for the way in which it takes advantage of the students' innate desire to develop leadership and intellectual assurance; the communication course at Minnesota capitalizes on the students' growing interest in the contemporary world, especially as that world unfolds through the mass media of communication; the course at Drake takes advantage of the students' natural inclination to know more about themselves as social beings.³

Now with these foregoing statements to set the stage, judge what this chapter on composition has to say:


Note how many of these are audio and visual in nature.

Merrilies5 extends this discussion by calling attention to a study made in Oakland, California:

In a study made of some 1700 High School students in Oakland, California, I asked each pupil to rank in order of liking the 4, 5, 6 subjects he was then carrying.

The result of the questionnaire showed that composition was the most unanimously disliked subject; literature ranked high.

Some teachers apparently looked upon the physical act of writing a theme as the one important step in composition work. For that reason they slight or omit those essentially preliminary steps such as arousing a desire to write, finding something worth saying, discussing ways of organizing material, determining desirable form.

If, then, writing is important, motivation is vital. May not these instructional aids, many of which are definitely audio and visual in nature, fulfill a need by motivation in English Composition at the college freshman level? If a dynamic instructional aid is indicated, 4


5Merrilies, Lucia B., Ph.D., Teaching Composition and Literature, Revised ed., Harcourt, Brace and Co., 1943, p. 149.
why not an audio visual aid? In consideration of the possible broadened concept of the term "audio visual," perhaps the reader should go beyond the mere verbalization of the "verbal" into the concrete representation. This, then, should emerge into the more commonly accepted usage of aids known as audio visual. It must be assumed, as has been stated, however, that these aids must be in the hands of the creative teacher. Now consider the specific recommendations in this regard which the study wishes to make:

1. More instructors of Freshman Composition should familiarize themselves with the sensory learning pattern (check chapter II).

2. More instructors should acquaint themselves with the variety of instructional aids available in audio visual listings, suggested by articles in professional magazines, or used by confreres.

3. More English Department Heads should concern themselves with plans for equipment, cultivation, and storage for such aids in their departments.

4. Audio visual producers and distributors should survey their facilities and stock in order to provide not only the finest materials but the quickest services possible. Also the need for specialization, i.e., freshman composition needs should be considered and adequately met.

5. Institutions in the position to do so, should foster careful guided research in the field of AUDIO-VISUAL AIDS FOR FRESHMAN COMPOSITION similar to studies now being sponsored by the Ford Foundation.
CONCLUSIONS

Because all the questionnaires were not returned, positive conclusions can not be drawn from the survey conducted, but because the balance was in favor of the established answer, it can be concluded with reasonable certainty that the large majority of freshman English instructors are not employing audio visuals in their class presentations.

However, because of the enthusiasm of those using audio visual devices to vary classroom procedure and clinch more enduring learning skills, the conclusion might be drawn that audio visual aids will continue to be used by those who advocate them. It is possible that with successful practices being demonstrated, others will become infected and contagiously join their peers. Certainly there was a definite thread of curiosity, as well as of encouraging open-mindedness running through many of the communications received with the questionnaires. Of course, there were, on the other hand, those who possibly will never believe that learning can come with the association of such "fancy gadgets." At least one communicant, however, indicated that the "younger ones" were taking notice and that he was willing to pass on to them any information which might be helpful.

Assuredly the need for better communication skills was apparent in the questionnaire answers, in the literature surveyed
and in the letters received from Heads of English Departments.

It has been the serious intent of this study to stimulate further research in this vital area of communication. For assuredly it deserves the most expert attention and the most precise determinations, as well as the finest library sources of audio visuals of every sort and description. In addition, it challenges the best trained personnel available to produce graduates who can consistently maneuver responsible use of the English language.
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APPENDIX
Dear fellow teacher:

Attached you will find a questionnaire which I earnestly request that you complete and return to me in the envelope provided. This questionnaire is related to a master's thesis now under consideration which will seek to partially answer the problem of what audiovisual aids are now being used to teach Freshman Composition. What have you found significant? Your personalized presentations of unique and useful devices will be incorporated into the findings of this study.

Information from two hundred universities and colleges is being sought. Examples will need to be carefully and sharply defined. Copies of dittos and mimeos which you have found stimulating and productive will add immeasurably to the total gathering of knowledge in this area. Your listing of publications identifiable with the problem is especially solicited. You will of course be given full footnote or text credit for any ideas or audio visual devices peculiarly yours. None of this thesis will be published without clearance from those who contributed.

The plan of work indicates the inclusion of a fair number of outstanding examples of audio visual techniques used to implement the teaching of Freshman Composition. This information will be used to better prepare student instructors at Central Washington College of Education at Ellensburg.

This paper will be a possible basis for future qualitative studies as to the effectiveness of various approaches. Summaries of findings will be available to those participants who wish to see copies. Please check on final page of survey. Thank you.

No doubt you are remembering your own anxious ponderings during the preparation of your paper and will, I hope, feel that not only is the chosen study a valid and needful one, but that it merits your earnest and thoughtfully planned contributions at this time.

Yours in friendly regard,

Mary Nixeon Handy
(Mrs. Lawrence A.)
Instructor of English
Wenatchee Valley College
Wenatchee, Washington
DO YOU USE AUDIO VISUAL AIDS TO TEACH FRESHMAN COMPOSITION?

ORGANIZATION AND THEME WRITING:

What specific audio visual aids do you use in teaching organization and writing?

a. Please attach, give examples, (include actual copies of any already prepared dittos, mimeos, etc.)

b. List any of your publications in this area.

c. Further related bibliography.

PUNCTUATION

What specific audio visual aids do you use in teaching punctuation?

a. Please attach, give examples, (include actual copies of any already prepared dittos, mimeos, etc.)

b. List any of your publications in this area.

c. Further related bibliography.
GRAMMAR

What specific audio visual aids do you use in teaching grammar?

a. Please attach, give examples, (include actual copies of any already prepared dittos, mimeos, etc.)

b. List any of your publications in this area.

c. Further related bibliography.

SPELLING

What specific audio visual aids do you use in teaching spelling?

a. Please attach, give examples, (include actual copies of any already prepared dittos, mimeos, etc.)

b. List any of your publications in this area.

c. Further related bibliography.
RHETORIC

What specific audio visual aids do you use in teaching rhetoric?

a. Please attach, give examples, (include actual copies of any already prepared dittos, mimeos, etc.)

b. List any of your publications in this area.

c. Further related bibliography.

IF YOU WOULD LIKE A COPY OF THE SUMMARIZED FINDINGS OF THIS RESEARCH, KINDLY INDICATE.

Yes _________  No _________

Your careful consideration of this questionnaire is warmly appreciated. Thank you.

Mary Nixeon Handy
6 S. Franklin St.
Wenatchee, Wash.
<table>
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<tbody>
<tr>
<td>1. Do you use slides to motivate in-class writing?</td>
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<td>2. Do you play records (prose, verse) to motivate in-class writing?</td>
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<td>3. Do students make bulletin boards to display grammar rules?</td>
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<td>4. Do students make bulletin boards to display punctuation rules?</td>
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<td>5. Do you project student themes for grammar correction?</td>
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<td>6. Do students make individual files for composition improvement?</td>
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<td>7. Are student themes recorded, played back to increase skills in rhetoric? grammar?</td>
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<td>8. Do you illustrate with flat picks, essentials of clarity?</td>
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<td>9. Are you showing film to stimulate discussion?</td>
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<td>10. Are slide films shown as means of correcting themes</td>
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<td>11. Have you developed visual aids to show business letter form?</td>
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12. Do you show working models to illustrate organization?
13. Have your students built dioramas to illustrate principles of unity?
   of clarity?
14. Have you devised visual aids to explain word derivation?
15. Have you developed visual aids to present spelling rules?
16. Do you use graphs to show group improvement in spelling?
    punctuation?

Thank you again,

Mary Nixeon Handy
September 26, 1956

Dear English Teacher:

We have extreme confidence in Mary Nixeon Handy and in the study she is making. A mature and responsible student and conscientious teacher, she is sure to handle all material in a scholarly manner.

H. L. Anshutz,
Associate Professor of English,

Alexander H. Howard, Jr.,
Director of Audio-Visual Aids,
C. W. C. E.
Ellensburg, Washington