A CONCEPTUAL FRAMEWORK FOR THE TEACHING AND SUPERVISION

OF HIGH SCHOOL ENGLISH

DISSERTATION

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CHAPTER I

INTRODUCTION

The teaching of English is an exciting commitment today as research development presents new curriculum concepts, and revised linguistic data bring novelty and challenge to a traditional subject matter. National concern for the improvement of English instruction, manifested through the activities of the Commission on English of the College Entrance Examination Board, the National Council of Teachers of English, the Modern Language Association, and the United States Office of Education, has stimulated members of the profession to re-appraise their work. One group of persons especially concerned with recent developments in the English curriculum consists of high school teachers and supervisors of language arts. These teachers are pressured both by the college teachers' demand for proficiency in literary analysis and composition and the elementary teachers' plea that children be allowed to develop language skills at individualized rates of progress. If the teachers of English in the secondary school are to be given a reasonable task, the entire language arts curriculum from kindergarten through college must be adjusted.

The adjustment of the English curriculum has been the major objective of Project English since its inception in 1958. With a grant

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from the Ford Foundation, administered by the Modern Language Associa-
tion, a group of prominent teachers and administrators representing
all levels of instruction held a series of conferences in 1958 to
classify and clarify the basic issues in the teaching of English. In
1961, because 70,000 English teachers had gone on record favoring
national leadership in English curriculum development, the United
States Office of Education under the Department of Health, Education,
and Welfare appointed J. N. Hook, president of the National Council of
Teachers of English, to serve as coordinator of Project English. The
Office planned to consult with representatives of state agencies, or-
ganizations of administrators, librarians, and experts in the field of
English teaching, curriculum, and supervision to decide how best to
ameliorate unsatisfactory conditions in the teaching of English.
Congressional appropriations channelled through participating universi-
ties provided for the maintenance of Project English.

> According to Public Law 531, a local school district can
> channel a request for financial support through a university
> for three kinds of studies: curriculum study centers, basic
> and applied research for the improvement of instruction, and
> research planning and development.[1]

In issuing a statement of its own intentions regarding the Project, the
United States Office of Education through its Cooperative Research

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[1]J. N. Hook, "Project English," Wisconsin Journal of Education,
Vol. 94 (April, 1962), p. 19.

Branch made several principles clear:

Project English is not intended to secure the adoption
of a particular curriculum, but to stimulate nationally an
enterprising attitude toward improvement.

. . . Each study center is expected to complete its charge
in three to five years and to issue new curricular materials
as developed.

. . . The curricular study centers will be mutually comple-
mentary in that each will be constituted for the particular
segment of the total complex of the English curriculum. No
effort will be made however to achieve a perfect dovetailing.[2]

Since 1961 over fifty projects in basic and applied research in

English have received approbation under Project English. Subjects are

as diverse as the following: "An Evaluation of Five Methods of Teaching

Spelling in the Second and Third Grades," Hale C. Reid, State University

of Iowa; "The Effect of the Knowledge of a Generative Grammar Upon the

Growth of Language Complexity," Frank J. Zidonis and Donald R. Bateman,

Ohio State University; "A Study of English Programs in Fifty High

Schools Which Consistently Educate Outstanding Students in English,"

James R. Squire, University of Illinois. Cooperative Research grants

to universities for the establishment of curriculum centers for study

and experimentation are presently supporting eleven projects. A tabu-

lation of objectives of these curriculum centers as they are listed on

government contracts for research funds shows a consistency of purpose

in establishing sequential schema for some aspect of the K-College

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[2]U. S. Office of Education, "Project English," College English,
Vol. 23 (January, 1962), p. 314.

English content. Specific objectives may be summarized as follows:

Carnegie Institute of Technology

This four-year project, ending in March, 1966, plans to develop a sequential and cumulative program in English for college-bound students in grades ten through twelve.[3]

Northwestern University

Terminating in March, 1967, this five-year study deals with the entire English curriculum from the seventh through the fourteenth grades, with emphasis, at least in the initial stages, on English composition.[4]

University of Nebraska

This center is creating an articulated program in composition, K-13. The sequential program will be an outgrowth of a coherent system of reading, language, and literature. Curricular materials, criteria and tests for the measurement of excellence in composition, will be ready for dissemination by April, 1967.[5]

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[3]Project No. H-015. Verifax copy of the grant secured from U. S. Office of Education, courtesy, J. N. Hook, May, 1963.

[4]Project No. H-003. Loc. cit.

[5]Project No. H-001. Loc. cit.

Hunter College

With the terminal date of June, 1967, this project is
developing reading and language materials for junior high school
students of depressed urban areas.[6]

University of Oregon

This center is directing its efforts toward major improve-
ment of the curriculum in language, literature (including reading),
and written and oral composition, grades seven through twelve. The
curriculum will be addressed to an elite but will be broad enough to
serve the needs of all students except those needing remedial work.
The center will attempt to clarify the aims and content of this segment
of the English program, develop a sequential pattern of instruction and
bring the content of the curriculum into harmony with the current state
of knowledge about language. This project ends in August, 1967.[7]

University of Minnesota

Devoting itself to the preparation and evaluation of curriculum
materials and guides for English language study, this project hopes to
have its materials ready for use by June, 1967. Utilizing scholars
from sixteen fields, an interdisciplinary workshop will make a consti-
tuent analysis of the English language matrix. Facts and concepts

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[6]Project No. H-022. Loc. cit.

[7]Project No. H-023. Loc. cit.

appropriate for study in grades seven through twelve will be incor-
porated into curriculum materials.[8]

Florida State University

This experimental center is developing and testing three
approaches to a sequential curriculum in junior high school English.
One curriculum is based on the thematic significance of human experi-
ence as seen in literature; another is based on blocks of subject
matter in literature, linguistics, and written composition; another is
based on sequential steps in learning to write, read, and understand
language structure.[9]

University of Wisconsin

By June, 1967, this center plans to have organized a sequential
English curriculum for grades K through twelve. After preliminary sur-
veys of teaching problems in reading, writing, speaking, and appreciation
of literature have been made, the results will be used to give direction
to the preparation of materials for both teachers and administrators.
Demonstration centers are planned to determine the success of curriculum
recommendations.[10]

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[8]Project No. H-009. _Loc. cit._

[9]Project No. H-026. _Loc. cit._

[10]Project No. H-029. _Loc. cit._

University of Georgia

This center is constructing a curriculum in written composition for children from kindergarten through elementary school. Teaching materials to emphasize planning, organization, and composition skills are in preparation. Special attention is being given to matching the level of materials to the capacities, interests, and backgrounds of students.[11]

Columbia University

The main objective of this curriculum project, Teaching English as a Second Language, is to formulate a set of materials designed to teach English to American children who come from homes where a foreign language is the common means of familial communication. The problems of the early elementary school child are under consideration.[12]

Indiana University

After constructing a three-track English program for grades seven through twelve, this curriculum center plans to test and evaluate materials used. The special emphasis of this project is the implementation and testing of a program that simultaneously takes care of the

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[11]Project No. HE-078. Information secured from U. S. Office of Education, courtesy, Erwin R. Steinberg, coordinator, Project English; January, 1964.

[12]Project No. HE-084. Loc. cit.

academically talented, average, and slow-learning English students.[13]

In addition to recent developments effected by Project English, much valuable progress has been made by the Research Council of the NCTE. In May, 1962, this fourteen-member group of "best brains" in the profession met with Erwin Steinberg at the Carnegie Institute of Technology to identify needed research in the teaching of English. Two subsequent meetings in 1963, one directed by Louise Rosenblatt at New York University, and the other by Robert Rogers at the University of Illinois, spelled out ways in which university departments of English, education, and psychology might work with one another as well as with high schools in cooperative research enterprise. The fourth Research Council meeting held in San Francisco in November, 1964 suggested specific research designs suitable to the various aspects of English teaching: research designs in literary investigations, designs for linguistic studies, research in curriculum, action research, and general longitudinal studies.

Characterized by joint planning and participation of representatives from the Modern Language Association, the Cooperative Research Branch of the United States Office of Education, and the National Council of Teachers of English, these research conferences have been instrumental in laying the groundwork for voluminous and significant research in the future.

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[13]Project No. HE-080. _Loc. cit._

In spite of this promising concern for the improvement of the English program demonstrated by the Research Conference and by Project English, the English teacher and language arts supervisor in the secondary school continue to struggle in a sea of conflicting currents. The decade, 1960 to 1970, presents an extraordinary challenge to English education because the old is in turmoil and the new is in gestation.

An example of prevailing confusion in the English curriculum is furnished by the present state of grammatical study in the high school. Since 1960 authoritative opinion in the English profession has favored the incorporation of linguistics into the high school language arts program. Textbook publishers have been quick to include serious language study in both grammar and literature texts. Teachers, untrained in either structural or transformational grammar, are as overwhelmed as their students with the scientific analyses of language offered by such scholars as Charles Carpenter Fries, James Sledd, W. Nelson Francis, and Noam Chomsky. Although it has become a fashionable cliche for exponents of the new grammar to say that the traditional grammar conceived by the eighteenth century grammarians for the study of Latin does not fit the structure of English, the traditional grammar does, in fact, continue to dominate the English program. The gap existing between conservative curriculums and new linguistic developments tends to complicate if not defeat the efforts of English teachers to plan improved programs in the high school today.

A similar situation of adding new content to the English program without effecting its integration with the traditional content prevails in the study of literature. Junior novels that handle problems of human experience relevant to the teenage student are easily available, by reason of paperback publication. Competing publishers of anthologies continue to expand the literature books, one company leading with an 848 page text for grade eleven. This mountain of literary material, new and old, confronts the teacher at every level of the junior and senior high school.

Still another problem is the fact that in recent years the teaching of the mass media in the English class has been advocated by leading educators in the National Council of Teachers of English. Units on the newspaper, television, radio, paperbacks, magazines, motion pictures, and records are suggested as necessary and vital elements in a complete English program. Publishers have added units on the mass media in both literature and language texts. Under such topics as The Popular Arts or Evaluating Speaking and Listening, the whole enterprise of commercial and educational mass communication has been placed in the language arts program of the secondary school.

All these new subject matter developments in linguistics, literature, and mass media are additions to an already highly diverse English program consisting of dramatics, speech, journalism, spelling, vocabulary, mechanics, semantics, morphology, language history, literary criticism, language geography, handwriting, and composition.

It is little wonder that the English teacher and the English supervisor do not know what to teach and supervise. A good deal of supervisory action has gone into remedial reading problems recently while teachers have sought the refuge of personal specialities, some emphasizing literature, some traditional grammar or an aspect of it, such as diagraming; some emphasizing dramatics, some spelling, some mechanical correctness in writing. If the complaints of college teachers of freshman English are to be believed, however, few of the high school teachers have given adequate attention to written composition.

The confusion engendered by a multi-component English program that lacks an explicit organizational structure has resulted in English curriculums of extreme diversity. Within the same school district, instruction is often neither unified nor purposive. In such a situation, supervisory leadership can hardly be other than minimal. The fact that educators are presently manifesting national concern for this problem is encouraging to the high school English teacher. In spite of the efforts of Project English, however, none of the curriculum materials are scheduled for dissemination before 1967. At least two years will be needed by local school districts to examine and evaluate materials. By this time the decade will have come to a close.

Probably the most discouraging aspect of English teaching today is the lack of a comprehensive rationale for the language arts program in the high school. The situation needs attention, especially since

the numerous centers for study and experimentation sponsored by the
United States Office of Education show a dominant concern with the es-
tablishment of sequential programs and with the identification and
analysis of specific subject content. When this decade ends in 1970,
the English program in the secondary school will still lack a broad
conceptual design of the interrelationships of its component parts.

Statement of the Problem

The construction of an acceptable conceptual framework for the
heretofore undefined discipline, language arts, would be a contribution
to knowledge in the field of English methodology and curriculum. Such
a theoretical construct which organizes a multi-component discipline is
needed in the English teaching profession because much of the present
confusion about language arts at every level of instruction is traceable
to the absence of such a conceptual design. John I. Goodlad states the
need for this kind of work:

> Nowhere in education is there greater need for a concep-
> tual system to guide decision making than in the field of
> curriculum.[14]

Hilda Taba writes:

> Curriculum design is a statement which identifies elements
> of the curriculum, states what their relationships are to each
> other, and indicates the principles of organization and the
> requirements of that organization for the administrative

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[14]John I. Goodlad, "Toward a Conceptual System for Curriculum
Problems," The School Review, Vol. LXIV (Winter, 1958), pp. 391-401.

conditions under which it is to operate. A design, of course, needs to be supported with and to make explicit a curriculum theory which establishes the sources to consider and the principles to apply. Both are needed in making consistent decisions about a curriculum.[15]

James B. Macdonald, professor of education at the University of Wisconsin, Madison, Wisconsin, emphasizes this need in the field of instruction generally:

Instruction, like any human activity is a complex phenomenon. In order to understand this activity it is necessary to conceptualize its boundaries and describe the relationships of the variables that have been identified.[16]

Maxwell H. Goldberg writes:

What the profession needs are lively and persistent inquiries, on the level of conceptualization related to wholes, wholeness, and the making of wholeness.[17]

N. L. Gage, editor of the 1963 American Educational Research Association publication, Handbook of Research on Teaching, uses a conceptual framework to organize the entire enterprise of research on teaching. What was previously a collage of material about teaching, Gage organized by means of a paradigm into the following areas: theoretical orientations, methodologies in research on teaching, and

[15]Hilda Taba, Curriculum Development (New York: Harcourt, Brace and World, Inc., 1962), p. 421.

[16]James B. Macdonald, "The Nature of Instruction: Needed Theory and Research," Educational Leadership, Vol. 21 (October, 1963), pp. 5-7.

[17]Maxwell H. Goldberg, "General Education and the Explosion of Knowledge," College and University Bulletin, Vol. 14 (February 15, 1962), p. 4.

major classes of variables. These classes consist of central variables, including teaching method; relevant variables, that is, instruments and media; and site variables covering subject matter investigations. Besides ordering the parts of the whole area of research on teaching, Gage, by means of a linguistic interpretation of his paradigm, delineates the relationships between and among the various aspects of the whole.

In an article, "Paradigms for Research on Teaching," Gage cites the following values in using conceptual frameworks as research techniques:

> A paradigm can show the focus of research, the crux of a problem and its problematic adjuvant relationships. A paradigm articulates a theory, makes it explicit, gets it out into the open where it can be examined. Although we all use implicit theories, few are skilled in giving extra-mental shape to these structures of reality-behavior interactions.[18]

Because of the unique nature of educational research, the construction of theoretical models is singularly effective in achieving integration between empirical findings and theoretical analysis. The technique was used successfully by Jensen and Parsons in 1959 in conceptualizing group phenomena in the classroom. Altman and McGrath (1959) have "a conceptual framework for the integration of small group research information," a study which entailed two steps: organizing

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[18]N. L. Gage, "Paradigms for Research on Teaching," Handbook of Research on Teaching (Chicago: Rand McNally and Company, 1963), p. 119.

the information into classes, and relating the classes of information to one another. Sears (1951) constructs a theoretical framework for personality and social behavior; Stanley and Wiley (1962) use a similar model.

The diverse elements of the high school language arts curriculum need this kind of classification and explanation. As May Brodbeck has said, "a main purpose of theories is to explain phenomena";[19] a theoretical construct both illustrates and structures phenomena. A hypothetical design in curriculum is a synonym for curriculum model because it is a replica of what actually exists in the curriculum. Because the replica (model or framework) is isomorphic with the implicit design, it helps to objectify and order the material under investigation. Although the construction of a new design in language arts curriculum calls for creative activity, the enterprise is also founded in empirical research, that is, on the identification of what is de facto in the curriculum.

Because national concern, particularly Project English research, is presently focused on sequential study of the English program, the task of building these heuristic constructs falls to the lot of individual or small group enterprise. This fact, however, does not vitiate the value of individual and small group creations, for these models,

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[19]May Brodbeck, "Logic and Scientific Method in Research on Teaching," Handbook of Research on Teaching (Chicago: Rand McNally and Company, 1963), p. 70.

both tentative and temporal, being open to ever-new findings of
pertinent research, serve to unify thinking about the high school pro-
gram by constant reiteration of dominant threads.

Since the 1956 publication of The English Language Arts in the
Secondary School by the Commission on English Curriculum of the National
Council of Teachers of English, there has been a dearth of literature
on a comprehensive philosophy of English instruction. Strictly
speaking, the NCTE book was not a comprehensive theory; it was, however,
a compendium of principles and experiences relative to language arts
from which a teacher might infer certain specific emphases and purposes
of the high school program. Like its two NCTE precedents, The English
Language Arts and Language Arts for Today's Children, this volume
applauds the skills approach in the teaching of English and recommends
a variety of experiences in relating the content of the English program
to the student's social life.

In the last eight years, however, NCTE publications such as
The National Interest and the Teaching of English are inveighing against
the diversity and experience-correlation heretofore applauded. The new
emphasis is on sequence and rigor in the teaching of English as a
discipline.[20]

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[20]Commission on the English Curriculum, National Council of
Teachers of English, The Education of Teachers of English (New York:
Appleton-Century-Crofts, 1963).

How are the supervisor and the classroom teacher expected to implement this new mode? How does this new emphasis differ from the traditional? How much of the old material can be omitted? None of these questions can be answered satisfactorily because no rationale for the total English program has yet been formulated. Neither the National Council of Teachers of English, the largest organization in the profession of English teaching, nor the United States Office of Education has published any consistent philosophy of English teaching. This problem cannot be solved, then, except by individuals and small groups working to formulate conceptual structures that organize and explain the language arts curriculum in its entirety. Paradigms produced by pioneer groups might well be used as models for further experimental studies. Though necessarily marked by the personal judgment intrinsic to creative design, these conceptualizations can be valuable contributions to knowledge. Their singular value lies in the re-delineation of essential lines which by virtue of repeated emphasis assume a new importance.

Unless the English profession identifies the major components of a curriculum, it cannot achieve consistency in decision making. Unless the profession can explain the relationships of various English curriculum elements to one another and to the whole, it must relinquish the hope of designing a purposive English program for students in the secondary school. May Brodbeck's terse comment on this point serves as

a caveat: "Adding is not adding in curriculum. The resultant force is not the vector sum; there is also the law of interaction."[21]

Leaders in the teaching of English have been calling insistently for a curriculum theory which gives a systematic account of the field. John A. Brownell of Claremont Graduate School explains a need seconded by English educators such as Dwight L. Burton, Robert C. Pooley, Dora V. Smith, David H. Russell, and Stanley B. Kegler:

> If we had a curriculum theory for English, it would consist of a set of related statements arranged to give functional meaning to the whole series of events which comprise the teaching and study of English. Such a set of statements would give greater meaning to the individual parts and foster interrelationships among the parts. This structure, dominated by the general character of the whole, would extend meaning to the set of events we have chosen to include. The statements could take the form of descriptive or functional definitions, assumptions, postulates, hypotheses, generalizations, as long as they were all related. What was included in the statements would be dictated by the scope proposed, the amount of empirical knowledge available, and the degree of sophistication of theory and research surrounding the elements included in the series of curriculum events.[22]

Efforts to establish such conceptual frameworks as structures for reorganizing the multiple elements that have accumulated in the language arts program will aid communication among members of the English teaching profession itself. Since the effects of communication

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[21] May Brodbeck, op. cit., p. 84.

[22] John A. Brownell, "Becoming Three-Story Men," English Education Today, ed. Dwight L. Burton (Champaign, Illinois: National Council of Teachers of English, 1963), p. 45.

depend on the manner in which the communication meshes with an existing cognitive framework, mutual understanding increases as concepts of structure become more nearly alike.[23] When English teachers talk about English curriculum today, their conceptualizations are highly divergent. This fact points to the need for organizing the language arts curriculum at the high school level into an identifiable design.

Scope of the Thesis

Although the intention of this dissertation is a single one, it has a four fold focus:

1. The presentation of a conceptual framework serviceable as an organizational structure for the development of a high school English program.

2. The verbal construction of a hypothetical design (theory model) identifying and ordering the various elements of the high school English program.

3. The development of a comprehensive rationale for the language arts program in the secondary school.

4. The prediction of integration following the inclusion of a new rhetoric in the high school English curriculum.

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[23]Philip J. Runkel, "Cognitive Similarity in Facilitating Communication," _Sociometry_, Vol. 19 (1956), pp. 178-191.

This dissertation is limited in the following ways:

1. It excludes the identification of specific facts and concepts inherent in the English language arts program, being concerned, rather, with the general classes of component elements in the curriculum.

2. It omits discussion of transversal threads in the English language arts, being concerned primarily with horizontal or field blocks of information and skills.

3. It does not discuss the problem of sequence in English curriculum because it focuses on the antecedent problem of subject matter organization and the rationale of a coherent design.

Method and Development

Because this dissertation constructs a theory of curriculum for a set of English components which are highly diverse, it must necessarily employ a variety of research methods. Since it proposes a conceptual design, it will not seek to collect factual data nor rest in the facts of verifiability, but will concern itself with interpretation and judgment of possible language arts components. It will move finally to the abstraction of a theoretical design and prediction. Precision in these two highest levels of research activity, consists, as Carter V. Good suggests, not in mathematical terms, but in carefully selected

verbal terminology.[24]

Throughout this dissertation the general method of the structural designer is used: thorough investigation of the nature of constituent parts, and the reformulation of elements on the abstractive level. Thus, theoretical designing, while essentially a creative task, is nonetheless a valid scientific enterprise, for the conceptual design must correspond to empirical facts just as the architect's or engineer's design must correspond to the de facto nature of his building materials.[25]

Although the conceptual framework presented in this dissertation was consequent to a careful investigation of the multi-components of the high school English program as well as twenty years' experience in teaching the language arts, the design is placed first in this study to highlight its logical primacy. A verbal explication of the conceptual design discusses the student's intrinsic need to function creatively through language as the primary cohesive principle of a multi-component English program. This discussion also explains the schema for classifying existing subjects taught within the broad field of language arts. Following Chapter I, which introduces the basic problem of curriculum design in English, Chapter II presents the

[24]Norman T. Newton, An Approach to Design (Cambridge, Massachusetts: Addison-Wesley Press, Inc., 1951), pp. 3-29.

[25]Carter V. Good, Introduction to Educational Research (New York: Appleton-Century-Crofts, 1963), p. 2.

conceptualized solution to this problem. The research methods employed in arriving at the conclusions presented in Chapter II include a survey of pertinent literature on creativity, a theoretical analysis of current English curriculums, and a restructuring of a multi-component English program.

Chapter III establishes the centrality of the teaching of composition in the high school English program and orders the remaining components of the language arts program into a defensible design showing hierarchy and proportion. The research method here is essentially philosophical, using the basic premises laid down in Chapter II to arrive at the role of composition in the secondary English program. Historical research is also used here to examine the tradition of rhetoric to see how the art of composition has developed since ancient times.

Chapter IV traces the development of rhetoric in England from Middle English times to 1850. Through an examination of some of the important texts in rhetoric used in England, it is possible to see to what extent these books propagated the rhetorical theory and practice of the ancients. Because the English tradition is a bridge between the Greco-Roman and the American, it receives primary attention here.

Chapter V traces the development of rhetoric in America from Colonial times to the present. This chapter also examines textbooks in rhetoric to determine what emphasis composition has had in the American school tradition.

Chapter VI examines seven major books on rhetoric by Aristotle, Cicero, and Quintilian, selecting materials for possible inclusion in the high school English program. These rhetoric texts are as follows: Aristotle, *The Art of Rhetoric*, translated by John Henry Freese; Cicero, *Rhetorica Ad Herennium*, translated by Harry Caplan; Cicero, *De Inventione*, translated by H. M. Hubbell; Quintilian, *Institutio Oratoria*, I, II, III, IV, translated by H. E. Butler. Selected principles, exercises, and explanations from these rhetoric texts are organized into a body of material from which a rhetoric program at the high school level might be constructed.

Chapter VII discusses the role of linguistics in the high school English program. It considers the nature of linguistics, its aim, materials, method, and its historical development as a discipline. It explores the role of language history, language geography, and language grammar in a multi-component English program. It suggests the inclusion of certain facts from traditional, structural, and transformational grammar and proposes that linguistics be taught as an applied science.

Chapter VIII considers the inclusion of mass media study in the high school program. It tabulates and discusses data obtained from a survey of selected public schools in Columbus, Ohio where 540 students in grades one through twelve were questioned to determine what bases of discrimination were operative in their TV and magazine selection.

Chapter IX discusses the place of literature and literary criticism in the teaching of English in the high school. The form and content of literary works are distinguished from the method and techniques of writers. Literary history, literary criticism, and literary appreciation are given separate consideration.

Chapter X, the final chapter of this dissertation, restates the main conclusions of the foregoing sections, summarizes the theoretical conceptualization of a new English curriculum, and offers recommendations for both the teaching and supervision of high school English. Because modern supervision is envisioned as the perfection or highest development of the teaching situation, and because supervisors are frequently leaders in curriculum reorganization, an application to supervisory action is implicit in any thoroughly developed rationale for the teaching of English. This study, cognizant of the need for both teacher and curriculum leader to develop similar cognitive structures about language arts, proposes a conceptual framework serviceable to both.

CHAPTER II

CREATIVITY AND THE LANGUAGE ARTS

This chapter presents the conceptual framework of an English
program consonant with the needs of the high school English student.
It seeks to establish the student's need for creative growth as the
primary principle ordering the multi-components of the high school
English program. These components are classified under two general
headings, the scientific and the artistic. The first, know that or
theoretical information, consists of three categories: literature,
communication, and linguistics. The second, know how or practical
skills, consists of composition and its constituents. Literature has
four sub-classes: literary analysis, literary history, literary criti-
cism, and literary appreciation. Because of the unique nature of this
last component it is classified with the know how elements. Communica-
tion is a single class of information regarding the forms of spoken
English, the method, the mass media, semantics, and phonology.
Linguistics has three sub-classes: language history, language geogra-
phy, and language grammar. Theories of grammar include school grammar,
traditional grammar, structural, and transformational. Composition
consists of seven classes of components: handwriting, vocabulary and
spelling, mechanics (capitalization and punctuation), functional

grammar and usage, functional rhetoric, writing experience, and
speaking experience. The know that elements are distinguished from the
know how by reason of the fact that the former consist of theoretical,
end-in-itself information which is validly learned simply to be under-
stood. The latter consist of practical, end-in-production skills which
are validly learned in order to be used. The general methodology of
the know that learning is that of scientific analysis. The general
method of the know how elements is creative synthesis.

In the tradition of the Western world, education has always
meant a leading out or development of a person's power to be and become
himself. A child grows and develops not only by interacting with his
environment but also by consciously interpreting his experiences.
Language is the chief medium through which persons express their ever-
changing relationships with external reality. Unless a person can
understand and use language to make meaning out of reality, he is
seriously handicapped in adjusting to the demands of the world in which
he lives. By manipulating language the child exercises the unique
creative power of every educable person to make meaning out of
reality.[1] By exercising this power more fully and more astutely a per-
son comes gradually to greater mastery over his environment. By making
phenomena mean something to himself, the individual, by reason of his

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[1]L. S. Vygotsky, Thought and Language, Eugenia Hanfmann and
Gertrude Vakar, trans. (New York: Massachusetts Institute of Tech-
nology and John Wiley and Sons, Inc., 1962), pp. 1-8.

creative power, achieves a personally satisfying relationship with reality. "When the self is integrated with the outside world, the mind is profoundly proficient, content, and healthy."[2]

Because normal persons are inner-oriented, autonomous, and capable of functioning in a positive, self-satisfying way in society, one task of education in its simplest terms is to supply the means by which a child develops the verbal competency essential to his self-fulfillment. A child needs both theoretical information about language and language products and personal experience in using language. The high school English program should provide not only for the learning of facts about language but also for the practice of speaking and writing. It is not until the know that information is turned into know how skills that the creative power of the student has been challenged.

The language arts are peculiarly adapted to the development of creativity in children. From beginning to end, the components of any language arts program, whether a foreign language or English, are each someone's personal interpretation of reality. Verbal interpretation is indeed the characteristic mode of language arts. When children learn to decipher the graphic or aural representations of these interpretations, they do so precisely to learn how other persons have by virtue of their creative power made meaning out of reality and expressed it verbally.

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[2]Michael F. Andrews, ed., Creativity and Psychological Health (New York: Syracuse University Press, 1960), p. vi.

Because the interpretation of reality through verbal skill
has a long history, these interpretations fall into identifiable genres
and specific verbal art forms. Besides learning what a person has said
or written about life, a child also learns how it has been said. A
truth little discussed in the teaching of English today is that the
student needs a command of both the what and the how of language art if
he is to fulfill his creative potential for producing his own interpre-
tations of reality.

Verbal interpretation is often multi-level. For example, a
student might interpret the literary criticism of Samuel Johnson, who
interpreted Shakespeare, who interpreted an attitude of commoners in
Elizabethan times. In every instance, however, the interpretation was
stamped with the individuating mark of personal creative effort.
Though group production is the method of many important achievements
today, even some verbal achievements such as textbooks and movie
scripts, the method of the literary artist continues to be one of
personal creativity.

Research in creativity emphasizes the personal nature of the
creative act although there is considerable divergence regarding the
definition of this variable.

Auscubel considers the confusion in establishing a definition of creativity a semantic one.[3] He makes a careful distinction between creativity as a trait inclusive of a wide and continuous range of individual differences and the creative person whose singular talent sets him off qualitatively from others. Although Auscubel's test of true creative production is that the person "must do more than simply produce something that is novel or original in terms of his own life history," he accepts the theory of quasi-universal distribution of creative traits:

> It is probably true, however, that general creative abilities, in contrast to creativity per se, are more widely distributed and also more susceptible to training. In this sense it can be validly claimed that some creative traits are present in all children; enthusiasts about creativity training, however, tend to imply that potentialities for creativity reside in every child, but that their expression is stifled by the culture. It would be more precise and defensible, in my opinion, to state that general creative abilities exist in most children, but that the educational system tends to discourage their development.[4]

The concept of creativity used by E. Paul Torrance embraces a general constellation of intellectual abilities, personality variables, and problem-solving traits. Torrance defines creative thinking as "the process of sensing gaps or disturbing elements; forming ideas or hypotheses concerning them; testing these hypotheses; and communicating the

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[3]David P. Ausubel, The Psychology of Meaningful Verbal Learning (New York and London: Grune and Stratton, 1963), pp. 99-101.

[4]Ibid., p. 103.

results, possibly modifying and retesting the hypotheses."[5]

The Guilford,[6] Rogers,[7] and Maslow[8] studies identify two basic cognitive or intellective modes; the one simply retentive, predictive, conventional; the other creative, speculative, and unconventional. Whereas Guilford uses the terms convergent and divergent thinking, Rogers uses defensiveness and openness, and Maslow uses safety and growth. All three men, however, distinguish what Thomistic philosophy has traditionally identified as the practical intellect and the speculative intellect, the first mode of operation dealing with de facto reality, the second with de futuro reality.

Getzels and Jackson, like Guilford, differentiate the highly intelligent from the highly creative adolescent.[9] Using five creativity measures, word association, uses of things, hidden shapes, fables, and make-up problems to test a whole school population of high IQ adolescents, the researchers state that there is a "relatively low

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[5]E. Paul Torrance et al, Assessing the Creative Thinking Abilities of Children (Minneapolis: Bureau of Educational Research, University of Minnesota, 1960), p. 3.

[6]J. P. Guilford, "Creativity," American Psychologist, Vol. 9 (1950), pp. 444-454.

[7]Carl Rogers, On Becoming a Person (Boston: Houghton Mifflin Company, 1961).

[8]Abraham Maslow, Motivation and Personality (New York: Harper and Brothers, 1954).

[9]Jacob W. Getzels and Philip W. Jackson, Creativity and Intelligence (London and New York: John Wiley and Sons, Inc., 1962).

correlation between IQ and performance on tests."[10]   Their study of the

cognitive style of functioning of these two groups shows that although

the creatives are not always the high IQ students they are consistent

in demonstrating those traits identified through previous research as

being associated with the thinking style of creative children.   Getzels

and Jackson, like Guilford, take a middle position on the role of

education in developing creativity, assuming the pre-contributory

effects of heredity and environment:

> For practical purposes we agree with Guilford on a posi-
> tion somewhere between the two extremes (creatives are born:
> creatives are made).   We would adopt as most tenable his
> belief that education can do a great deal in promoting
> creative performance, if perhaps not in producing the creative
> abilities themselves.[11]

Taylor also follows Guilford and Getzels and Jackson in identi-

fying the degree of overlap between individuals with high IQ's and those

with high creativity scores as approximately 30 per cent.   Taylor's

interpretation of this fact is significant for education:

> . . . If an IQ test is used to select top level talent,
> about 70 per cent of the persons who have the highest 20 per
> cent of the scores on a creativity test battery would be
> missed.[12]

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[10]Ibid., p. 20.

[11]Ibid., p. 123.

[12]Calvin W. Taylor, "A Tentative Description of the Creative
Individual," Human Variability and Learning (Washington, D. C.:
Association for Supervision and Curriculum Development, 1961), pp. 68-
69.

Both Taylor and Torrance estimate, on the basis of their own

and other research, that beyond a cut-off point of 120 IQ, creative

thinking abilities rather than higher IQ make the difference in

success. Torrance writes:

> Many of the most creative children tested by our staff
> achieve IQ's in the 120's or slightly under, and most of
> these children generally achieve quite well. Most such
> children would not be included in most special programs for
> gifted children, however.[13]

Torrance also makes the following educationally important statement

regarding the developmental aspects of creativity:

> On the basis of the information available, it seems that
> we may expect decrements in creative thinking ability and in
> creative production at about ages five, nine, and twelve--all
> transitional periods in educational careers in our society.[14]

Using the Lehman study (1953) on adult creative peaks, he cites the

following best ages for great contributions in various fields:

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Chemists...................... 26-30
Mathematicians................ 30-40
Musicians..................... 30-40
Authors....................... Below 40
Philosophers.................. 35-39
Movie Actors.................. 30-40
Executives ($50,000+)......... 60-64
Civil/political leaders....... 50-54.[15]
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[13]E. Paul Torrance, op. cit., p. 15.

[14]E. Paul Torrance, Guiding Creative Talent (Englewood Cliffs,
New Jersey: Prentice-Hall, Inc., 1962), p. 103.

[15]Ibid., pp. 100-101.

It is interesting to note that research studies in creativity in the last decade have been generally concerned with only one end of the continuum, the highly talented. Furthermore, only one aspect of creativity, creative thinking, has been generally investigated. Children have many talents which escape identification by word tests, guessing games, problem construction, and similar evaluative measures. Some children, for example, demonstrate manipulative and constructive talent; others give observable evidence of creative social skills. These talents for making things, for dealing with the environment, though apparently simple, are nonetheless true creative endowments. More research should be focused on discovering the creative potential of normal children who test at the lower end of the IQ scale.

In spite of these various ways of looking at creative power, it must be noticed that no research challenges the basic notion that creativity is synonymous with human potential. The late Viktor Lowenfeld, professor of art education at Pennsylvania State University, presents a statement of this view:

> I believe that one of the outstanding differences between man and animal is that man intentionally creates and the animal does not. That implies that every individual is a potential creator. Unfortunately, not everyone's creativeness has been developed so that it can properly function. We can, therefore, distinguish between the potential creativeness of an individual and his functional creativeness.[16]

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[16]Viktor Lowenfeld, "Basic Aspects of Creative Teaching," Creativity and Psychological Health (New York: Syracuse University Press, 1961), p. 130.

Michael Andrews repeats this idea:

Because creativity is a positive, self-integrating force, educators committed to the development of youth's potencies are also committed to the development of creative power. Creativity is then a process of individual experience, of self-actualization, an expression of being.[17]

The language arts, repositories of high-order creative verbal productions, are admirably suited to develop the creative power of high school students. The content of the arts when analyzed reveals the whole process of individual, perceptive experience; the opportunity of the arts challenges the production of personal interpretations of reality by means of verbal composition. Students must be taught both the factual, empirical data about language medium and form and the skills requisite for personal performance. Figure I illustrates the classification of language arts components into those elements which serve the proximate end of knowing about language and those elements which serve the final end of learning how to achieve creative verbal products.

This conceptualization shows that certain components of the language arts program best serve an empirical purpose while others are inner-oriented for a creative purpose. What the child is expected to do with empirical data is to know it. He must be able to distinguish it from the data of other disciplines, classify, and remember it. What the child is expected to do with the principles and skills of know how

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[17]Michael F. Andrews, loc. cit.

PROPOSED COMPONENTS FOR A LANGUAGE ARTS CURRICULUM

Science Components

Art Components

data is _to use_ them. He must, by his own power, make verbal interpretations of reality.

The distinction between these two major classifications of the language arts components can, unfortunately, be erased by using a carelessly devised teaching methodology. In one sense there is homogeneity in all aspects of English because in the last analysis everything is reality. A true distinction, however, one implicit in a carefully devised teaching method, is the difference between _facts about_ and _facts for_.

In the study of literature, communication, and linguistics, the student learns _facts about_ reality. The purpose is to know them, that is to be familiar with facts that other English educated persons have found worthy of knowing. In the study of composition (this includes the constituents represented in Figure I), the student learns _facts for_ the production of verbal interpretation of reality. The purpose of this kind of information is to use it in creative personal production.

Though there is little research on teaching methodologies in high school English, the experienced teacher recognizes the fact that the whole English curriculum can be taught as a _facts about_ course. Language and verbal art itself can be taught as the subject of scientific inquiry. The challenge of teaching English at the high school level, however, is that of teaching both the scientific and useful art components of English. The student needs to know the facts of

language, the uses to which it has been put, and how to use language effectively himself.

As the creative artist or craftsman knows, knowledge of materials and forms is as important to success as possession of skills and tools. Unless a creator knows the possibilities and limitations of his forms and media, he can never use them perspicaciously. One reason for studying the scientific aspects of the language arts curriculum, in addition to knowledge for knowledge's sake, is to give the student a sure knowledge (relative to his capacity, of course) to guide his prudential judgments in producing something. Through an analysis of literature, students will learn the unique strengths and limitations of the various forms; an author's techniques will demonstrate what methods are successful in artistic production. Language analysis reveals the resources of the English language as well as its structural peculiarities and regional differences. Because literature contains the forms of verbal interpretation, and language, the media, the student needs to study these elements in a factual and systematic way if he hopes to achieve distinction in his verbal creativity.

Perhaps it is important here to state that the scientific analysis of literature and language is not intrinsically necessary for verbal production. It is not important when the user is working in his native language. Children can compose in English; that is, they can produce verbal interpretations of reality without studying literature, communication, and linguistics. However, a lack of information here

can limit the proficiency and range of a student's creative talent.

In terms of adjusting English curriculums to children's abilities, the know how information should be given prior to the know that kind. Children do not need a conscious understanding of a grammatical system and the way it operates before producing their own verbal products. Paul Roberts explains this point:

> If you speak English natively, you have built into you the rules of English grammar. In a sense, you are an English grammar. You possess, as an essential part of your being, a very complicated apparatus which enables you to produce infinitely many sentences, all English ones, including many that you have never specifically learned.[18]

The young child develops verbal facility by exercise in verbal expression through the verbal art forms he can understand.

Facility in verbal expression presupposes experience in reading and listening to language products. Although there is currently no specific research at the high school level to substantiate the extent to which inter-relations exist or can be effected among the language arts, the Loban study which analyzes language used by 338 selected children from K-6 shows positive interrelationships between reading and written language, and between oral and written language. Loban explains:

> As the subjects continue into the upper years of elementary school, a high interrelation between writing and reading becomes apparent. The superior group in writing

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[18]Paul Roberts, English Sentences (New York: Harcourt, Brace, and World, Inc., 1962), p. 1.

has by far the highest reading achievement and the highest
teachers' rating. Even more striking is the fact that every
subject ranked superior in writing is reading above his
chronological age; every subject ranked illiterate or primi-
tive in writing is reading below his chronological age. . . .
As can be seen on every statistical measure one fact is ex-
tremely clear in the present study: those who read well also
write well; those who read poorly also write poorly.

In addition to the relation between reading and writing,
data accumulated in this study show a high relation between
reading and oral language. The scattergram shown for grade
six indicates a definite positive relation between these two
elements of language with the pattern again being that a sub-
ject who excels in reading also excels in oral language.
However, it does not so clearly follow that the poor reader
will also be poor in oral language.[19]

It would be a mistake to conclude from this study that the

panacea for language arts deficiency in the high school is simply to

teach more reading. Ruth Strickland has repeatedly emphasized the need

for an integrated English program, one in which the skills buttress and

supplement one another:

Writing is one of the language arts, and it is highly
dependent for its growth on the growth in the other language
arts. The quality of writing is closely related to the
quality of speech.[20]

Though retarded readers need remedial instruction, the fact

must be remembered that adolescents also have genuine needs for broad

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[19]Walter D. Loban, The Language of Elementary School Children
(Champaign, Illinois: National Council of Teachers of English, 1963),
pp. 69-74.

[20]Ruth G. Strickland, "Evaluating Children's Composition,"
Children's Writing: Research in Composition and Related Skills
(Champaign, Illinois: National Council of Teachers of English, 1960),
p. 65.

information about reality as well as insistent needs to make some
personal synthesis out of the ever-increasing complexities of their
world. The fact that students may be reading above or below grade
level is not a sufficient reason for limiting the variety of know that
and know how information at the high school level. Increased or de-
creased amounts of these subject matters can be justified by the
ability of various groups, but the omission of one component of the
language arts curriculum means a deficiency trained language arts
student, a student for whom the interrelationships of the language arts
have not been allowed to function freely.

To force a student, even an extremely poor reader, into an
English program that consists exclusively of remedial reading exercises
seems somewhat unenlightened in terms of present knowledge about the
English curriculum and the nature of the adolescent. A single-
component program denies the child the right to work creatively. In
spite of his handicaps, the student in the ordinary classroom can do
something with language: he can at least talk. This in itself is
enough verbal skill to begin making personal creative interpretations
of the world. The major aim of the English program, the student's
satisfactory rapprochment with reality, can thus be achieved in spite
of his failure to interpret graphic symbols proficiently.

Louis Fliegler, coordinator of education for exceptional
children at the University of Denver, repeats the idea that creativity
is a universally human attribute inhering in man himself rather than

some quality of man such as intelligence or skill in reading.

As previously suggested, a review of past events shows
that the movement of life is forward. The fundamental aim
of existence is to improve the evolution of man. Creativity
can then be interpreted as a natural urge to develop and
unfold. . . .

All individuals are creative in diverse ways and to
different degrees. Essentially, creativity is not some mys-
tical process which occurs only with the few, but exists
within each individual. Creativity is within the realm of
each individual depending upon the area of expression and
capability of the individual.[21]

The language arts program is uniquely suited to the exercise

and development of individual creativity because its purposes, its

content, and its method are related to creative enterprise. Because

the student's effort in composition work, both oral and written, can

only be creative, the term "creative writing" might well be dropped

from the lexicon of useful terms in the high school English program.

This peculiar designate was used by teachers before 1952 when the

research efforts of Guilford, Torrance, Maslow, Mead, Auscubel,

Anderson, Alberty, Lowenfeld, Fliegler, Allport, Rogers, Getzels,

Jackson, Taylor, Mooney, and others had not yet clarified the concepts

of creativity and its implications for education.

Creative writing today is a term synonymous with all written

composition produced by a student. Composition would, of course, be a

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[21]Louis A. Fliegler, "Dimensions of the Creative Process,"
Creativity and Psychological Health (New York: Syracuse University
Press, 1961), p. 14.

broader term, designating the oral products as well as the written creations of students. These language products should include a variety of forms such as ballads, book reviews, story critiques, oral reports, newspaper editorials, dialogues, commercials, declamations, essays, campaign speeches, skits, radio plays, lyric poems, metrical tales, jingles, after-dinner speeches, precis, research reports, term papers, debate speeches, panel reports, symposium papers, rhetorical analyses, poetry analyses, short stories, news stories, news broadcasts, book blurbs, announcer scripts, summaries, fables, magazine articles, letters, diaries, autobiographies, biographical sketches, travelogues, limericks, advertisements, monologues, grammatical analyses, and others.

Composition, then, both oral and written, should be the reason for teaching the know how components of the English curriculum. These identifiable forms of verbal creation should be used to challenge the high school student's power to produce his own language products.

Because numerous research studies on qualities of good composi-tions such as Eugene Mark Hinton's (1940),[22] Katherine L. Healy's

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[22]Eugene Mark Hinton, An Analytical Study of the Qualities of Style and Rhetoric Found in English Compositions (New York: Columbia University Contributions to Education, No. 806, 1940).

(1935),[23] and Ruth Strickland's (1961)[24] all show that quality is a multi-factored thing in children's writing, the conclusion is implicit that to teach for single, specific excellencies is unrealistic if not impossible. Floyd Allport et al. in the significant 1934 study of composition, reached a conclusion that Ruth Strickland was to repeat twenty-seven years later, namely, that writing is the reflection of individual personality and that it can improve only as the individual develops.[25] Ruth Strickland says:

> Since growth in writing is closely tied up with all other aspects of individual growth, the individual must be strengthened in order to strengthen his writing.[26]

Floyd Allport has long enunciated the need for evaluating students' compositions on individual terms rather than according to arbitrary, universal standards. He suggests that when the English teacher attacks a student's writing problem he challenges the whole fortress of his personality. By concerning himself with requiring

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[23]Katharine L. Healy, "A Study of the Factors Involved in the Rating of Pupils' Compositions," _Journal of Experimental Education_, Vol. IV (September, 1935), pp. 50-53.

[24]Ruth G. Strickland, "Evaluating Children's Composition," _Children's Writing: Research in Composition and Related Skills_ (Champaign, Illinois: National Council of Teachers of English, 1961), pp. 64-73.

[25]Floyd H. Allport et al, _Written Composition and Characteristics of Personality: An Experiment_ (New York: Syracuse University Press, 1934), p. 61.

[26]Ruth G. Strickland, _loc. cit._, p. 73.

uniform standards in composition, the teacher hopes to move an army of writers up to a desired front, but he succeeds only in discouraging individuality. Students develop composing skill along a broad personal front and each composition is an index of the whole development of the individual. He writes:

> We cannot fully understand what a particular student does in his written composition unless we view that composition as a field in which he is attempting to find himself and achieve self-expression.[27]

Allport's study has shown that the task of the English instructor, if he wishes to develop individuality in his students, becomes a complex one in which he must deliberately teach not only for the achievement of arbitrary, academic correctness but also for the promotion of that self-identity of which his students have need.

> The discovery of the lack of correlation between conventional grading and identifiable individuality is, in the writer's opinion, a contribution which may have some significance for those whose task it is to develop in their students the bases of an effective style.[28]

Louis Fliegler supports the evaluation of composition according to broad, personal, individual standards:

> Conceivably, then, the determination of a creative art suggests different levels of creativity, and the creativeness of an act is measurable in terms of individual excellence rather than some arbitrary group standard.[29]

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[27] Floyd Allport et al. loc. cit.

[28] Ibid., p. 72.

[29] Louis A. Fliegler, op. cit., p. 15.

Margaret Mead in "Creativity in Cross-Cultural Perspective" also suggests a personal standard of evaluation rather than a cultural one in regard to student production.[30] Although the classroom teacher grades for more than simple creativity when he evaluates student's work, the value of individual creative effort should be the most important single factor in the over-all assessment of student composition. If it is true that "the time has passed when creativity was thought to belong only to a chosen few,"[31] teachers must identify and nurture this trait in even the poorest student. Measuring a student's growth against the background of his own experience and competence rather than some extrinsic criterion is in perfect consonance with the general aims of education.

Formal education, that is, the organized effort of schools, is concerned with furnishing the means by which every child may achieve the maximum in becoming what he is capable of being. But no school, kindergarten or college, professional school or liberal arts institution pretends to achieve this objective absolutely, for education formal or informal is a lifelong process. Because the powers inherent in every human person are myriad and diverse and their perfect development transcends the possible effort of any single educative agency, an

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[30]Margaret Mead, "Creativity in Cross-Cultural Perspective," in H. A. Anderson, ed., Creativity and Its Cultivation (New York: Harper and Brothers, 1959), pp. 222-235.

[31]Bernard J. Lonsdale, "The Guese of Supervision," Educational Leadership, Vol. 21 (November, 1963), p. 73.

individual needs a lifetime of growth opportunity to achieve his potential.

Educational objectives recognize the limitations of any school and any curriculum in providing a total education. Goals in American education have been traditionally stated in terms which are developmental, partial, and non-terminal. If the objectives of departments within schools are consonant with general aims in education, these objectives will also be stated in terms of similarly limited goals. English departments, too, should bring the aims of their work into realistic focus and state them in less sweeping terms.

The English curriculum, that is, the English experiential matrix organized by the school for the language education of the student, will necessarily reflect the incompleteness of the general aims of education, if the curriculum is a realistic one cognizant of the nature of the child. It seems that much wasted effort has gone into the criticism of secondary English teaching. The charge is failure to achieve perfectionistic goals. These goals consist mainly of absolute skill and factual knowledge which eludes both the intention and the power of any conceivable English faculty.

Cries similar to the following come from business executives, college professors, and general critics: "Your high school graduates can't write a decent letter." "They don't know how to punctuate!" "Why can't these kids read?" "Didn't they ever hear of Milton?" "You should teach them rhetoric!" "They'll never pass Freshman Composition!"

Research data marshalled by such specialists as Lou Labrant,
Ruth Strickland, and Walter Loban have shown conclusively that language
development in children closely parallels chronological age. When the
seventeen or eighteen year old student graduates from high school he
has achieved neither his physical growth potential nor his mental age
plateau. Why should his language competency be expected to be fully
developed?

Besides the achievement of perfectionistic goals, another
erroneous expectation of the high school English curriculum is that it
should serve extrinsic, utilitarian functions. Other school subjects
expect English to do a multi-discipline job in teaching the reading-
spelling-writing aspects of biology, general science, social studies,
and other subjects in the high school curriculum. Community leaders
and even educational administrators expect English departments to pro-
duce programs for civic affairs, plays for community entertainment,
and other time-consuming projects which are little concerned with the
genuine needs of students.

The discipline of English has its own specific subject matter
and its own intrinsic purposes. If utilitarian functions coincide with
the specific, intrinsic goals of English itself, it is reasonable that
some correlation be recognized. However, the fundamental raison d'etre
of the discipline called English is to give the student a method and
an opportunity of interpreting reality through verbal symbol. The
development of the student's power to create meaning out of reality

and to express that meaning verbally is the single controlling prupose of the English program. In short, the language arts program exists to give the child the _know_ _that_ and the _know_ _how_ competencies to function as a verbally creative person.

CHAPTER III

THE CENTRALITY OF COMPOSITION TO THE
LANGUAGE ARTS PROGRAM

When Dr. Harold C. Martin, professor of English at Harvard University and chairman of the Commission on English of the College Entrance Examination Board, said recently, "The English curriculum today is in somewhat of a shambles," he was lamenting the lack of unanimity in defining the province of English instruction in the high school.[1] Without a conceptual framework defining the constituents of the English program and delineating the roles of these separate components it is difficult, if not impossible, to achieve an identifiable emphasis in the teaching of high school English.

The main purpose of a conceptual design in curriculum is to unify thinking about the structure and implementation of that curriculum. All instructional personnel need to establish similar cognitive frameworks if there is to be unanimity of effort and consistency in decision making. An adequate conceptualization identifies components and shows their interrelationships. When a hypothetical model

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[1]Harold C. Martin, "The English Curriculum," opening address, Project English Demonstration Center, Western Reserve University and Euclid Central Junior High School, Cleveland, Ohio, October 17, 1963.

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classifying language arts components into theoretical and practical elements is used, several advantages result. First of all, such a design shows that know that elements in literature, communication, and linguistics can easily be over-emphasized to the detriment of the know how skills needed in composition. The abundance of material in the ever-expanding disciplines of literary analysis, literary criticism, literary history, communication theory, language history, language geography, and theories of grammar makes the danger of overemphasizing theoretical information a serious one. Secondly, a conceptual design points up the need for distinct methodologies in teaching components that are ends-in-themselves or ends-in-production. Finally, such a design reveals the fundamental and unifying structure of the discipline called English.

Composition is central to the teaching of English because it is the fundamental process underlying every component of the English program. Nothing can be expressed in oral or written form unless it is first composed. Thus, literature is composition, literary criticism is composition, literary history is composition; articles on language history, and language geography, and language theory are composition; speech presupposes composition; rhetoric, grammar, and the mechanics of writing pertain to composition. Thus, composition is the foundational structure of the English program.

Of course, it can be argued that composition in the broad sense of process underlies every discipline, being synonymous with life

itself. This is true, certainly, for all living things by interaction with their environment are involved instinctively, consciously, or both, in a dynamic compositional process. This truth is especially relevant to language arts instruction where the fundamental aim is to teach the child the information and skills he needs to make meaning out of reality. By giving composition the emphasis it merits in the English curriculum, the school helps the child to interact in a verbally efficient way with his environment, not only perceiving it in a passive, non-verbal way, but influencing, creating, and shaping it by his compositional linguistic power. Ultimately the child who achieves satisfactory composition skill finds delight in creative verbal production. Not only does self-growth result from the creation of language products; the writer also defines himself by means of the compositional process.

Composition in the broad sense of fundamental process is not the only structural reality revealed by a conceptual design of English curriculum. Such a design also shows that verbal interpretation is the mode (modus operandi) of the language arts. This truth follows from an analysis of the nature of the process of composition. Whereas the process of composing can be made manifest through such modes as musical expression, bodily movement, pictorial representation, and others, the mode peculiar to language arts is verbal interpretation. As the child studies and learns the know that and know how aspects of verbal interpretation, one final characteristic of the discipline called

English becomes apparent: the interpretations must have the quality
of distinctiveness or excellence. The child learns that although the
perception of the writer may be unique and distinctive, the final
criterion for the selection of literature to be studied is that both
the perception and its expression are distinctive. English instruction
is not fully accomplished, however, when the child understands that
composition is the unifying structure of the language arts, verbal
interpretation its mode, and rhetorical distinction its hallmark: the
child must also be given opportunities to practice composition, to
exercise verbal interpretation, and to achieve rhetorical facility.

This task of understanding and using the language arts is con-
siderably simplified for children when educators carefully screen the
materials suggested for inclusion in the English curriculum. Whatever
concerns English language and its uses can enter; children need to know
the language under as many aspects as can be marshalled to capture
their interest: whatever is verbal interpretation of distinction can
enter; children need true literature to experience the meaning, the
mode, and the pleasure of verbal art.

One kind of activity excluded by these definite criteria is the
write about, tell about English assignment. Verbal interpretation of
distinction has form. T. S. Eliot's maxim, that literature "should
entertain, teach wisdom, and be an example of an art form," is good

advice at the level of high school English teaching.[2] When the form of

a literary piece cannot be named, it is probably amorphous, therefore

second-rate and not worthy of serious study in a discipline where there

is an over-supply of the excellent. An integrated English curriculum

requires that students compose, as far as possible, in the same

literary forms which they study. When students are asked to _write_

about things, they are often at a loss as to what form is appropriate

to their subject and what techniques will facilitate their expression

of ideas. Besides helping students select subjects for compositions,

it might prove helpful to suggest appropriate forms. Rather than simply

directing a student to write about his summer fun, for example, the

teacher might ask him to write an informal essay, a newspaper editorial,

or a satire on this subject. Such a challenge motivates the student to

learn what constitutes the various literary and rhetorical forms. It

also provides the teacher with the opportunity of turning the _know_ _that_

information of literary analysis into _know_ _how_ compositional skill.

Conscious of ideational concepts of literary forms, a student

not only delimits and focuses his own writing, he also learns to

perceive form in all verbal interpretations and to identify the struc-

tural relationships of form to verbal distinction. One reason students

fail to achieve their potential as writers might well be the fact that

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[2]Thomas Bailey, "The Dynamic Future," _National Association of_
Secondary School Principals Bulletin, Vol. 48 (March, 1962), p. 162.

they are kept on the _write_ _about_ exercise their whole academic life.
Paragraphs are not verbal art forms, regardless of their subject
matter. They are building units and have a limited value apart from
a larger rhetorical construct. Neither are themes art forms, though
the classical rhetoricians used them to exercise students in keeping
to a central idea when writing. Themes were a developmental step in
the teaching of writing: they were never intended to be end-products
of creative verbal effort. At best they can ill-serve this end,
lacking the true distinction of an art form. Because very young
children can compose fables, anecdotes, lyric poetry, short plays, and
other verbal art forms with confidence and success, there is little
reason for the stalemate on themes and paragraphs in the high school.

Because composition, both oral and written, is the fundamental
unifying structure of the language arts program, high school teachers
and supervisors need a new theory and practice of composition. This
problem, however, has generated little authoritative opinion and even
less pertinent research. Of the twelve national English curriculum
centers founded by Project English, only one, the University of
Nebraska, recognizes the centrality of composition to the high school
English program.

Directed by Paul Olson and Frank Rice of the English department
of the University of Nebraska, this center is working to construct a
K-13 sequential program in English composition. The staff envisions a
coherent discipline growing out of reading, language, and literature.

By 1967 they plan to have devised materials in the following specific areas: composition and the usable portions of the classical rhetorical discipline; composition and its relation to structural and transformational grammar; composition and close reading; composition tests and models. In spite of its promising orientation, however, nothing is currently available except the 1961 publication, A Curriculum for English.[3] The subject matter includes lectures on choosing literary texts, the Bible, Shakespearian tragedy; phonology; student differences, sectioning and grouping, work loads of teachers; lesson plans on semantics, elimination of dangling participles, sentence patterns, and Abou Ben Adhem. The topic of rhetoric is given only a cursory ten-line treatment in Appendix F.[4]

One notable and influential pioneer in the study of problems involved in the development of a good writing program is Albert R. Kitzhaber, professor of English at the University of Oregon. In his 1960 Dartmouth study of freshman composition courses, syllabuses from ninety-eight highly diverse American colleges were examined. From this study as well as from information gathered from personal visits to eighteen selected institutions, Kitzhaber arrived at a number of

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[3]Nebraska Council of Teachers of English, A Curriculum for English, Woods' Charitable Fund Workshop, Lincoln, Nebraska, 1961.

[4]Ibid., p. 76d.

conclusions and recommendations which he presented in _Themes, Theories, and Therapy_.[5]

Although Kitzhaber presents a critical appraisal of college writing, much of what he says has implications for the teaching of high school English. The following quotation is an example:

> Missing from the usual English curriculum for the prospective teacher of English are courses in advanced composition, history of the English language, the modern study of English structure, rhetorical theory, English prose style, logic, semantics.[6]

The necessity of establishing a conceptual framework including all aspects of an English program stems from the inadequacy of a teacher's preparation. Except for a freshman course in composition, most prospective teachers of English take literature courses. It is natural that this specialty ultimately rules their teaching. But students need more than the study of literature to achieve verbal facility.

One idea central to Kitzhaber's discussion of the present status of college composition courses is the lack of "direct instruction in language, in rhetoric, and in the logic of exposition."[7] These aspects of English are humane studies worthy of serious

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[5]Albert R. Kitzhaber, _Themes, Theories, and Therapy: The Teaching of Writing in College_ (New York: McGraw-Hill Book Company, 1963), pp. 131-156.

[6]_Ibid._, p. 15.

[7]_Ibid._, p. 72.

consideration by students desiring a liberal education.[8] In the
medieval universities, lineal ancestors of American colleges, the
trivium of grammar, rhetoric, and logic was offered as the exclusive
subject matter of the four-year undergraduate curriculum. The assump-
tion was, of course, that no greater skill exists than to speak and
write one's thoughts adequately. To speak well was the epitome of
rationality.

When Kitzhaber proposes that the teaching of language, rhetoric,
and logic should be integral parts of a composition program he indicates
a return to that tradition where composition, both oral and written,
was the means and the proximate end of liberal education.[9] This view
of things opposes the notion held by many English teachers today that
English can be justified in the curriculum on utilitarian grounds
alone. Of course English has practical value, but that value, as the
ancients insisted, is a humanistic one. The purpose of learning to
write well is not only to write error-free, "acceptable" English prose;
it is rather to give a man the means to express his being and his
becoming.[10]

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[8]Ibid., p. 160.

[9]Ibid., p. 160.

[10]Carl Rogers, "The Process of Becoming," Perceiving, Behaving,
Becoming (Washington, D. C.: Association for Supervision and Curricu-
lum Development, 1962), p. 234.

Man's struggle to establish a reasonably accurate correspond-
ence between what he is and what he says is an ancient one.
Archeological remains, artifacts, runes, hieroglyphics, pictographs,
manuscripts, books, and the mass media of communication all testify to
man's long preoccupation with self-representation. Although these
representations are in many instances non-verbal, they nevertheless
say what men have thought as men down through the long ages of history.
Because cultures and races and nations are made up of individuals, the
arts are distinctively individual and humane. It is precisely for this
reason that our youth, by learning the arts, learn how to be and become
themselves. The art of rhetoric is the art that governs the expression
or representation of self-ness.

Because rhetoric follows more closely than any other discipline
the inner speech that characterizes self-conscious human activity, a
study of rhetorical principles will reinvest composition with that
quality of meaningfulness that has often been sacrificed to mechanical
accuracy. Linguistics will be recognized as a sister-discipline, but
it will be duly credited only with its power to explain the structure
and generation of sentences. The art of combining sentences into
verbal designs which reflect the vast creative resources of human
personality is the realm of rhetoric.

Although Kitzhaber suggests that language, rhetoric, and logic
be included as components of freshman English in college (p. 160), such
a trinity is inappropriate for high school English. The difference is,

of course, that in college numerous courses in literature are found in the sophomore, junior, and senior years. In the high school, however, literature is usually taught simultaneously with other aspects of the English program at every level. The problem of integrating the teaching of English is, therefore, more difficult at the high school level. If teachers try to unify their instruction by using only the language-rhetoric-logic basis, they will have neglected literature, an area most vital to the adolescent's development.

It seems that a trivium of literature, linguistics, and composition would best serve as a principle of integration for the teaching of high school English. Literature in all its forms, as well as literary criticism, is necessary to link the child with the cultural tradition of which he is a part and to present for his consideration ways in which the best minds have effected a rapprochment with reality. Linguistics is necessary to give the child both perspective and skill in the use of the facts of language. Composition, better designated as rhetoric because of its greater scope, supplies the child with the know how to express himself effectively.

Such a trivium would account for every aspect of the present high school English program. Drama, because it represents a literary form, belongs with the study of literature. Journalistic writing might be studied along with the essay as a special kind of literature. The products of the mass media could be studied in the category which their main characteristics indicate: for example, TV and radio drama as

literature, all kinds of speeches as rhetoric. If the literature, linguistics, rhetoric principle of integration functions effectively, the dichotomy that has gradually developed between oral and written composition might be eliminated. Oration, debate, and dialogue were the very foundations of classical rhetoric. Aristotle, Cicero, and Quintilian were _rhetors_ as well as literary artists, and students might find challenge and increased opportunity for self-expression when using both oral and written exercises in the English classroom.

Besides unifying the teaching of English, a further benefit of the literature, linguistics, rhetoric approach would be the establishment of three evaluative criteria for the admission of subject matter into the program. Long a potpourri of language activities, English might finally be able to defend itself as a discipline rather than acquiesce in being a "receptacle."[11] To qualify as linguistic content, material should pertain to the historical development of the whole system of language or to the historical and geographic changes of individual words and structures. To qualify as literature, material should represent a form, a function, or a recognized achievement in verbal interpretation. To qualify as rhetoric, material should demonstrate the principles of the traditional art of self-expression in oral or written symbol.

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[11]Albert R. Kitzhaber, "Rethinking: A Prerequisite to Reform," _College English_, Vol. 24 (March, 1963), p. 471.

The teaching of rhetoric (composition) is central to the high school language arts program because it is a highly complex process, requiring more skill than either reading or language study. Kitzhaber notes the comprehensiveness of composition when he says, "A student needs all things at once whenever he composes anything as long as a paragraph."[12] Whereas literature, in addition to direct personal experience, supplies the data of interior consciousness, grammar contributes the compositional correlatives, and logic governs the intellectual process. It is rhetoric, however, that coordinates the entire compositional process. Rhetoric, then, cannot be taught effectively unless grammar (linguistics) and literature are also taught. Conversely, literature and grammar cannot work effectively in self-expression without the directive hand of rhetoric. The absence of rhetoric in the high school English program might explain the phenomenon of students who are well grounded in grammar, who read well, but who write poorly.

The problem of logic and its role in the English program generally and in the composition program specifically cannot be overlooked if high school teachers are to reorganize their work realistically. Although Kitzhaber suggests logic as one of the three important subject matters to be taught in freshman composition (p. 160), this suggestion is impractical on the high school level. Actually it is

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[12]Albert R. Kitzhaber, _Themes, Theories, and Therapy, op. cit.,_ p. 90.

unnecessary, because rhetoric and logic have been joined since ancient times. It was Cicero in De Oratore who stressed the idea that rhetoric was not only verbal nicety but genuine logic as well.[13]

In its long history of development the relationship of rhetoric to logic has been both asserted and challenged. Although the art of using language to achieve a desired effect was first used by Corax of Syracuse in 466 B.C. in legal proceedings, it was thought to be different from logic because it emphasized the manner of the speaker rather than the matter or method of the procedure. However, because the claimants for property lacked documentary support and relied chiefly on inferential reasoning, the relationship of rhetoric and logic is rather clearly established.[14] Besides giving rules for the arrangement of the five parts of a good "case," proem, narrative, arguments, subsidiary remarks, and peroration, Corax also took pains to illustrate the use of the argument of general probability, one of the basic logical procedures.

Rhetoric was not essentially changed although a variety of forms and functions were added in the period between Corax and Aristotle. Tisias, the pupil of Corax, and subsequent intellectual figures such as Plato, Lysias, Antiphon, and Isocrates brought the use

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[13]"Rhetoric," Encyclopedia Britannica, Vol. 19 (1963), p. 248.

[14]Ibid., p. 247.

of rhetoric to the perfection of a highly complex art.[15]

It was Aristotle (384-322 B.C.) who in his monumental work,
De Rhetorica, asserted that dialectic (logic) and rhetoric constitute
the dual art of discourse. He developed rules for the use of rhetoric
as the popular branch of logic.[16] Claiming that "the master of logic
will be the master of rhetoric," Aristotle, nevertheless, seemed to
realize that speakers without the ghost of an argument, by the skillful
use of language, might carry large audiences. In addition to "exciting
the emotions," however, an effective rhetor must prove his point or
appear to prove it.[17]

The tradition of ornateness, ostentatious display, and general
affectation in speech which clings to the development of rhetoric as an
art was originally an Asian influence that took deep root at Rome where
it found many enthusiastic imitators around the second century, B.C.
Two schools developed, the ornate and the purist. The Attic school,
named for Attica, a state in ancient Greece whose capital was Athens,
defended the simple, classical, restrained style.[18] It was this school
that Hermagorus of Temnas (c110 B.C.) followed in establishing the

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[15]Ibid.

[16]Ibid., p. 248

[17]Ibid.

[18]Webster's New World Dictionary (New York: World Publishing
Company, 1960), p. 95.

scholastic rhetoric that dominated medieval education and subsequently influenced English and American education.

Under Marcus Aurelius, Hermogenes of Tarsus made a complete digest of scholastic rhetoric which helped this art to dominate the first four centuries of the Roman Empire while other arts were degenerate. The law courts of the numerous subdivisions of Roman provinces created continual demand for forensic speaking. The early fathers of the Catholic church relied heavily on rhetorical skill for the dissemination and acceptance of the Christian religion. Probably the first great Christian rhetoric is found in St. Augustine's fourth book of De Doctrina Christiana. Augustine (himself trained in rhetoric before his conversion) held that the logical groundwork underlying rhetoric and the "last embellishment" should be brought to the defense and perpetuation of the new doctrine.[19]

During the Renaissance new interest in classical learning, especially in England, revived the best teaching of the ancients and introduced into the British universities (Cambridge, 1570; Oxford, 1588) a rhetoric that had gained remarkable strength, clarity, and fitness in the medieval universities.[20] In 1620, George Herbert, the metaphysical poet who, like his colleagues, made apt use of rhetorical

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[19]Kenneth Burke, A Rhetoric of Motives (New York: Prentice-Hall, Inc., 1950), p. 53.

[20]W. Rhys Roberts, Greek Rhetoric and Literary Criticism (New York: Longmans, Green and Company, 1928), p. 52.

devices in his work, held the office of public orator at Cambridge.

Although rhetoric flourished in seventeenth century England, its decay set in when logic, its mainstay, deserted to the camp of the new scientific investigation. Here logic was put to work formulating the canons of induction, denying the primacy of the syllogism, and generally supplying the appealing coherence of the scientific method.[21] Stripped of its muscle, rhetoric might well have deserved Waterland's cryptic remark (1732):

> Take but away their rhetorications and equivocal expressions and their cause will be left in a manner destitute.[22]

In spite of the divorce between academic rhetoric and logic, the principles and tropes of effective rhetoric continued to be used by literary figures of both the Romantic and Victorian eras. Coleridge, Wordsworth, Newman, and Macaulay are a few writers whose work exemplifies a careful rhetorical method.

In eighteenth and nineteenth century America, the development of rhetoric suffered no lag. Logic and rhetoric were united in the instructional program at Harvard, Princeton, and Bowdoin, where students were trained exclusively for the ministry, for law, or for political

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[21]Donald C. Bryant, ed., The Rhetorical Idiom (New York: Cornell University Press, 1958), p. 56.

[22]Oxford English Dictionary, Vol. VIII (1933), p. 627.

service. Early textbooks in rhetoric were few, the most widely used
being Hugh Blair's Lectures on Rhetoric (1783).[23] This Scotch manual
was superseded by Richard Whately's Elements of Rhetoric (Dublin,
1834).

In his preface to this text, Whately clarified his position on
the logic versus rhetoric controversy:

> I propose in the present work to adopt a middle course
> between these two points . . . considering Rhetoric (in
> conformity with the very just and philosophical view of
> Aristotle) as an off-shoot from Logic.[24]

This tradition continued until 1911 when a committee of the National
Education Association merged with a group from the newly formed
National Council of Teachers of English to broaden the scope and ob-
jectives of English to meet the social diversity of the population. In
a reorganization that pointed the English curriculum away from the need
of the college-bound for grammar, literature, and composition and
toward the general educative needs of the masses, rhetoric was lost
entirely. In the 1935 radical revision of the curriculum where life-
adjustment and experience were the key ideas, the last traces of
rhetoric as an academic discipline integral to the teaching of communi-
cation were obliterated.

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[23]"Rhetoric," Americana, Vol. 23 (1961), p. 458.

[24]Richard Whately, Elements of Rhetoric (London and New York:
James Munroe and William Jackson Companies, 1834), p. 5.

Today when educational theory is returning to a respect for a discipline-centered curriculum, it might be well to examine the possibility of teaching rhetoric at the high school level. In a technological age where communication has reached a paradoxical massiveness and intimacy, the student needs exact knowledge and genuine skills to maintain a satisfactory equipoise. Perhaps a return to rhetoric will give to the teaching of English the coherence and purposiveness it has gradually lost. When composition (rhetoric) is understood as the foundational structure of the discipline called English, the main objectives of the language arts program are more readily comprehensible to both teacher and student. Furthermore, the integrative thread of the English language arts, verbal interpretation, is quickly discernible. Finally, when composition is taught as central to the high school program, a strong humanistic emphasis is given to the teaching of English, for it is impossible to transmit the heritage of literary culture except in terms of the child's personal skill in understanding and creating his own verbal interpretations of reality.

Because the rhetorical tradition is the repository of those principles and practices which can order the multiple components of the modern English program, it seems advisable to trace the development of that tradition and to note carefully which pedagogical and practical emphases have had enduring value. Time-tried principles and a meaningful subject matter are what the high school English program

needs if it is to transmit to the student the know how of composition.

To trace the development of the rhetorical tradition in England and America and to identify a worthwhile subject matter for the teaching of composition is the purpose of the next three chapters.

CHAPTER IV

THE DEVELOPMENT OF RHETORIC IN ENGLAND

This chapter investigates the teaching of rhetoric in England from Middle English times to 1850. By examining some of the important texts in rhetoric used in England, one can see to what extent these books propagated the rhetorical theory and practice of the ancients. The relationship of the American rhetorical tradition to the Greek and Roman can also be better understood if the intermediary tradition, the English, is studied.

The history of rhetoric is essentially the story of how educators interested in the production or assessment of literary art have interpreted and applied the body of rhetorical information organized by the classicists, Aristotle, Cicero, and Quintilian. A discussion of the changing conceptualizations of the nature, scope, and function of rhetoric throughout the ages will give the prospective language arts teacher or supervisor an adequate idea of the wealth and flexibility of the rhetorical tradition. Such a discussion should also suggest the inherent potential of some aspects of the rhetorical tradition for inclusion as valuable subject matter in the modern high school English program.

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An examination of important rhetoric books used in England from 1550 to 1850 and in America from Colonial times to the present reveals an interesting ebb and flow of classicism. Strangely enough, but perhaps appropriately too, it has generally been the educator who was vitally concerned with the scientific and artistic resources of the tradition.

Following Quintilian, whose four-volume *Institutio Oratorio* treats of rhetoric as a comprehensive pedagogical method, the expounders of the merits of rhetoric have been such famous teachers as the Tudor humanist, Thomas Wilson, 1553; George Campbell, dean of Marischal College, Aberdeen, 1776; Hugh Blair, professor of rhetoric and belles lettres, University of Edinburgh, 1790; Richard Whately, Oxford, 1832; Samuel P. Newman, professor of rhetoric, Bowdoin College, 1829; Henry Coppee, professor of rhetoric, University of Pennsylvania, 1859; John F. Genung, professor of rhetoric, Amherst College, 1891; and a host of others since the turn of the century.

These great teachers were unanimously concerned with defining the nature and scope of rhetoric as both an art and a science and in determining what fundamental laws governed its practical applicability. Two controversies, the relation of rhetoric to logic (dialectic) and the relation of rhetoric to oratory attracted some of the best minds throughout the centuries. Although the relationshio of logic to rhetoric was settled or at least quiescent by the eighteenth century, the problem of the relation of rhetoric to oratory is still unresolved.

Various positions have been taken and the controversy remains. It seems evident, however, that textbooks in rhetoric today may be directives for effective public speaking as readily as they may be courses of study for effective communication in written composition.

In spite of widely divergent viewpoints about the nature of rhetoric, the fluctuating appreciation for rhetoric as an art or science, and highly controversial opinions regarding the function of rhetoric, this study was in ancient times one comprehensive, coherent, systematized body of knowledge with Aristotle as its fountainhead.

Unlike many sciences which have grown cumulatively as new facts were discovered throughout the ages, rhetoric was comprehensive and complete in its inception. If any process must be named as characteristic of rhetoric in its long history, that process is not one of true growth and development but one simply of change. In many instances this change has meant a shifting of accent from theory to practice as in the change effected by Cicero, or a shifting from practice to pedagogy as in the case of Quintilian.

In other instances the recurring changes in rhetoric from its original Aristotelian conceptualization have been effected by the selection of certain parts of rhetoric for study and for use. Thus Richard Sherry in 1550, reflecting the English Renaissance preoccupation with stylistic niceties in speaking and writing, wrote A Treatise of Schemes and Tropes in which he considered only one-fifth of the ancient rhetoric to be the whole body of knowledge deserving of study

and practice. Henry Peacham in 1577 also stresses only one part of rhetoric, figurative language, in his book, The Garden of Eloquence.

Actually, both Sherry and Peacham reflected the Renaissance version of the medieval penchant for allegory, metaphor, symbolism, and highly figurative language demonstrated in such works as Confessio Amantis, The Pearl, Gawain and the Green Knight, Piers Plowman, and even The Canterbury Tales.

English writers were not the only ones to select only certain parts of Aristotelian rhetoric to celebrate; Americans did the same, sometimes seeming completely ignorant of the whole deposit of classical rhetoric, sometimes seeming extremely astute in their choices. Because oral communication had been a decisive factor in uniting the American colonies for the successful prosecution of the Revolutionary War, it is understandable why the earliest American treatises on rhetoric stressed its oral aspect. In 1809 Noah Webster whote An American Selection of Lessons in Reading and Speaking. In 1818 Increase Cook completed a sizeable volume, The American Orator.

By 1835 a generation of American college students was being trained according to the concepts of rhetoric championed by the Scottish and British masters, Blair and Whately. Because these men, too, showed a personal preference and selectivity in the teaching of rhetoric, it is easy to see why subsequent American writers tended to a kind of selection showing little integrative consistency. Some American texts discussed only the rhetoric of composition, others only of oratory,

others both oral and written composition: still others considered rhetoric as science, and others conceived of it as literary criticism.

Both American and English writers, then, in spite of their contact with the classical rhetoricians, used an eclectic method in selecting textbook subject matter. The following annotated bibliography of representative English and American rhetoric texts from 1550 to 1960 illustrates the various and changing concepts of rhetoric as a scientific study and as a practical art.

Sherry, Richard. *A Treatise of Schemes and Tropes*. London: John Day, 1550. Manuscript copy in Bodleian Library, Oxford; *A Facsimile Reproduction* by Scholars' Facsimiles and Reprints, Gainsville, Florida, 1961; Introduction and Index by Herbert W. Hildebrandt.

This charming book carries forward the medieval concept that elegance in communication is a highly desirable attainment. Because ecclesiastical Latin as well as the Norman French, which had permeated Anglo-Saxon culture since 1066, were highly refined literary modes of communication, loyal Englishmen sought to transfer the stylistic excellence from one language to the other. That Richard Sherry was an able trans-lingual figure is a fact easily inferred from his important work, which includes the first English translation of Erasmus' *On The Education of Children*. This work is appended to *A Treatise* and, although no headnote or purpose is mentioned, can be presumed to serve the intention of illustrative proof for what is said in the treatise about tropes and figures.

Sherry's discussion of the figures of speech presents only one aspect of the ancient rhetoric, namely, style. It is interesting to note that he uses twenty-nine references to Cicero, seven to Quintilian, and six to Virgil. His main concern, as the following sample shows, is to name, define, and explain the myriad literary figures such as antiphrasis, apocope, barbarismus, epilogus, hyperbole, mimesis, prolepsis, prosapodosis, and others which the Greek and Latin masters had found so intriguing.[1]

Sherry's work, then, was a new ordering of one part of the classical rhetorical heritage. Unlike Erasmus' rhetoric book, De Copia, 1512, Mosellanus' Tabulae de Schematibus et Tropis, c. 1529, and other Renaissance texts, Sherry's text uses the vernacular, a fact on which rests the whole value of his effort. For the first time, this aspect of rhetoric is defined in English, and the figures march along to a different music suggesting new words, concepts, and examples for effective "Anglo-Saxon" communication.

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[1]Sherry, op. cit., p. 34.

PLATE I

A Treatise of Schemes and Tropes
Richard Sherry, 1550

34

           A Treatise of
curioſitye, and the ſentence ouerla
den with ſuperfluous wordes, whi=
che faute is the ſame, or very lyke

Macrologia to that, that is called *Macrologia,*
whych is when the ſentence vpon
deſyre to ſeme fyne and eloquent, is
longer then it ſhulde be.

    Inordinate and his partes.
    Inordinate is, when eyther or=
der or dignitie lacketh in the wor=
des: and the kyndes ben theſe.

Tapinoſis.   *Humiliatio,* when the dygnitye
of the thyng is diminyſhed by baſe=
nes of the worde: as if we ſhuld ſay
to a greate prynce or a kynge: If it
pleaſe your maſterſhyp.

Aſchrologia.   *Turpis loquutio,* when the wordes
be ſpoken, or ioyned together, that
they may be wronge into a filthye
ſence. Of thys it nedeth not to put
any example, when lewde wanton
perſons wyl ſoone fynde theirs.

Cacozelia.   *Mala affectatio,* euyll affectatiõ
or lewde folowyng, when the wryte
lacketh iudgement, and fondlye fo=
lowyng a good maner of ſpeaking,
runne into a faute, as when affec=
tyng copy, we fall into a vayne bab
lynge

Wilson, Thomas. <u>The Arte of Rhetorique</u>. London: Richard Grafton
1553. Manuscript copy in Newberry Library. <u>Facsimile
Reproduction</u>. Gainsville, Florida, Scholars' Facsimiles and
Reprints, 1962. Introduction by Robert Hood Bowers.

Like Sherry's <u>Treatise</u>, this book was written in English and
offered an appeal that Continental texts written in Latin did not
have. Unlike Sherry's, however, Wilson's book discusses the whole
Ciceronian doctrine of rhetoric rather than simply literary ornament.
Wilson treats of invention, disposition, elocution, memory, and
utterance; hence the five parts of rhetoric advocated by Cicero are
amply considered. The following sampling of Wilson's work reveals
the following interesting points: a more fluid and copious style
than Sherry's; a Renaissance delight in classification; an originality
in defining terms.[2]

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[2]Thomas Wilson, <u>op</u>. <u>cit</u>., p. 194. It is interesting to com-
pare Wilson's definition of metaphor with Sherry's: "<u>Metaphora</u>:
<u>Translatio</u>: that is, a worde translated from the thynge that it
properlye signifieth, unto another whych may agre with it by a
similitude. And amonge all vertues of speche, this is the chyefe."
(<u>Treatise</u>, p. 40.)

PLATE II

The Arte of Rhetorique
Thomas Wilson, 1553

194

The arte of Rhetorique.

biting wordes, as muche without reason & as vncomelye,
as a dogge dothe, when he snarreth, the whiche wee set
is nothing semely. There is nothing in all the worlde, but
the same maye haue the name of some other worde, the whi:
che by some similitude is lyke vnto it. Notwithstandinge
there ought muche warenesse to be vsed in chosyng of wor:
des tanslated, that the same be not vnlike that thing, wher:
unto it is applied, nor yet that the translation be vncomely
or suche as may geue occasion of any vncleane meaning.

A Trope.

Trope what it is.
Trope is an alteration of a word or sentence from
the proper significatio to that whych is not proper.

The diuision of Tropes.

Deuision of Tropes.
Tropes are either of a word, or of a longe continued spe:
che or sentence.

Tropes of a worde are these.

{
A Metaphore or translation of wordes.
A worde makinge.
Intellection.
Abusion.

{
Transmutation of a word.
Transumpcion.
Chaunge of a name.
Circumlocution.

Tropes of a longe continued speache or sentence are these.

{
An Allegorie, or inuersion of wordes.
Mountinge.

{
Resemblinge of thynges.
Similitude.
Example.

What is a Metaphore.

Metaphora
Metaphore is an alteration of a woorde from the
proper and naturall meanynge, to that whiche is
not proper, and yet agreeth therunto, by some lyke:
nes that appeareth to be in it.

An

Rainolde, Richard. The Foundacion of Rhetorike. London: Ibon
      Kingston, 1563. New York: Scholars' Facsimiles and Re-
      prints, 1945. Introduction by Francis R. Johnson.

The unique value of this book is difficult to ascertain because
the facsimile reproduction is printed on cheap paper (a war require-
ment) and the manuscript copy in the Bodleian Library from which the
photograph was taken is annoyingly indistinct. However, it can be seen
that this rhetoric text consists of fourteen different kinds of
elementary exercises in theme writing. It is interesting to note these
exercises not only because they coincide with those of Cicero who was,
in the eyes of Renaissance schoolmen and writers, the supreme writer
of Latin prose but also because they might be adapted to some kind of
composition workbook for twentieth-century English students.

    Rainolde's treatise includes the following exercises complete
with extensive explanatory notes and illustrations borrowed from the
ancients as well as from other Renaissance scholars:

1. Retelling a fable or myth. (Conversation can be improvised
   to enhance the tale.)

2. Writing a short narrative.

3. Composing a theme on the saying or deed of some known person
   (Chria).

4. Developing a theme on some proverb or wise saying (sententia).

5. Refuting some statement or belief (destructio).

6. Upholding the truth of some statement (confirmatio).

7. Developing a theme of general applicability (some virtue or vice) that applies to a particular person or deed (locus communis).

8. Preparing a eulogy.

9. Preparing a speech of defamation or dispraise.

10. Developing a comparison.

11. Preparing a speech to be declaimed by some person or some personified abstraction (ethopoeia).

12. Writing a lively and elaborate description.

13. Writing a debate speech that marshals one side of a proposition (thesis or consultatio).

14. Composing a speech for or against a proposed or existing law (legislatio).

The value of Rainolde's Foundacion of Rhetorike in the history of rhetoric is twofold. First of all, this book reveals one aspect of the whole Renaissance preoccupation with style as the mark of literary excellence. The concern for composition as logical expression which was lost in the Middle Ages was not stressed by the Elizabethans. They developed the tradition of elaboration that had always been in the contest for rhetorical primacy.

To facilitate the development of copiousness in a schoolboy's training, various texts were employed. For skill and flexibility in the use of figurative language, such books as Sherry's A Treatise of

Schemes and Tropes might be used: for examples and quotations useful in developing the content of themes, the commonplace book was used. The term commonplace was used for these handbooks because their great value was in the classification of useful anecdotes, metaphors, and such under appropriate general headings or common places.

Rainolde's work is especially valuable because it is the bridge connecting the use of the commonplace book for Latin composition with the use of the commonplace book for English composition.

As Francis R. Johnson relates in his introduction to the facsimile reproduction of The Foundacion of Rhetorike, the commonplace book was the key text in giving a student material to amplify his written exercises. Ample substance was supplied by stores of similes and comparisons, of exempla, of wise sayings called sententiae all neatly organized under such headings as honesty, family, patriotism, commerce, and others. These commonplace books were translations and adaptations of similar Latin manuals. Richard Taverner and Nicholas Udall translated various sections of Erasmus' compilations. Erasmus, the most noted of the Renaissance humanists, published three famous collections of wise sayings, pieces of polished diction, new and astute ways of looking at reality, and many short parables which he had gleaned from prodigious reading of classical literature. The English schoolmen took parts of his Adagia (1500), Parabolae sive Similia (1513), and Apothegmatum, sive scite dictorum libri sex (1531) and, while some employed the new compilations in Latin for the teaching of

Latin composition, others translated them into English and designated
them for the teaching of English composition.

Although Rainolde's book is an adaptation from the Latin, it is
not, strictly speaking, a commonplace book. Because it lists and
illustrates exercises in learning to write, it belongs to a specific
tradition, the development of the progymnasmata (first exercises in
rhetoric). This aspect of rhetoric was concerned neither with elegance
of style nor with copiousness of development; rather, it governed or-
ganization of subject matter.

Basic rules and illustrations for organizing written discourse
were first enunciated by Aristotle, Cicero, and Quintilian. Abstracts
and adaptations of these rules were numerous in ancient and early
Christian times. The most notable of these manuals of progymnasmata
(those which have survived) are by Theon, Hermogenes, and Aphthonius.[3]

It was the Greek Progymnasmata of Aphthonius, written about
350 A.D., that had the distinction of including a specific illustrative
example for each of the traditionally cited fourteen exercises in
composition.[4] This book was frequently translated into Latin by
medieval and Renaissance scholars. Probably the most notable was
written by Reinhard Lorich, professor of rhetoric at Marburg about

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[3]Francis R. Johnson, intro., The Foundacion of Rhetorike,
op. cit., p. x.

[4]Ibid., p. xi.

1535. In a text dated 1542, issued from Egenolff's press at
Frankfort, Lorich combined ideas of earlier translators, added a long
commentary of his own, and supplemented and classified the illustra-
tive material under commonplace headings.

The practicability of the Lorich version of Aphthonius'
Progymnasmata made it the most popular rhetoric text in western Europe
during the sixteenth and seventeenth centuries. The total number of
the Lorich editions ran into the hundreds.[5]

Even before 1572, the date which the Short-Title Catalogue
lists for the first edition printed in London by Henry Middleton, the
Lorich text was used by schoolboys studying Latin composition.[6]
Richard Rainolde's A Booke Called the Foundacion of Rhetorike is an
adaptation (in English) of this Latin Lorich text. It is easy, then,
to trace the lineage of the Rainolde book from the Greek Progymnasmata
of Aphthonius to its English version. Unfortunately the indexing
supplied by Lorich is not used except casually as headnotes, center
heads, and marginal glosses. A distinctly Renaissance flavor is
supplied by the peculiar diction and style of Rainolde as well as by
his incorporation of distinctly Elizabethan ideas in the illustrations.

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[5]Ibid., p. xiii.

[6]Ibid.

Peacham, Henry. The Garden of Eloquence. London: H. Jackson,
1577. Facsimile reference copy from the copy in the
Huntington Library; University Microfilms, Inc., Ann Arbor,
Michigan, 1963.

This book like Rainolde's is another example of the various

kinds of English books that epitomized the rhetorical training of

Renaissance schoolboys. Peacham's work is primarily a re-presentation

and commentary on the figures of speech identified by the ancients.

The title page of the book is a statement of both Peacham's content

and authorial purpose.[7]

This title in its entirety reads as follows:

The Garden of Eloquence Conteyning the Figures of Grammer
and Rhetorick, from whency maye bee gathered all manner of
Flowers, Coulors, Ornaments, Formations, Schemes, and Fashions
of Speech, profitable for all those who would be studious of
Eloquence, and that made most Eloquent poets and Orators, and
also helpeth much for the better understanding of the Holy
Scripture.

This title shows that Peacham, like his predecessors, referred

to the ancient rhetoricians for his materials. F. R. Johnson says that

The Garden of Eloquence is based on the popular Latin handbook of

Joannes Susenbrotus, Epitome Troporum ac Schematum.[8] Peacham clearly

wished to use the materials of both the Greeks and Romans, for he uses

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[7]This plate is reproduced by Verifax process from the
University Microfilm reference copy.

[8]Francis R. Johnson, Introduction to Foundation of Rhetoric,
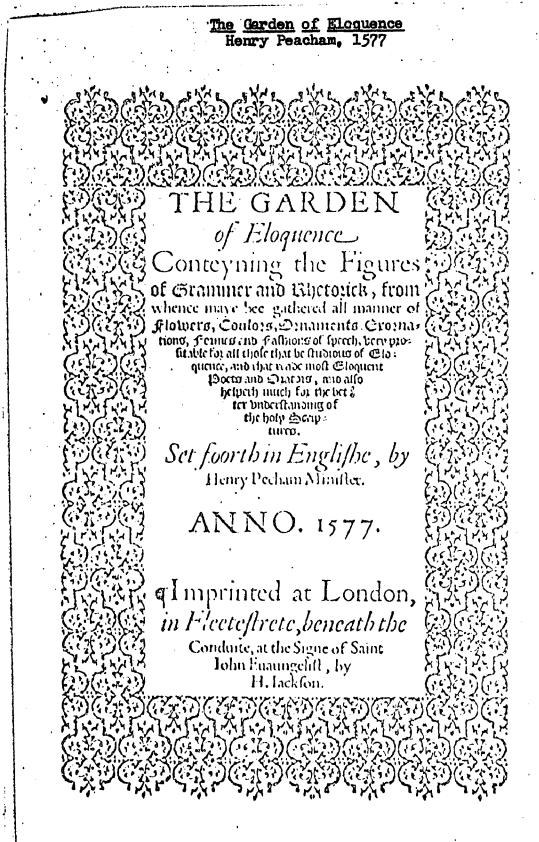op. cit., p. xxi.

The Garden of Eloquence
Henry Peacham, 1577

THE GARDEN
of Eloquence
Conteyning the Figures
of Grammer and Rhetorick, from
whence maye bee gathered all manner of
flowers, Coulors, Ornaments, Exorna-
tions, Formes and fashions of speech, very pro-
fitable for all those that be studious of Elo-
quence, and that reade most Eloquent
Poets and Oratous, and also
helpeth much for the bet=
ter vnderstanding of
the holy Scrip=
tures.

Set foorth in Englishe, by
Henry Pecham Minister.

ANNO. 1577.

¶Imprinted at London,
in Fleetestrete, beneath the
Condute, at the Signe of Saint
Iohn Euaungelist, by
H. Iackson.

and defines the Greek terms tropes and schemes and also includes a classification and explanation of the Latin term concinnitie which groups all the ornaments of speech under one name. In his first chapter, Peacham explains that the Latin term means propriety, aptness, and fitness as well as conformations, forms, and fashions. Like other writers in the rhetorical tradition, Peacham has a keen eye for classification; hence, his designation of Figures of Grammer as distinct from Figures of Rhetorick simply refers to the traditional classification of figures of thought, of words, and of sentences. The grammer is an equivalent for sentence.

Peacham's title also includes an authorial purpose for his text, "for the better understanding of the Holy Scripture." This intention raised his book from the level of schoolbook to that of a book of general interest. Adapted for use in either situation, The Garden of Eloquence showed a preponderance of flowers picked from the Psalms, Proverbs, and Ecclesiasticus.

In spite of Peacham's effort to broaden the potential use of his book, it nonetheless remained limited as a rhetoric text. Its emphasis on the fabrication of eloquence was a repetition of the similar one-sided effort of Sherry and others.

Smith, John. The Mysterie of Rhetorique Unvail'd. London: Printed
    by E. Cotes for George Eversden, 1657. Reproduction, Ann
    Arbor, Michigan: University Microfilms, 1962.

This book, written over half a century after Peacham, illus-
trates the kind of rhetoric text that continued to be used throughout
the seventeenth century in England. It is concerned with the
definitions of tropes and figures and specializes, citing examples
from Latin classics, from English literary works, and from the
Scriptures to illustrate the points. Citations from the Bible are
fairly extensive: five or six are given verbatim to illustrate the
use of a trope or figure; ten and sometimes more see also specific
references are given from varied books such as Isais, Daniel, Habacuc,
Ruth, Psalms, Deuteronomy, and the whole compendium of Sacred
Scripture.

Other texts from Peacham's time to the end of the seventeenth
century also continued to deal with the definition and explanation of
classical figurative language and with supporting examples from the
Bible. Often commonplace classifications of material were used to give
a practical turn to the work. Two outstanding volumes, Francis
Bacon's The Advancement of Learning (1605), and Thomas Hobbes' A
Briefe of the Art of Rhetorique (1637), considered the subject as a
whole rather than as an arrangement of separate definitions; these
texts did not treat of the rhetorical aspects of Holy Scripture.

John Smith seemed especially interested in the relationship between rhetoric and the Bible. On the title page of his 1657 edition of _The Mysterie of Rhetorique Unvail'd_, he summarizes his book as "conducing very much to the right understanding of the Sense of the Letter of the Scripture (the want whereof occasions many dangerous Errors this day)."

Besides exemplifying this concern with the Bible, John Smith's work also emphasizes, as so many rhetoric books did before 1650, the single aspect of rhetoric as style. The title page printing of his book, as well as the contents, shows this one-sided concept of the ancient art in spite of the fact that the book is "Eminently delightful and profitable for young scholars, and others of all sorts, enabling them to discern and imitate the Elegancy in any Author they read."

A study of lists of books printed in England from 1641 to 1700 (Wing's _Short Title Catalogue_) reveals a trend of new interest in oratory as distinct from rhetoric. Whereas texts written previously followed the tradition of the Latin composition guidebook, these new books stated specific concern for oratory. The following texts are representative:

Oliver, Petrus. _Dissertationes Academicae; de Orotoria, Historia, et Poetica_ (1674).

D'Assigny, Marius. _Rhetorica Anglorum, uel Exercitationes Oratoriae_ (1699).

After 1700, writers also specified a concern for English grammar as distinct from rhetoric and oratory. Texts about one or all of these topics include the following:

1702 Burton, Nicholas. Figurae Grammaticae et Rhetoricae.

1727 Henley, John. Speaking and Action.

1728 Henley, John. Defense of Oratory.

1731 Blackmore, Sir Richard. The Accomplished Preacher.

1739 Turner, Daniel. Abstract of English Grammar and Rhetoric.

1752 Lawson, John. Lectures Concerning Oratory.

1762 Burgh, James. The Art of Speaking.

1763 Sheridan, Thomas. Lectures on Elocution.

1770 Peckard, Peter. The Proper Stile of Christian Oratory.

1777 Priestley, Joseph. Course of Lectures on Oratory and Criticism.

1780 Enfield, William. The Speaker.

1799 Wilson, John. Principales of Elocution.

The eighteenth century, then, provided a new accent on rhetoric as oratory, whereas the seventeenth had shown a special concern with the relationship of rhetoric to Scripture. Rhetoric as a formal and complete study in the sense of its classical tradition failed to flourish during the eighteenth century and the function of the

lecturer in rhetoric, a post glorified by such men as George Herbert of Cambridge, became one of grading themes.[9]

Three great men of the eighteenth century, John Ward, George Campbell, and Hugh Blair, all professors of rhetoric, are each atypical of their age, transcending it by the quality and scope of their work.

Whereas John Ward reflected the eighteenth century accent on oratory, his conception was as broad as that of the early classicists and he gave to rhetoric a wholeness it had generally lost. His two-volume collection of lectures on rhetoric given while he was professor of rhetoric for thirty-eight years at Gresham College, London, covers the whole ground that Aristotle, Quintilian, and Cicero had marked off, including consideration of the character of the orator. The subject matter and organizational plan of his lectures can be seen in the tables of contents of the two volumes published by friends in 1759, a year after Ward's death.[10]

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[9]R. C. Jebb, "Rhetoric," Encyclopedia Britannica, Volume 23, p. 235.

[10]John Ward, A System of Oratory, Vol. I and II. London: (no printer given), 1759; Facsimile reproduction, Library of Congress Microfilm, 1962.

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ORATIO, de Ufu et Praeflantia Artis Dicendi.

LECTURES.

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A System of Oratory. John Ward, 1759

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ORATIO,

PLATE VI

A System of Oratory
John Ward, 1759.

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A System of Oratory. John Ward, 1759.

C O N T E N T S.

A

Another man who transcended his age was George Campbell.
Dean of Marishal College, Aberdeen, and professor of rhetoric,
Campbell, too, organized his lectures into a two-volume discussion of
the art and science of rhetoric. This book, The Philosophy of
Rhetoric, parallels Aristotle's comprehensive view of human nature
and of the function of communication.

Book I begins with an explication of the nature and founda-
tions of eloquence, and proceeds with explanations of wit, humor, and
ridicule in relation to eloquence, the connection of logic and grammar
with eloquence, the nature and use of the scholastic art of syllo-
gizing, the psychology of man, the orator and his knowledge of the
passions of man, the nature and use of verbal criticism, and the
achievement of grammatical purity.

Campbell's work might be considered a new synthesis of general
rhetorical knowledge. It was in no way, however, an imitation of the
ancients or a gathering up of data relative to rhetoric. It was
instead a philosophical reconsideration of those important problematic
areas in the understanding and use of rhetoric that had always
challenged the best minds.

A quotation from Campbell on the relation of grammar to
rhetoric might illustrate Campbell's method generally and also show an
elegance and lucidity of style that made him one of the favorite sources
of rhetorical information for the next two centuries.

Now the grammatical art hath its completion in syntax; the oratorical, as far as the body or expression is concerned, in style. Syntax regards only the composition of many words into one sentence; style at the same time that it attends to this, regards further, the composition of many sentences into one discourse. Nor is this the only difference; the grammarian, with respect to what the two arts have in common, the structure of sentences, requires only purity; that is, that the words employed belong to the language, and that they be construed in the manner, and used in the signification, which custom hath rendered necessary for conveying the sense. The orator requires also beauty and strength. The highest aim of the former is the lowest aim of the latter: where grammar ends, eloquence begins.

Thus the grammarian's department bears much the same relation to the orator's, which the art of the mason bears to that of the architect. There is, however, one difference, that well deserves our notice. As in architecture it is not necessary that he who designs should execute his own plans, he may be an excellent artist in this way, who would handle very awkwardly the hammer and the trowel. But it is alike incumbent on the orator, to design and to execute. He must therefore be master of the language he speaks or writes, and must be capable of adding to grammatic purity, those higher qualities of elocution, which will render his discourse graceful and energetic.[11]

The third giant whose work outstripped his age was Hugh Blair, professor of rhetoric and belles lettres at the University of Edinburgh. The lectures of his twenty-four years at Edinburgh became a three-volume work published in 1783. Though as perspicacious as Campbell's, Blair's work was pragmatic rather than philosophical. Its distinctive feature was the bringing together of rhetoric and belles lettres. Blair was interested in presenting to his students the whole

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[11]George Campbell, The Philosophy of Rhetoric, Vol. I (London: Printed for W. Strahan and T. Cadell, 1776), pp. 101-102.

tradition of literary art, its method as well as its product; hence
his scope is broader than Campbell's or that of any writer since the
classicists, and he surpasses Campbell by including such topics as
the comparative merit of the ancients and moderns, the history of
great poetry, the development of drama, the history of handwriting,
English language development, the structure of English, and all the
other important, oft-treated topics of style and figurative language.
Blair minimized, perhaps giving the right amount of attention to that
one aspect of rhetoric that Campbell stressed, that is, the inter-
relationship of rhetoric and oratory. Blair's genius was rather to
know and to discuss at length the masterpieces of the literary tradi-
tion from its Greek and Hebrew origins to its development by con-
temporary English writers, and this he did by showing the continuous
interrelationship of belles lettres with the rhetorical tradition.

The following quotation illustrates how Blair in a one
hundred and seventy page discussion of style uses references to the
work of important writers. He says his critical appraisals are not
composed with any view to gaining a reputation as a critic, but solely
"for the assistance of such as are desirous of studying the most proper
and elegant construction of sentences in the English language."[12]

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[12]Hugh Blair, Lectures on Rhetoric and Belles Lettres, Vol. II
(fourth edition; London, 1790), p. 143.

On the contrary Dean Swift seems to have slighted and
despised the ornaments of Language, rather than to have
studied them. His arrangement is often loose and negli-
gent. In elegant, musical, and figurative Language, he
is much inferior to Mr. Addison. His manner of writing
carries in it the character of one who rests altogether
upon his sense, and aims at no more than giving his mean-
ing in a clear and concise manner.[13]

So well and so thoroughly did Blair integrate rhetoric and the

literary contributions of Homer, Virgil, Cicero, Herodotus, Demosthenes,

the Biblical writers, Ariosto, Beaumont and Fletcher, Addison, Steele,

Johnson, Fenelon, Voltaire, Moliere, Pope, Dryden, Swift, Fielding,

Milton, and a host of others, that his Lectures became a source book

for rhetoric texts themselves significant. Three versions of his text,

especially, which were widely used in the United States after 1800

earned renown in spite of the fact that they openly announced themselves

as replications of Blair's work.

One of these replicas was a hardbound, three and five-eights by

five and five-eights inch catechism of rhetoric called Blair's Lectures

on Rhetoric and Belles Lettres Reduced to Question and Answer. It was

written by Reverend John Marsh and published by Samuel G. Goodrich of

Hartford, Connecticut, in 1820. This pocket-size condensation of the

Blair treasury was especially useful for schoolboys beginning the

serious study of English. It is a masterpiece of compression and while,

of course, it has none of Blair's stylistic excellence, it seizes and

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[13]Ibid., pp. 144-145.

perpetuates the distillation of fact that was the result of a great man's lifetime of scholarly endeavor.

It would seem impossible to reduce literary criticism to question and answer form, but John Marsh achieves even this feat, as the following excerpt illustrates:

Q. What is the principal and distinguishing excellence of Virgil?

A. Tenderness. This in an epic poem is the merit next to sublimity.

Q. How do Virgil's battles compare with Homer's?

A. They are far inferior in point of fire and sublimity.

Q. How, his episodes?

A. Some are equal; and the descent into hell superior to any thing of the kind in Homer.

Q. What, in general, is the comparative merit of these two poets?

A. Homer is the greatest genius, Virgil the more correct writer: Homer was an original, Virgil a copyist. The strength of the former lies in his power of warming the fancy; of the latter of touching the heart.[14]

The practicability of using a handbook of rhetorical information as concise as Marsh's suggests the possibility that this device might even today be effective in an English program that values fact as well as appreciation.[15] The following facsimile of two pages from

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[14]John Marsh, Blair's Lectures on Rhetoric and Belles Lettres Reduced to Question and Answer (Hartford, Connecticut: Samuel G. Goodrich, 1820), p. 98.

[15]The intended meaning here is that a similar tool be adapted: content would necessarily be revised.

Marsh's handbook shows mastery of the technique of questioning.[16]
It also suggests the ease with which a similar instrument might be used
to present basic information about English to the modern-day student.

Another version of Blair's rhetoric that was popular in America
in the early nineteenth century was Abraham Hill's Lectures on Rhetoric
and Belles Lettres Chiefly from the Lectures of Dr. Blair.[17] Designed
for the teaching of rhetoric in college, Hill's book is a one-volume
condensation of Blair's material with literary criticism added. Hill,
in revisions over a period of twenty-one years, adds discussion on Sir
Walter Scott, Sir Edward Lytton Bulliver, Charles Dickens, James
Fenimore Cooper, Samuel Taylor Coleridge, Robert Southey, Thomas Moore,
Lord Byron, Alfred Tennyson, and other writers less important. Thus
while passing on the wealth of Blair he adds significant literary
criticism of his own.

Hill's book is also valuable because he adds a series of study
questions at the bottom of each page. These serve as aids to both
teacher and student. At the end of each lecture, numbered exactly like
Blair's and treating the same topics specifically, Hill adds a concise
outline of the foregoing material. Whereas Blair's style was elegant
and his development expansive, Hill's is terse and his development

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[16] John Marsh, op. cit., pp. 36-37.

[17] This book was published in New York by George R. Lockwood
in 1832 (408 pp.).

PLATE VIII

Blair's Lectures on Rhetoric and Belles Lettres
Reduced to Question and Answer
John Marsh, 1820

36   *Figurative Language.*

Q. Why have rhetoricians devoted much attention to them ?

A. Because in them consists much of the beauty and force of language.

Q. Into how many classes are Figures divided ?

A. Two.   Figures of Words, and Figures of Thought.

Q. What are Figures of Words commonly called ?

A. Tropes.

Q. In what do these consist ?

A. In a word's being employed to signify something different from its original meaning. Thus, " Light ariseth to the upright in darkness."   Here light and darkness are put for comfort and adversity.

Q. In what do Figures of Thought consist ?

A. In the turn of the Thought ; the words used retaining their proper and literal meaning.

Q. What is the origin of Figures of Speech ?

A. The barrenness of Language, but chiefly the influence which imagination possesses over all language.

Q. How do Tropes or Figures contribute to the beauty and grace of style ?

A. They enrich language ; bestow dignity

Figurative Language.   37

upon style* ; give us the enjoyment of two objects presented together without confusion, and furnish a much more striking view of the principal object than we could have if it were expressed in simple terms.

Q. To what Tropes is given the name of Metonymy ?

A. To those founded on the several relations of cause and effect, sign and thing signified.

Q. What is a Metalepsis ?

A. A Trope founded on the relation of antecedent and consequent.

Q. What is a Synecdoche ?

A. When the whole is put for a part, or a part for the whole ; a genus for a species, or a species for a genus ; as, sail for ships ; waves for the sea.

* To say, that 'the sun rises,' is trite and common ; but it becomes a magnificent image when expressed, as Mr. Thomson has done :

But yonder comes the powerful king of day,
Rejoicing in the east.—

To say that 'all men are subject alike to death,' presents only a vulgar idea ; but it rises and fills the imagination, when painted thus by Horace :

Pallida mors æquo pulsat pede, pauperum tabernas
   Regumque turres.

With equal pace, impartial fate
Knocks at the palace, as the cottage gate.

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abbreviated. His contribution, then, consists in the practical pedagogical format given Blair's work and in his addition of criticism on contemporary literary figures.

Other interpretations and condensations continued to be published as late as 1918. A popular pocket-size edition, omitting all of Blair's extensive chapters of literary criticism, is the Funk and Wagnall's New York edition of _Lectures on Rhetoric by Hugh Blair, D.D._ Unlike the Hill book, which was a wholly original re-presentation of Blair's work, this small, one-hundred sixty-four page miniature by Grenville Kleiser simply selects choice definitions and explanations from Blair's original work and strings them together under general topics Blair had indicated as important. Of negligible literary quality, except that the sentences are taken verbatim from Blair, this 1911 publication illustrates the hundreds of condensations and adaptations that followed Blair's monumental 1783 contribution to the development of the rhetorical tradition.

One other Englishman, Richard Whately, like Blair and Campbell, transcended the oratorical bias of the nineteenth century and contributed a rhetorical work that was also to have important repercussions in the United States. With a yen for philosophical distinction worthy of the ancients and a precision of style worthy of the Augustans, Whately devotes his treatise, _Elements of Rhetoric,_ to the teaching of composition.

> It may perhaps be hardly necessary to observe, that the following pages are designed principally for the instruction of unpractised writers.
>
> . . . But I am encouraged, partly by the result of experiments, to entertain a hope that the present System may prove useful to such as have their method of composition and their style of writing and of delivery to acquire.[18]

Whately brings a wholesome view to his study of rhetoric: he considers oral eloquence a natural outgrowth of good composition. He does not discuss figures of speech and elements of style except insofar as their right use contributes to the qualities of effective communication, perspicuity, energy, and elegance.

Although Whately shows cognizance of the whole history of rhetoric, he chooses, after making the necessary philosophical definitions and distinctions, to discuss in detail the practical aspects of composition. For example, contrary to a former usage of having schoolboys do composition exercises on the nature of virtue, love of beauty, the state of the commonwealth, and similar adult-oriented subjects, Whately stated flatly that a study of his treatise would be worthless unless the students were given writing exercises that conformed to the essential requirement that the subject matter be within the student's experience. He recommended that this matter be drawn from school subjects the student was learning, from interesting

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[18]Richard Whately, D.D., Elements of Rhetoric (Oxford: printed by W. Baxter, 1832, fourth edition), p. iii.

conversations with the student's seniors, and from familiar occurrences, amusements, and every-day transactions.[19] He also held that the benefit of the composition was not in the work itself but in the exercise of the pupil's mind, and that "the younger and backwarder" each student was, the more personal and concrete should be the subjects he was asked to write about.

Whately's practical pedagogical bent as well as his clean-cut expository style, reminiscent of Bacon's, made his Elements of Rhetoric a natural source book for college texts in rhetoric used in the United States after 1830.[20] Like Blair and Campbell, Whately had numerous editions, adaptations and condensations.

These three men, Campbell, Blair, and Whately, who transcended England's late eighteenth and early nineteenth century's overwhelming concern with rhetoric as oratory, emphasized the unity of the rhetorical tradition laid down by the ancients, and thus, as transitional figures, transmitted this distinctive emphasis to the development of rhetoric in America. Whereas earlier English writers had discussed single aspects of the rhetorical tradition, these three men, publishing in the classic mode when young America was new to tradition, were the main influence in the development of American rhetoric.

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[19]Ibid., p. 27.

[20]Richard Whately wrote extensive annotations to the essays of Francis Bacon which were published both in London and New York in 1857 in a volume numbering 533 pages.

CHAPTER V

THE DEVELOPMENT OF RHETORIC IN AMERICA

There is probably no better way to determine the development of the American tradition of rhetoric than by examining those books of instruction used to perpetuate the tradition.

It is generally known that in Colonial times the early American universities followed the medieval custom of teaching the _trivium_ and _quadrivium_ to their students. Thus, undergraduates were trained for at least two years in grammar, rhetoric and logic. Along with this, mastery of a classical tongue or two was required. At the outset of their collegiate career students were required to speak in Latin, not only in formal speech appearances but in their ordinary conversation as well. The first laws of Harvard as enunciated in 1642 by President Dunster in _New England's First Fruits_ included the following requirement:

> The scholars shall never use their Mother tongue except
> that in publike Exercises of oratory or such like, they bee
> called to make them in English.[1]

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[1]Ota Thomas, "The Teaching of Rhetoric in the United States during the Classical Period of Education," _A History and Criticism of American Public Address_, Vol. I (New York: McGraw-Hill Book Company, Inc., 1943), p. 193.

Because college graduates of the Colonial period were destined almost exclusively for the ministry, textbooks used in preparing them were naturally confined to a limited subject field and had a limited purpose. One might guess that elegance in oral expression and knowledge of the rhetorical beauties of Sacred Scripture would be the daily fare of early students. Research gives proof of this in Cotton Mather's Directions for a Candidate of the Ministry:

> But I will take this opportunity to tell you, that there is no where to be found any such Rhetoric, as there is in our Sacred Scripture. Even a pagan Longinus himself, will confess, The Sublime, shining in them. There can be nothing so beautiful, or so Affectuous, as the figures every where used in them. They are Life. All meer Humane Flourishes are but chaff to the Wheat that is there. Yea, they are an hammer that breaks the rocks to pieces. In them the GOD of glory thunders, yea, does it very marvelously! There is in them that Voice of the Lord which is full of Majesty.[2]

Research also shows that eloquence was stressed as the main part of rhetoric. Rhetorica by Audomarus Talaeus (1510-1562), a book which utilized the selective approach of the Ramus rhetoric (a contemporary text popular at Cambridge), was used at Harvard and Yale. Porter G. Perrin found the following information in his research on rhetoric books in America before 1740:

> Talaeus' Rhetorica was certainly current in the colonies.
> . . . John Harvard's bequest contained a copy, and Increase Mather had one. The closest evidence of use is a copy in the Massachusetts Historical Society having the signature of

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[2]Quoted by Ota Thomas, op. cit., p. 86.

Dudley Bradstreet, Harvard, 1698, and the date, 1694.[3]

The importance of this information is that these books emphasized one aspect of rhetoric, *pronunciatio*, in the belief that howsoever astute a preacher's sermon content might be, it would appear useless without excellence of delivery. While Ramus considered rhetoric in general as the third and least important subject in the *trivium*, he nonetheless gave consideration to rhetoric as both expression and action. "Expression included the study of tropes and figures; action dealt with voice and gesture."[4]

Ramean rhetoric, as a matter of fact, was critical of the Aristotelian-Ciceronian tradition. Except in literary allusion there seems to be little dependency on the old tradition, despite its availability in the same classical languages which the students were mastering. Porter G. Perrin offers the following conclusion regarding classical rhetoric in early Colonial times:

> But none of the classical rhetorical works is given as a text in any of the official programs of study before 1750 and none is referred to by any student still in college in any diary or letter that has been found in making this study. It is of course not safe to conclude from this comparative silence that they were unknown in the seventeenth and early eighteenth centuries. But in view of the facts that other

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[3] Porter G. Perrin, *Text and Reference Books in Rhetoric Before 1750*. Chicago: Private edition, distributed by University of Chicago Libraries, 1940, p. 75.

[4] Ota Thomas, *op. cit.*, p. 201. A footnote cites the investigations of Warren Guthrie and Porter G. Perrin as confirming evidence.

works are mentioned as rhetorical texts in use, that other
evidence, particularly the commencement theses, points to a
tradition of rhetoric far removed from that of Cicero and
Quintilian, and that later, in a quite different academic
setting, we find these works definitely in use in the re-
newal of popular oratory, we may believe that the ancient
rhetoricians were in general neglected.[5]

Ota Thomas' research offers the same conclusion:

Evidence indicates that the classical rhetoricians were
largely ignored while the abbreviated rhetorics of Talaeus
and Dugard, disciples of Ramus, were widely known and
venerated.[6]

One general reason for the antipathy of Colonial educators

for the ancient rhetoricians might be the fact that the Puritans, men

of the later Reformation, were, on principle, in conflict with the

Renaissance humanists and their respect for and revivification of

the doctrines of pagan antiquity.

Whatever the reason was, texts like Dugard's Integram Rhetorices

Institutionem Tironibus continued to be used.[7] The opening shows the

method, style, and scope of the book:

Quaest. 1. Quid est rhetorica?
Rhetorica est ars ornate dicendi.

Quaest. 2. Quot sunt partes Rhetorices?
Partes rhetorices duae sunt: Elocutio &
Pronunciatio.

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[5]Porter G. Perrin, op. cit., p. 72.

[6]Ota Thomas, op. cit., p. 201.

[7]Dugard is an Englishman, 1606-1662; printer and schoolmaster.

Quaest. 3. Quid est Elocutio?
Elocutio est interna exornatio orationis.[8]

Between 1720 and 1750, parallel with the change from Latin to English as the respected language of schools, rhetoric texts with a somewhat different emphasis were introduced. Two important titles in this development are The Port Royal Art of Speaking and The Rhetoric of Oratory.[9] Until the brush-fire acceptance of Hugh Blair's Lectures on Rhetoric and Belles Lettres in 1783, however, the most influential book was Ward's 1759 publication, A System of Oratory. This comprehensive synthesis of the Greek and Roman doctrines of rhetoric brought a new wholeness into the American tradition.

It is a singularly significant fact that Epiphalet Pearson, professor of Hebrew and other Oriental languages at Harvard in 1804, drew up the rules for the administration of the Boylston chair of Rhetoric and Oratory and based them on Ward's System of Oratory.[10] The Boylston chair endowed by a Boston merchant in 1772 and the educational prestige of the Harvard men who have since occupied this post have exerted a distinct influence on American rhetoric. In fact, in 1810, instruction in English composition (and grammar), until then given by the professor of Hebrew, became the duty of the Boylston

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[8]Porter G. Perrin, op. cit., p. 80.

[9]Ota Thomas, op. cit., p. 201.

[10]In "The Boylston Chair of Rhetoric and Oratory," Western Speech, Vol. XXIV (Spring, 1960), p. 85, Paul E. Reid says that Joseph McKean, second Boylston professor, made this observation.

professor. Had the rules drawn up for the chair been based on some other less comprehensive system of oratory than Ward's, it is doubtful whether the broad interpretation of rhetoric, allowing exercises in both written and oral English, would have been so firmly established.

Because the rules for lectures and course content were spelled out in terms of the classical canons of rhetoric and oratory, the first Boylston professor, John Quincy Adams, 1806, kept close to the ancients. His successor, Joseph McKean, also emphasized this concern for the classicists, which was to become a rival tradition to the school of pure elocution.

In 1819 Edward Tyrrel Channing, editor of the _North American Review_, gave that accent of rhetoric as utilitarian communication to the tradition which subsequent professors often sought to escape. Trained in German philology, Francis J. Childs could hardly welcome the editorial proof-reading policy bequeathed him by Channing. In 1876 a Chair of English was created for Child and he became the founder of the school of English that Kittredge later made famous.[11]

Adams Sherman Hill in occupying the Boylston chair from 1876 to 1904 not only reiterated the Channing concept of rhetoric as written, utilitarian discourse, but also advocated a rhetoric based on grammar. It is this concept which, through the great English

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[11]Paul E. Reid, _op._ _cit._, p. 86.

curriculum revision of 1910, emerged shorn of the rhetoric which was presumably too "classical" for the newer democratic educational theories, and glorious in its barren dedication to "practical grammar."

Briefly, the tradition of American rhetoric is one mainstream with two rival branches. Whereas the wholeness of the Graeco-Roman tradition, epitomized in the relation of John Ward's work to the Boylston chair, replaced the earlier non-classic, Ramean rhetoric, the rival currents of rhetoric as composition and rhetoric as speech continue to flow independently ever and farther apart.

An examination of some early nineteenth century American rhetoric books shows how educators followed sometimes one and sometimes the other of these rival developments.

Burgh, James. The Art of Speaking. Baltimore: Printed for Samuel
    Butler, 1804.

An American reprint of the 1762 English text, this book transplants to American soil the elocutionary movement that prevailed in England during the first part of the eighteenth century before the Ward, Campbell, and Blair publications. Burgh gives innumerable rules for "expressing properly the principal passions and humours, which occur in reading, or public speaking."[12]

The book represented careful compilation of worthwhile passages from the ancient and modern writers which, while they represented some

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[12] James Burgh, op. cit., title page.

universal value, also were allied to some one special emotion which a
person uses in self-expression. For example, Phillip's "A Love-Sick
Shepherd's Complaint" was printed with marginal notes stating the
emotion implied in each line or two of the passage and footnotes
telling how each line should be spoken. The following lines illus-
trate this:

> Ah, well-a-day! how long
> must I endure
> This pining pain? or who
> shall speed my cure?

The marginal note read Lamentation for these lines, and the footnotes
said:

> The words pining pain cannot be spoken
> too slowly. See Complaining, p. 30.
>
> These four lines are to be spoken slowly;
> and with a torpid uniformity of tone.[13]

All passages listed and emotions suggested were carefully
cross-indexed. Furthermore, for the easy use of the aspiring elocu-
tionist, the important words in each passage were printed in italics to
call attention to their emotional impact.

Another feature of this book was its wide sampling of literary
material. The Bible was not stressed but selections from such a
variety of sources as Cicero, Tacitus, Pope, Swift, Milton, Moliere,
and Shakespeare were used. If any writer was used more than others it

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[13]Ibid., p. 71.

was Shakespeare, on whom twelve out of eighty-two lessons were based.

Webster, Noah. An American Selection of Lessons in Reading and
   Speaking Calculated to Improve the Minds and Refine the Taste
   of Youth. New Haven: David Hogan, 1809.

This book of 229 pages, like Burgh's, gives impetus to the

development of rhetoric as elocution. Webster also lists numerous

selections for practice but he offers no helpful marginalia of any

kind. He prefixes the book with rules in elocution copied verbatim

from Burgh:

The whole art of reading and speaking—all the rules of eloquence, may be comprised in this concise direction: *Let a reader or speaker express every word as if the sentiments were his own.*

GENERAL DIRECTIONS

FOR EXPRESSING CERTAIN

Passions and Sentiments.

[From the Art of Speaking.]

MIRTH or *laughter* opens the mouth, crisps the nose, lessens the aperture of the eyes, and shakes the whole frame.

Perplexity draws down the eye-brows, hangs the head, casts down the eyes, closes the eye-lids, shuts the mouth and pinches the lips; then suddenly the whole body is agitated, the person walks about hastily, stops abruptly, talks to himself, &c.

Vexation adds to the foregoing complaint, fretting, and lamenting.

Pity draws down the eye-brows, opens the mouth, and draws together the features.

Grief is expressed by weeping, stamping with the feet, lifting up the eyes to heaven, &c.

Melancholy is gloomy and motionless, the lower jaw falls, the eyes are cast down and half shut, words few, and interrupted with sighs.

Fear opens the eyes and mouth, shortens the nose, draws down the eye-brows, gives the countenance an air of wildness; the face becomes pale, the elbows are drawn back parallel with the sides, one foot is drawn back, the heart beats violently, the breath is quick, the voice weak and trembling. Sometimes it produces shrieks and faintings.

Shame turns away the face from the beholder, covers it with blushes, casts down the head and eyes, draws down the eye-brows, makes the tongue to faulter, or strikes the person dumb.

Remorse casts down the countenance, and clouds it with anxiety. Sometimes the teeth gnash, and the right hand beats the breast.

Courage steady and cool, opens the countenance, gives the

whole form an erect and graceful air. The voice is firm, and the accent strong and articulate.

Boasting is loud and blustering. The eyes stare, the face is red and bloated, the mouth pouts, the voice is hollow, the arms are set akimbo, and the head nods in a threatening manner, the first clenched and brandished.

Pride assumes a lofty look, the eyes open, the mouth pouts, the lips pinched, the words slow and stiff, with an air of importance, the arms akimbo, and the legs at a distance, or taking large strides.

Gravity opens the countenance, but draws down the eyebrows a little, so as to give the person an air of gravity.

Commanding requires a peremptory tone of voice, and a severe look.

Inviting is expressed with a smile of complacency; the hand with the palm upward drawn gently towards the body.

Hope brightens the countenance, arches the eye-brows, gives the eye an eager wishful look, opens the mouth to half a smile, bends the body forward.

Love lights up a smile on the countenance; the forehead is smoothed, the eye-brows arched, the mouth a little open and smiling, the eyes languishing, the countenance assumes an eager wishful look, mixed with an air of satisfaction. The accents are soft and winning, the tone of the voice flattering, &c.

Wonder opens the eyes, and makes them appear prominent. The body is fixed in a contracted stooping posture, the mouth is open, the hands often raised. Wonder at first strikes a person dumb; then breaks forth into exclamations.

Curiosity opens the eyes and mouth, lengthens the neck, bends the body forward, and fixes it in one posture, &c.

Anger is expressed by rapidity, interruption, noise and trepidation, the neck is stretched out, the head nodding in a threatening manner. The eyes red, staring, rolling, sparkling; the eye-brows drawn down over them, the forehead wrinkled, the nostrils stretched, every vein swelled, every muscle strained. When anger is violent, the mouth is opened, and drawn towards the ear, shewing the teeth in a gnashing posture; the feet stamping, the right hand thrown out, threatening with a clenched fist, and the whole frame agitated.

Peevishness is expressed in nearly the same manner, but with more moderation; the eyes a-squint upon the object of displeasure, the upper lip drawn up disdainfully.

Malice sets the jaws, or gnashes with the teeth, sends flashes from the eyes, draws the mouth down towards the ears, clenches the fist and bends the elbows.

Cooke, Increase. *The American Orator; or Elegant Extracts in Prose
and Poetry; Comprehending a Diversity of Oratorical Specimens.*
New Haven: John Babcock and Son, 1818.

Like Webster's and Burgh's books, this volume is intended for the

use of schools and academies rather than universities. Cooke selects

whole pieces of literature rather than excerpts and fragments. Thus his

book had some general public appeal as a leisure-time reader. It is

difficult not to conclude that these three books, especially *The*

American Orator, were the direct ancestors of the literature anthologies

used in English classrooms throughout the United States today.

Cooke introduces his selections with a dissertation on oratori-

cal delivery consisting of the following topics:

Part I: Reading, Recitation, Declamation, and Oratory

Part II: Application of the Inflexions of the Voice

Part III: Modulation and Management of the Voice

Part IV: Outlines of Gesture

Cooke's definition of reading is an interesting one and shows

how all-inclusive the concept of oratory was at this time in America:

"Reading may be defined, the art of delivering written language with

propriety, force, and elegance."[14]

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[14]Increase Cooke, *op. cit.*, p. 14.

Newman, Samuel P. **A Practical System of Rhetoric: or the Principles and Rules of Style, Inferred from Examples of Writing.** Portland: Shirley and Hyde, 1829.

Professor of rhetoric at Bowdoin College, Newman compiled a rhetoric text that, wholly unlike the Cooke, Webster, and Burgh books, emphasized instead the art of writing. As an instructor in college rhetoric Newman was influenced by the prevalent collegiate respect for rhetoric as written composition which John Quincy Adams and Joseph McKean had brought to their nationally influential positions as Boylston professors at Harvard.

That Newman was also influenced by Campbell and Blair is evidenced by his classical treatment of such subjects as the following: on thought as the foundation of good writing; on taste, its attendant emotions and its relation to the fine arts; on the major figures of speech; on skill in the use of language, especially sentence construction; on styles and modes of writing. The coincidence of the philosophical and the analytical points unmistakably to the English tradition of classical rhetoric.

Newman's preface to **A Practical System of Rhetoric** is especially interesting because it recognizes a universal complaint against rhetoric and offers a well-calculated solution.

PLATE X

A Practical System of Rhetoric
Samuel P. Newman, 1829

PREFACE.

The complaint is often heard, that the study of Rhetoric is of little practical advantage. Many who have learned its rules, do not become good writers, or good critics ; and of those who are able to write well, and to judge correctly of the merits of literary productions, few acknowledge, that they have derived much assistance from the study of this art.

The experience of the author of the following pages, as an instructor, has satisfied him, that there is ground for this complaint. The advantages derived from the study of this branch of education, are not such as should be derived from it. It does not offer that exercise and improvement to the intellectual powers, which it should offer. It does not give that assistance towards forming a good style, which it ought to afford. And it is believed, that these effects have arisen in part from the manner in which it is studied.

The instructions of Rhetoric are twofold ;—those which point out the excellencies of style, and those which give cautions against its most frequent faults. In either case, the reason of what is said should be seen, and its

justness felt and acknowledged by the pupil. This can be effected only by the exhibition of these excellencies and defects, as they are found in the productions of writers. Hence then the best mode of acquiring a knowledge of the principles and rules of Rhetoric, is by the study of different styles.

But it is nesessary that there be some system of study, —that there be some order in directing the attention to the most prominent excellencies of style and its most common faults. At the same time, it requires a degree of investigation which every instructer cannot give to the subject, to discover the reasons of the approbation and censure which are bestowed.

The following work has been prepared, that it may offer a regular system of study, and at the same time furnish such explanations and reasons of the rules of the art as are needed. It will not effect its purpose, unless in connexion with its study the attention of students be directed to examples. They should also be frequently required to write criticisms, that may lead them to apply the principles and rules which are stated.

The sale of a large edition of the following work in less than eighteen months from its publication, and the testimony borne to its utility, by many instructers, who have adopted it as a text book, have led to the publication of a second edition. By increasing the amount on a page, and also the number of pages, the work has been considerably enlarged, and it is hoped improved. The exercises for the study of style which have been added, will, it is thought, be regarded as highly important.

It has been the object of the writer, to direct the attention to those rules and principles which are of most practical advantage—to make the reason of every principle and rule fully understood—to substitute for the useless manner of studying the art by committing to memory answers to proposed questions, the more rational method of studying examples. A work on Rhetoric which shall effect these objects, he knows will be valuable.

Bowdoin College, May, 1829.

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Nutting, Rufus. _A Grammar of the English Language_. Montpelier,
Vermont: E. P. Walton and Sons, 1840.

This text by a professor of languages in Western Reserve
College is difficult to fit into the history of rhetoric. An
appendix, "Definition, and Brief Illustrations, in Rhetoric and
Logic," is of some value in showing the co-existence of rhetoric and
grammar study at this time. The Channing influence on writing as
serving utilitarian ends may be in evidence here.

The book itself is an analytic study of grammatical elements,
plainly a forerunner of those in use today. It contains definitions
of grammatical elements, prescriptive rules for using them, and
illustrations.

Coppee, Henry. _Elements of Rhetoric: Designed as a Manual of Instruc-
tion_. Philadelphia: E. H. Butler and Company, 1859.

Famous as professor of ethics and English studies at West
Point Military Academy as well as at Pennsylvania University, Henry
Coppee designed an academy and early college text that would give a
whole view of rhetoric as grammar and as logic. Deploring the rival
tradition of rhetoric for wasting its efforts on only one aspect of
rhetoric, style, he plans the delineation of the true relationship
existing between rhetoric, grammar, and logic.

Coppee's chief sources named in his preface were Whately's
Elements of Rhetoric, Campbell's _Philosophy of Rhetoric_, and

Aristotle's Rhetoric and Poetic. There can be no question as to the tradition Coppee prolonged.

His definition is an important one: "Rhetoric is the art of inventing, arranging, and clothing thought in appropriate language to produce a certain effect."[15] Another time he calls it simply "the art of constructing discourse."[16]

Day, Henry N. Rhetorical Praxis: The Principles of Rhetoric.
        Cincinnati: Moore, Wilstach, and Baldwin, 1850 and 1860.

This book and Day's subsequent texts, The Art of Discourse (1867) and The Art of English Composition (1867), establish him as an authority on rhetoric and add significant emphasis to the development of rhetoric as thought rather than as style or utterance.

The Day texts in spite of their content are all focused on the problem of "unfolding thought."

> Thought is the organic vital element of language and of
> discourse, that has determined the forms of words, their
> kinds, their uses; that has determined the structure of the
> sentence, its form, and the relation of its parts.[17]

Whereas The Art of Discourse is a restatement of much of the material of the 1850 edition of Rhetorical Praxis, The Art of Composition can be said to be a text in functional grammar. Day is

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[15]Henry Coppee, op. cit., p. 31.

[16]Ibid., p. 37.

[17]Henry N. Day, op. cit., p. iii.

an astute teacher of language, as he proves by stating unequivocally what English teachers one hundred years later began to notice:

> There is another vital distinction in Grammar which is but dimly recognized in existing treatises. Hence the classification of subject-words and of predicate-words, the distinctions of nouns and of adjectives, have been very ob-scure, erroneous, and altogether unsatisfactory.[18]

A similar astuteness and originality is seen in Day's sugges-tions for theme topics in _Rhetorical Praxis_, which number well over two thousand. They seem to be uniquely valuable because the topics are listed under various kinds of writing, all of which, because of the kind of thinking which they require, have a distinctive form. Some examples are as follows:

Themes in Simple Narration

Personal Experiences: My Studies, Wandering in the Forest, What I Dreamed.

Experiences of Others: Joseph in Egypt, Lady Jane Grey; Biography of Cicero, Lord Bacon.

Occurrences in Nature: The Advance of Spring, The Earthquake of Lisbon, 1755.

Imagination: The History of a Dew-Drop, The Labors of a Pencil, Sufferings of a Slipper.

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[18]Henry N. Day, _The Art of English Composition_ (New York: Charles Scribner and Company, 1867), p. v.

Themes in Abstract Narration

Personal Experiences: History of a Wish, The Working of
     Pride.

Experience of Others: The Progress of Vice, The Development
     of Genius.

Social Experiences: Decline of Piety in the Middle Ages,
     The Fine Arts in Italy, The Rise of Feudalism.

Themes in Complex Narration

(4)   The Influence of Climate on National Character.

(39)   The Evils of a Dependent Judiciary.

Themes in Simple Description

(1)   The Geographical Features of South America.

(52)   The Iguana.

Themes in Abstract Description

(22)   Candor.

(91)   The Character of John Jay.

Themes in Analysis by Division

(1)   Science.

(7)   Fiction.

(12)   Motives.

Themes in Analysis by Partition

(1)   Rhetoric.

(9)   A Corinthian Column.

(11) The Duties of an American Citizen.

Themes in Exemplification

(1)   The Prodigality of Nature.

(17) Female Heroism.

(29) Caprices of Fashion.

Themes in Comparison and Contrast

(2)   Europe and Africa.

(34) The Dramatic and the Epic.

(47) Space and Time.

(49) Knowledge and Belief.

Themes for Confirmation

(1)   Was the Assassination of Caesar Justifiable?

(2)   Is the Principle of Patent Rights Founded on Wise Policy?

(126) Is Man a Free Agent?

(299) Labor is the Salt of Life.

(506) This World's Not for Aye.[19]

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[19] Henry N. Day, Rhetorical Praxis, op. cit., pp. 240-294.

It seems that important rhetoric texts for the next twenty-
five years reasserted Day's interpretation of rhetoric as invention
and the unfolding of thought.

1875 Quackenbos, G. P. Advanced Course of Composition and Rhetoric.
      New York: D. Appleton and Company, 1875. (History of English
      language included as well as some literary genres.)

1877 Hill, David J. The Science of Rhetoric. New York: Sheldon and
      Company, 1877. ("Explains the whole theory of effective
      discourse." Preface.)

1878 Hill, David J. The Elements of Rhetoric. New York: Sheldon
      and Company, 1878. (Furnishes a compendium of rules rather
      than a discussion of theory.)

1888 Genung, John F. Handbook of Rhetorical Analysis. New York:
      Ginn and Company, 1888. (Furnishes numerous examples from
      literature to illustrate style and invention. Genung also
      published two additional works on rhetoric; 1889, 1901.)

1896 Quackenbos, J. D. Practical Rhetoric. New York: American Book
      Company, 1896. (Writes after twenty years' experience in
      teaching English composition in the department of rhetoric at
      Columbia. Practical in furnishing instruction on basic princi-
      ples of invention, style, figurative language.)

1897 Hill, Adams Sherman. The Principles of Rhetoric. New York:
      Harper and Brothers, 1897. (Boylston professor at the turn of
      the century, A. S. Hill gives a different emphasis to the
      teaching of rhetoric, that of an art of communication where
      thought was presumed and expression through appropriate
      language was stressed. He treats of grammatical purity, appro-
      priate diction, sentence organization and he is the first to
      discriminate the kinds of composition as descriptive,
      narrative, expository, and argumentative.)

1897 Cairns, William B. The Forms of Discourse. New York: Ginn and
      Company, 1897. (Literary invention "in a form suited to the
      needs of pupils in high schools and colleges.")

1907 Baldwin, Charles S. A College Manual of Rhetoric. New York:
Longman's, Green, and Company, 1907. (Because Baldwin was
assistant professor of rhetoric at Yale, this book had weight
in defining rhetoric as composition. Treats of the importance
of sentence and paragraph, of four kinds of composition, and
prose diction.)

1909 Shurter, Edwin Du Bois. The Rhetoric of Oratory. New York:
Macmillan Company, 1909. (Emphasizes the rival tradition of
oratory. Associate professor of public speaking at the
University of Texas, he points up the need for a text in
"oratorical composition." Considers kinds of orations, style
in oral discourse, the making of an orator, the writing of an
oration.)

1911 Scott, Fred Newton, and Denney, Joseph Villiers. The New Compo-
sition--Rhetoric. Boston: Allyn and Bacon, 1911. (These men,
professors of rhetoric at Michigan University and English at
Ohio State University, respectively, present a synthesis which
eliminates a consideration of style completely. Planning a
composition, constructing sentences and paragraphs, and the
four kinds of writing are the main topics explained and
illustrated.)

1915 Genung, John F., and Hanson, Charles Lane. Outlines of Composi-
tion and Rhetoric. New York: Ginn and Company, 1915.

The last-mentioned book deserves extensive comment because it

illustrates a remarkable change in the conception of rhetoric that

occurred at the turn of the century. Whereas Genung's former rhetoric,

Handbook of Rhetorical Analysis, 1888, was concerned with the rhetoric

used in famous literary pieces, his later work, Practical Rhetoric,

1891, deals with fundamental processes of composition, conjunctional

relation, negation, suspension, augmentation, condensation, repetition.

Figures of speech are reduced to synedoche and metonymy, simile, meta-

phor, personification, and allegory. Five kinds of invention

(composition) are explained. In the later, 1915, text, co-authored with
Charles Lane Hanson, the practical emphasis on rhetoric as communica-
tion is unmistakable. Composition is defined as "simply putting
together," and letter writing is introduced as a kind of "practical
communication." The Adams Sherman Hill simple cateogries of narrative,
descriptive, expository, and argumentative writing are used rather than
the 1891 Genung classification listing persuasion as a separate "kind"
of writing. Designed for the last two years of high school English,
this book resembles closely those in use today with a little of every-
thing included, even the unity-coherence-emphasis trinity which Ashley
Thorndike, professor of English literature at Northwestern University,
made famous in his 1906 publication of The Elements of Rhetoric and
Composition. It is a somewhat over-simplified text from a modern point
of view.

1927 Curry, S. S. Foundations of Expression: Studies and Problems for
     Developing the Voice, Body, and Mind in Reading and Speaking.
     Boston: The Expression Company, 1927.

This text illustrates the independent strength achieved by the
rival tradition of rhetoric as oratory by the first quarter of the
twentieth century. Its rationale is represantative of other speech
books of the time: "Since the invention of printing, the written word
has been overestimated in education, and living speech has been greatly
neglected," (p. 3). Material included represents a good deal of
scientific analysis: organic means of expression; response of the

organism; voice and body; spontaneous actions of the mind and modulations of the voice; secondary vibrations of tone.

1928   Gray, J. Stanley. Communicative Speaking. Boston: The Expression Company, 1928. (Treats of speaking habits, debating, and speech construction. Intended for college students "in a democracy" by a speech professor at Ohio State University.)

1936   Whitney, Leon K. Directed Speech. New York: Ginn and Company, 1936. (Shows that a decade later texts in speech were divorced from rhetoric which had been absorbed or annihilated by composition. This book, a high school text, treats the same kind of subject matter as college texts: speech building, delivery, special speech activities.)

1947   Thonssen, Lester, and Gilkinson, Howard. Basic Training in Speech. Boston: D. C. Heath and Company, 1947. (Usual subject matter plus the psychology of speech.)

1957   Norvelle, Lee, et al. Speaking Effectively. New York: Dryden Press, Inc., 1957. (Not representative of the contemporary speech movement because it omits discussion of radio and television speaking. Has usual material written up in "popular" style for easy student consumption.)

1963   McCall, Roy C., and Cohen, Herman. Fundamentals of Speech. New York: The Macmillan Company, 1963. (Written by college professors, this text is typical of books used in modern speech departments. Its whole approach is oral communication as an aspect of human behavior. Drawing on material from the behavioral sciences roots the book in the contemporary world. Even the latest theories of linguistic science are discussed under "language." Usual material as well as radio and TV communication is amply treated.)

These samplings of speech texts are not intended to illustrate anything beyond the variety of subject matter treated in the rhetoric-as-speech branch of the American rhetorical tradition. Concurrent with these speech books which had clearly abandoned serious interest in

rhetoric as writing, many interesting textbooks aiming to teach the elements of rhetoric-as-composition were published and used in the first years of collegiate training. These texts, unlike the books which often served speech courses in both high school and college, were planned for students with considerable foundational training in grammar and mechanics. In general there was some attention given to training in logic and its relationship to writing. The four categories of writing as narrative, descriptive, expository, and argumentative are generally accepted in toto as Adams Sherman Hill and Ashley Thorndike celebrated them. Recently, that is in the last decade or so, college texts tend to be concerned with expository prose more generally than the other kinds.

The widely used text by I. J. Kapstein, Expository Prose, An Analytic Approach (New York: Harcourt, Brace, and World Publishing Company, 1955), shows this tendency. It attempts to show the student how the purpose of his communication works through structure. Considerable attention is given to the unity-coherence-emphasis trinity established earlier in the century. No attention is given to argumentation, the debate form being left entirely to speech departments.

It is interesting how textbooks seemingly pointed to the teaching of one aspect of rhetoric end by including many general principles from the whole tradition. Such a text is Rhetoric for Exposition by Chittick and Stevick (New York: Appleton-Century-Crofts, Inc., 1961). This book discusses such topics as language and responsibility,

the method of defining, systems and forms of classification, the nature of form, and use of the syllogism as an expository device. The material is illustrated in the Blair fashion by examples from pertinent writing of such men as Edward Sapir, Albert Einstein, Bertrand Russell, and Peter F. Drucker.

Another text that emphasizes the more recent tendency toward maximizing the value of expository writing is the Martin and Ohman book, The Logic and Rhetoric of Exposition (New York: Holt, Rinehart, and Winston, 1963). Proving, persuading, and achieving effective sentences are some of the topics considered in this book. Since the first 1953 edition, and through the 1958 revision, this book reiterates its main thesis that language is an extension of human experience and should reflect the best men can produce, especially through the process of writing.

The Rhetoric-Reader by Talmadge, Haman, and Bornhauser (Chicago: Scott, Foresman and Company, 1962) is also concerned with the tradition of excellence in writing. It chooses, however, to supply extensive literary examples (562 pp.) of the principles discussed that relate to the elements and qualities of effective prose: effective sentences; purposefully organized paragraphs; structure, proportion, tone, diction, and style.

The Graves and Oldsey text, From Fact to Judgment (New York: Macmillan Company, 1963), is also concerned with the foundations of exposition. A unique division of expository writing is made in an

effort to teach students the attendant stylistic differences. This text lists the categories of exposition (the statement of phenomenological data) as statement of objective facts, statement of judgments, and statement of personal feelings. Exercises are suggested for practice; lengthy literary selections are not cited as illustrations as in the Rhetoric-Reader.

An examination of all these texts dating back to early Colonial times shows that the American tradition, like the English, has two main streams, branches of a single source. The Puritan culture of early America made oratory an important constituent of the educational curriculum already in the seventeenth century. Veering first from the needs of religious preachers, then to the demands of classical scholars, then to a popular interest in elocution, and again to an emphasis on writing proficiency, the rhetorical tradition came to the nineteenth century one stream, bearing the common waters dipped from the reservoir of Aristotle, Cicero, and Quintilian, but throbbing with conflicting currents that were sure to dig out separate river beds and flare in ever-widening divergence in the twentieth century.

Today the term rhetoric bears a confused complexus of meaning. Sometimes it means composition and is taught in liberal arts colleges; another time it means speech and is taught in "schools of speech." The University of Colorado offers two undergraduate and two graduate degrees in speech: the B.A., a degree in "speech arts," and the B.S.,

a degree in "speech pathology."[20] Kent State University School of

Speech, Kent, Ohio, offers degrees in four areas: Theatre and Dramatic

Arts; Rhetoric and Public Address; Speech Pathology and Audiology;

Radio and Television Broadcasting.[21]

The diversity implied in the rhetoric-as-speech discipline is

reflected by the editorial policy of The Quarterly Journal of Speech,

official organ for the Speech Association of America, founded in 1915.

Special editors of scholarly repute are assigned to separate depart-

ments including American and British Public Address, Drama and Theatre,

Homiletics and Preaching, Mass Communication and Opinion, Rhetorical

Theory and Criticism, and Phonetics and Linguistics.[22] Scholarly

articles on any of these subjects are accepted for publication.

It seems that the rhetoric-as-composition discipline lives on

mainly in freshman composition courses. Schools of journalism provide

special instruction in newspaper and magazine writing, leaving the study

and imitation of literary criticism as the main endeavor of advanced

undergraduate and graduate courses in English departments. Scholarly

periodicals such as The Kenyon Review, American Literature, Victorian

Studies, Walt Whitman Review, ELH, The Critical Quarterly and many

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[20]Advertisement in The Quarterly Journal of Speech, Vol.
XLVIII (February, 1962), p. 180.

[21]Ibid., Vol. XLIX (April, 1963), p. 183.

[22]Ibid., cover page.

others reflect this concern of English departments for literary criticism.

The term _rhetoric_, then, signifies no specific subject matter at the college level. If this term is to be incorporated as a designate of certain specific subject matter in the high school English curriculum, both the term and the subject matter must be carefully delimited. To do this adequately it would be wise to return to the original sources of the whole rhetorical tradition and to abstract from the pertinent works of Aristotle, Cicero, and Quintilian those rhetorical principles and practices which seem to fit the needs of the modern high school student. This is, in fact, the purpose of the next chapter.

CHAPTER VI

THE ROLE OF RHETORIC IN THE

MODERN ENGLISH CURRICULUM

The teaching of rhetoric at the high school level may be able
to accomplish a Herculean task, the unification of a fragmented English
program. When rhetoric brings together the divergent streams of oral
and written composition, the teaching of English can claim its rightful
dignity as an ancient discipline. In the terms identified by Arthur
Foshay, professor of education at Columbia University, an English pro-
gram establishing direct lineage with classical rhetoric can show a
definite domain, a characteristic method of dealing with reality and
establishing truth, and a history.[1] A rhetoric defining itself as the
art of persuasion through discourse, using the characteristic mode of
verbal interpretation, and claiming a historicity beyond twenty-five
centuries can indeed be called a discipline.

It seems possible that the teaching of rhetoric will obliterate
the old factitious differences between speech and written composition.
The best of what has been taught in the speech class can, in an

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[1]Arthur W. Foshay, "Education and the Nature of a Discipline,"
New Dimensions in Learning: A Multidisciplinary Approach (Washington,
D. C.: Association for Supervision and Curriculum Development, 1962),
pp. 3-4.

integrated rhetoric program, be given to the entire grade population. Thus, the teaching of writing, the most neglected component of the present program, can once more be associated with living voice, tone, and rhetorical stance. If rhetoric is understood to be the mother-discipline of the English program, the distinctive mode of the language arts, verbal interpretation, can be immediately discernible to both teacher and student. Finally, when the venerable history of rhetoric is added to the long past which the English.language already boasts, the student of the language can readily understand that the burden he bears, to express himself as accurately as he can, is the burden of an old old race, patient and long-suffering with the common inadequacy of every language to represent the power and subtlety of the human spirit.

One reason why many teachers and students today find the study of English a fruitless and boring enterprise is because this study, apart from its rhetorical matrix, has degenerated into endless emphasis on disconnected data. Arthur Foshay's criticism of much school subject matter is appropriate here:

> We have become subject-centered in fact; the subject is no longer relevant to the discipline. Our objection to the artificial and largely arbitrary nature of much school subject matter is derived from the fact that it is arbitrary, superficial material. It fails properly to represent the discipline out of which it came.[2]

When a school subject cuts itself off from its proper discipline it suffers many losses. It sacrifices the wealth of a broader domain;

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[2]Ibid., p. 5.

it loses its identification with a tradition; it forfeits the accumu-
lated wisdom in the history of the discipline: it becomes rootless,
submissive to the ever-changing exigencies of the present; it becomes
formless, adjusting to the temporal flux by adding, changing, sub-
tracting what is often integral to itself; it becomes purposeless,
mistaking the trivial for the important, the proximate for the final,
the particular for the universal.

The teaching of English has suffered such losses by reason of
its divorce from the ancient rhetorical tradition. However, since
modern scholarship provides adequate translations of the basic works
of the Greek and Latin masters, the break can be repaired by
identifying usable parts of the ancient lore and teaching a new rhe-
toric as the pivotal know how of the modern secondary school.

It must be clearly understood, however, that rhetoric, like
the other language arts components, literature, communication, and
linguistics, is both an applied science and a useful art. The know
that or factual data relevant to the forms and theoretical concepts
of rhetoric are discerned by the method of systematic analysis. The
know how elements or principles of composition relevant to oral and
written creation are approached by the method of practical synthesis.
Quintilian himself recognized this dual aspect of rhetoric:

> Some arts, however, are based on examination, that is to
> say on the knowledge and proper appreciation of things, as
> for instance, astronomy, which demands no action, but is
> content to understand the subject of its study: such arts
> are called theoretical. Others again are concerned with

action, so that the action once performed, nothing more remains to do: these arts we style practical.[3]

Each factual element of the language arts composite, then, has its creative counterpart: literary analysis, criticism, and history has literary appreciation as its know how counterpart; language history, geography, and grammar have functional grammar, spelling, and mechanics as know how counterparts; communication analysis has handwriting, functional rhetoric, and oral and written experience as know how counterparts.

In selecting material from the reservoir of the classical rhetoricians, Aristotle, Cicero, and Quintilian, the curriculum maker must be alert to determine whether the information he selects is more appropriate as theoretical knowledge or as practical knowledge. The identification of material as belonging to micro-rhetoric or to macro-rhetoric, the two divisions invented by Frank M. Rice, director of the Nebraska Project English Center, does not seem to serve any useful purpose here. The Rice definition of micro-rhetoric as "the aspect of rhetoric that is concerned with the smaller elements of composition: words, phrases, clauses, sentences, and paragraphs" is not appropriately distinguished from his definition for macro-rhetoric as "the aspect of rhetoric that is concerned with the larger units of

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[3]Quintilian, Institutio Oratoria, I, Books I-III, translated by H. E. Butler (Cambridge, Massachusetts: Harvard University Press, 1958), p. 345.

composition: discovery or invention, topics or the places of argument, kinds of argument, and the ordering of material."[4] A classification more consistent with the facts of the language and the principles of verbal interpretation would be micro-rhetoric as the rhetoric of the unit, including the sentence; macro-rhetoric as the rhetoric of all composition beyond the sentence.

A narrower designation of micro-rhetoric as the technique of sentence construction helps the student to understand that the rhetoric of the sentence is inextricably bound up with the grammar of the sentence. It is a close study of the syntactical structures employed in the sentence that reveals its rhetoric. However, if the American student is learning English grammar, it is logical that he study the rhetoric of English sentences rather than the rhetoric of Greek and Latin sentences used by the classical rhetoricians. This is a point made by the new linguists who are developing a new grammar based on the English language as it is used today, apart from the tradition of the eighteenth century school grammarians who borrowed heavily from the classicists.

However, if macro-rhetoric is extended to include all composition beyond the sentence, the classical principles of procedure and organization are applicable because "closely related to the processes

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[4]Frank M. Rice, "Introduction to Micro-Rhetoric," A Curriculum in English, rev. ed. (University of Nebraska, mimeographed brochure, 1963), teacher packet, grade 9, p. 26.

of logic, these do not change as much from time to time and from place to place as the habits of grammar."[5]

Thus, in this dissertation the principles of the classicists regarding micro-rhetoric (the sentence) will not be listed except when figurative language is discussed. This exception is made because no theory of language grammar, even generative grammar, explains or formulizes these deviant structures. However, those principles from the literature of classical rhetoric which served as guides to the achievement of discursive eloquence, presumably an eloquence attained through forms consisting of more than one sentence, will be listed in the appendix to this study. The information, abstracted from seven source books on rhetoric, is organized according to a structure used by the classicists in teaching oratory:

The Teaching of Rhetoric

I. General Information on Rhetoric

    A. Definition
    B. Divisions
    C. Comments on Revision and Evaluation

II. Information on Invention

    A. Order of Exercises
    B. Kinds of Composition
    C. Subjects for Exercises

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[5]Frank M. Rice, op. cit., teacher packet, grade 10, p. 3.

III. Information on Arrangement

    A. The Exordium (Introduction)
    B. Narration (How Subject Arose)
    C. Exposition
    D. Proposition
    E. Confirmation   Presentation of Facts
    F. Refutation (Counter-argument)
    G. Peroration (Recapitulation and Conclusion)

IV. Information on Style

    A. General Comments on Style
    B. Diction
    C. Prose Rhythm
    D. Figurative Language

V. Information on Delivery

The following major criteria governed the selection of material included in the appendix:

1. Items selected should have relevance for the teaching of English at the high school level.

2. Items must be applicable both to oral and written composition.

3. Items must be useful to native speakers of English.

4. Items must not deal exclusively with the ethos of the speaker.

5. Items must not be related exclusively to the discipline of logic.

6. Items must not deal with the fine points of definitions of rhetorical terms or with arguments regarding classification.

7. Items must not pertain to legal controversy.

8. Items must not pertain to the subject matter of discourse, such as the nature of injustice, the character of the old.

9. Items must not repeat ideas expressed by other authorities except in cases requiring clarification.

10. Items must not simply list examples of principles.

11. Items must not depend for their validity on Latinate peculiarities such as case inflections and syllable stress.

12. Items must not apply exclusively to the rhetoric of court-room procedure.

13. Items must not apply exclusively to the rhetoric of political speaking.

14. Items must not apply to circumstances no longer encountered by ordinary persons in the United States.

15. Items must not relate to the fine points of delivery in forensic or epideictic speeches.

There are several reasons for choosing to abstract material from the seven rhetoric texts of Aristotle, Cicero, and Quintilian rather than from any other sources. First of all, the composition program in the American high school today, incomplete though it may be, derives directly from the Western classicists through the British masters, Reinolde, Campbell, Blair, and Whately, and through American leaders such as Mather, Adams, Channing, Childs, and Hill.

It was the Renaissance in England that focused attention on the Greco-Roman origin of the rhetorical tradition. The work of the masters of rhetoric, Aristotle, Cicero, and Quintilian was studied in depth and carefully translated for use in the grammar schools. These books became a significant part of the cultural heritage transmitted to future generations. The British neo-classicists of the eighteenth century again looked to the early teachers of rhetoric for guidance in constructing courses of study for English boys in the Latin grammar schools of the day. No better sourcebooks were available because no other early rhetors had been copied, translated, and glossed as widely

as Aristotle, Cicero, and Quintilian. Furthermore, the classical

trilogy, comprehensive and detailed, summarized and explicated the

opinions and directives on rhetoric held by notable orators, from

500 B.C. to the first century A.D.

Although British teachers found no obstacle in using manuscript

copies of ancient Greek and Roman treatises for their schoolboys, today

the English teacher usually relies on translations. Since various

scholars have translated the works of Aristotle, Cicero, and Quintilian,

into English these translations are readily available for use in the

college classroom or for adaptation to the needs of the high school

student. Their use helps the American student to understand that the

British tradition was to the American what the Greco-Roman was to the

British.

Some persons hold that rhetoric began in Sicily and that Plato

is the father of eloquence. Although the birthplace of rhetoric as an

art was the island of Sicily where Corax and Tisias won fame in 469

B.C. by helping property litigants against the state, it was the island

of Greece, which was to anchor the development of its long tradition.

Names such as Gorgias, Agathon, Polus, Licymnius, Evenos, Alcidamas,

Polycrates, Thrasymachus, Protagoras, Hippias, Theodorus, Isocrates,

and Theodectes are prominent in the early development of rhetoric, and

probably none is more celebrated than that of Plato. Two Platonic

dialogues, The Gorgias and The Phaedrus, discuss the subject of

rhetoric, but they are concerned with the nature of rhetoric rather

than its value or uses. The Phaedrus presents a philosophical theory

of what rhetoric ought to be if it is to justify its claim to be a

true art. It is here that Plato defines the art:

> Rhetoric is the art of winning the same by discourse, argu-
> ments not only in the courts of justice and public councils
> but in private conferences as well.[6]

In his characteristic whittling down of several proposed

definitions, Plato arrives at the negative conclusion that rhetoric is

a false art, an artificer of persuasion by which the unintelligent can

be led to beliefs beyond their knowledge. When Socrates himself is

asked to give his definition of rhetoric, he replies that it is a fake-

art, a kind of flattery that simply gratifies and pleases the hearer.

Socrates himself left no written texts.[7]

Neither Socrates nor Plato, then, in spite of their fame, can

be considered the progenitors of the rhetorical tradition. The honors

should go to Aristotle, Cicero, and Quintilian, a Greek and two Romans,

who gave pedagogical dignity and organizational form to the teaching of

discursive eloquence. From their works the information listed in the

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[6]Plato, The Phaedrus, W. C. Helmbold and W. G. Rabinowitz, trans. (Indianapolis, Indiana: Liberal Arts Press, Bobbs-Merrill Company, 1958), p. 48.

[7]Quintilian, Institutio Oratoria, IV, Books X-XII, op. cit., p. 247.

appendix to this paper has been selected.[8] All these principles and
explanations are not intended to serve as a complete course in
rhetoric for the high school student. Rather, they suggest the wealth
of wisdom, factual information, and teaching procedure which the an-
cients had and which might well be incorporated in the teaching of
English today.

Certain important emphases made by the classical rhetoricians
have relevance for a revised English curriculum, which, by emphasizing
composition as verbal interpretation, aims at the integration of the
teaching of language arts. One of these emphases is the fact of the
interrelationship of the language arts, on which Ruth Strickland has
recently reported.[9] Quintilian also discusses this topic, reaffirming
what Cicero and rhetoric teachers before him had believed.

> But these rules on style, while part of the student's theore-
> tical knowledge, are not in themselves sufficient to give him
> oratorical power. In addition he will require an assured
> facility. . . . I know that many have raised the question as

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[8]Information listed will be identified as follows: Aristotle,
The Art of Rhetoric, trans. John Henry Freese (Cambridge, Massachusetts:
Harvard University Press, 1959), (A); Cicero, Ad Herennium, trans. Harry
Caplan (Cambridge, Massachusetts: Harvard University Press, 1959),
(C_1); Cicero, De Inventione, trans. H. M. Hubbell (Harvard University
Press, 1959), (C_2); Quintilian, Institutio Oratoria, four volumes, trans.
H. E. Butler (Cambridge, Massachusetts, 1959), Vol. I, Books I-III (Q_1),
Vol. II, Books IV-VI (Q_2), Vol. III, Books VII-IX (Q_3), Vol. IV, Books
X-XII (Q_4).

[9]Ruth Strickland, "The Language of Elementary School Children:
Its Relationship to the Language of Reading Textbooks and the Quality
of Reading of Selected Children," Bulletin of the School of Education,
Indiana University, Vol. 38 (July, 1962), monograph.

to whether this is best acquired by writing, reading, or
speaking, and it would indeed be a question calling for
serious consideration, if we could rest content with any
one of the three. But they are so intimately and insepara-
bly connected that if one of them be neglected, we shall
but waste the labour which we have devoted to the others.
For eloquence will never attain to its full development or
robust health unless it acquires strength by frequent prac-
tice in writing, while such practice without the models
supplied by reading will be like a ship drifting aimlessly
without a steersman.[10]

The experienced English teacher realizes that oral English is
often neglected in today's high school classroom. The pressure of
short time periods for daily language arts instruction (forty-five to
sixty minutes is the usual range), as well as the pressure of large
classes, tends to force speech activities out of the ordinary English
lesson into special classes. Since these classes are electives, some
open only to the better students, the general high school population
does not experience the full benefit of an integrated English program
that consists of writing, reading, and speaking activities.

The classicists, when they spoke of oratory, always implied a
skill that was the outgrowth of proficiency in written composition.
All speeches were presumed to be written except one kind, the extempo-
raneous. Much of the teaching material of the time concerned methods
of invention, arrangement, and style. The accomplished orator as well
as the student of oratory was judged by the facility he showed in these
points of written composition. Of course there were detailed rules for

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[10]Quintilian, *Institutio Oratoria,* IV, Books X-XII, *op. cit.,*
p. 3.

the memorization and delivery of a speech, but these rules were considered less important than the writing of the speech. Experienced orators were permitted to use notebooks and to refer to them in the courtroom and forum. Quintilian says, however, that the notes Cicero made for his daily cases were so complete that students copied and declaimed them as models of perfectly developed speeches.

As the exhortations of the masters, especially those of Quintilian show, students were encouraged to write carefully and copiously.

> We must therefore write as much as possible and with the utmost care. For as deep ploughing makes the soil more fertile for the production and support of crops, so if we improve our minds by something more than mere superficial study, we shall produce a richer growth of knowledge and shall retain it with greater accuracy. . . . It is in writing that eloquence has its roots and foundations, it is writing that provides that holy of holies where the wealth of oratory is stored, and whence it is produced to meet the demands of sudden emergencies.[11]

In none of the seven books of Aristotle, Cicero, and Quintilian is information about oratory considered to be purely theoretical.

> Our present task is to consider how our athlete, who has learned all the technique of his art from his trainer, is to be prepared by actual practice for the contests in which he will have to engage.
> There can be no doubt that he can accumulate a certain store of resources to be employed whenever they may be required. The resources of which I speak consist in a copious supply of words and matter.[12]

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[11]Ibid., p. 93.

[12]Ibid., p. 5.

Although the techniques of the art are distinguished from the practice of the art, this information is given with a maximum of detail and illustration. It is also given in terms of know how information, that is, the student is addressed as if he will shortly be expected to demonstrate what he has learned. No superfluous or technical information is given which will not be needed for the execution of a technique; neither is any enrichment material such as historical background given, except where the history of conflict over a point seems to clarify it.

This approach is commonly called a functional one, and for this reason a conceptual framework classifying the various components of a language arts program designates the main body of rhetorical information as functional rhetoric. To extend and clarify the concept of a rhetoric which is taught as a useful art, two other components are included in the conceptual design. These are writing experience and speaking experience.

Of course rhetoric, like grammar, has a theoretical aspect as well as a functional one. Just as linguistics--the science of language history, language geography, and theories of grammar--can validly be taught as an end-in-itself discipline, so too the forms and method of rhetoric are a part of communication science. Interesting and appropriate information might include the deliberative, forensic, and epideictic forms of oratory and their corresponding methods of development. Even though this aspect of rhetoric was not taught in

classical times, the completeness of a course in communication argues for its inclusion.

The classicists, interested in practical matters, were even concerned with the student's handwriting. A good hand was considered an accomplishment, and the need for dictating to someone was considered a defect in accomplishment. Quintilian writes:

> Writing is of the utmost importance in the study which we have under consideration and by its means alone can true and deeply rooted proficiency be obtained. But a sluggish pen delays our thoughts, while an unformed and illiterate hand cannot be deciphered, a circumstance which necessitates another wearisome task, namely the dictation of what we have written to a copyist.[13]

It is interesting to note that Quintilian followed the opinion of men like Hesiod and Eratosthenes in advocating that children (boys) should be taught to read before they were seven years old. He argued that since children were capable of moral training at an early age they were also capable of literary education. He approved of ivory alphabets which very small children could play with and learn to identify. He suggested a wooden table with the letters dug out so that children could trace over and over the forms with a stylus until the letters or words were learned.

Some of Quintilian's advice on motivating small children to love literary study might be applicable to the teaching of English at the junior high school level. Motivation was an important topic in

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[13]Quintilian, I, op. cit., p. 35.

classical literature on the teaching of rhetoric. Today there is a

dearth of information on this subject and little established procedure.

When speaking is not considered an integral part of an English program

the natural stimulus of shared communication is removed. It is diffi-

cult for the teacher in these circumstances to substitute effective

motivation for the difficult and sometimes tedious tasks of

composition. Quintilian offers the following suggestions for

motivating the writing efforts of the beginner:

> His studies must be made an amusement: he must be questioned
> and praised and taught to rejoice when he has done well; some-
> times too when he refuses instruction, it should be given to
> some other to excite his envy, at times also he must be en-
> gaged in competition and should be allowed to believe himself
> successful more often than not.[14]

In a later book Quintilian discusses the motivational power

intrinsic to the art of speaking itself:

> For the sheer necessity of speaking thrusts forward and forces
> out our laboring thought, and the desire to win approbation
> kindles and fosters our efforts. So true is it that there is
> nothing which does not look for some reward, that eloquence,
> despite the fact that its activity is in itself productive of
> a strong feeling of pleasure, is influenced by nothing so much
> as the immediate acquisition of praise and renown.[15]

Besides motivation and the need of the student for much writing

and speaking experience, the classical writers often wrote on the sub-

ject of appropriate composition assignments. They were in agreement on

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[14]Ibid., p. 31.

[15]Quintilian, IV, op. cit., p. 143.

the value of commonplace exercises and believed that these discussions
on general questions such as the nature of injustice served to exer-
cise and develop a student's power to invent and arrange a speech.
Neither Aristotle, Cicero, nor Quintilian in affirming or disagreeing
with contemporary opinions on the best topics to use for exercises,
mentions the composing of sentences or paragraphs as an elementary
exercise. Themes were not mentioned either, though theses, speeches
affirming or denying certain generally used statements were sometimes
substituted for the commonplaces. The difference between the two
exercises, as Cicero explains, was that whereas the first demanded only
clear exposition, the second required the maintenance of a position and,
consequently, argumentation. The debate speech was considered a simple
exercise because, in Aristotle's terms, such a composition needed no
proem and little narration. Quintilian recommended the translation
from Greek to Latin of famous speeches, the paraphrasing of both prose
and poetry, and the declaiming (recitation from memory) of great
speeches.

From the four books of Quintilian a preferred order in
assigning composition work seems to emerge.

Step 1: Written narratives should be composed with the utmost
care. It is useful at first, when a child has just
begun to speak, to make him repeat what he has heard
with a view to improving his powers of speech.[16]

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[16]Quintilian, I, op. cit., p. 231.

Step 2: To narratives is annexed the task of refuting and confirming them. This may be done not merely in connexion with fiction and stories transmitted by the poets, but with the actual records of history as well.[17]

Step 3: From this our pupil will begin to proceed to more important subjects, such as the praise of famous men and

Step 4: the denunciation of the wicked. . . . It is but a step from this to practice in the comparison of the respective merits of two characters.[18]

In the English program of the secondary school today, there is little general agreement regarding the kinds of writing exercises to use, and the order of these exercises. Although Henry N. Day in Rhetorical Praxis (1850) lists the topics for developing composition skill in an order clearly patterned on the classical one, English texts today do not reflect this order. Many texts are concerned only with expository writing, and this kind of writing is, unfortunately, limited to single paragraph development. If the classical tradition is used in designing an order of teaching writing, a logical method emerges. Such a method is clearly distinguished as an orderly procedure both in teaching and learning writing skill. This method follows from the established mode of all language art, verbal interpretation of reality. It has four increasingly difficult steps, as Quintilian and the old rhetoric texts suggest.

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[17] Ibid., p. 233.

[18] Ibid., p. 235.

Narration

The skill of narration, basic to all language activity, is a
fundamental technique both in fiction and non-fiction prose. In the
short story, the novel, the biography, the historical account, the
news article, as well as in the numerous subdivisions of these genres
of writing, the technique consists of relating a series of particular
actions having sequence, suspense, and a controlling purpose. Even the
five year old child seems to have natural ability in narration, as the
following example illustrates. "Mom, I was riding the big bicycle, and
Bill came and he pulled me on the back and I fell off."[19]

This example is a good narration because it relates action
(what happened), it is told in sequence, it has suspense or climax, and
it reveals a controlling purpose or problem. Generally, children in
the first grade can tell interesting narratives, but the slower child
often needs help in not getting mixed up (keeping the sequence), and
in working toward a climax (having a punch line). The controlling pur-
pose or motive for the narrative is usually the natural need for
telling. The elementary school teacher who exercises and develops the
child's skill in narration throughout a six-year period has the serious
responsibility of continually clarifying the elements of narration for
the child so that subsequent know that knowledge gained in the junior
high school has logical consonance with the know how skills practiced

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[19]Observed speech behavior of Frank Zidonis, Jr., age four,
March, 1964.

in the elementary school. For example, teachers should not ask
children to describe spring, or tell about a favorite pet and call this
exercise a _story_. Only when a narration has the four requisite
elements, action, sequence, suspense, and purpose, should it be called
a _story_. Unless the elementary school teacher distinguishes and clari-
fies the basic methods of writing in grades one to six, it is difficult
to bring the student to any genuine competence in writing in the re-
maining years. The high school English curriculum is burdened with
considerable _know_ _that_ information in literature, communication, and
linguistics. If much time is spent in classifying and clarifying the
know _that_ data on the basic methods of writing, time needed for writing
practice will probably be curtailed. Clarification and conscious use
of specific terminology and method will best be effected in grades
seven through nine when the skills discussed have been in practice
throughout grades one to six. The remaining years of high school,
grades ten through twelve, can then be used for deliberate craftsman-
ship, a creativity enlightened by the _know_ _that_ data of the junior high
school and fortified by the long practice in the elementary school.

There are innumerable exercises that the elementary teacher can
devise to develop the student's skill of narration. Essentially these
skills will be of three kinds, _pre-narrative_, _re-telling_, _creative_.
The _pre-narrative_ exercises will consist mainly of enumeration.
Children often have difficulty mentioning things, whether they are
items or actions, in planned sequence. Considerable practice is needed

in this skill before narration can be developed to any degree of complexity. Re-telling practice is also needed to develop narrative ability. Frequent daily opportunities should be given to children to re-tell the stories they have heard or read. Socialized recitation, working in groups, and using recording equipment all facilitate this practice. Writing from dictation and copying short narratives are also forms of re-telling that facilitate the child's development of skill in handling the elements of narration. One exercise that especially delights middle-grade children is the one where they are asked to give the prose statement of a narrative poem. Humorous poems best suit this exercise because if the element of climax is not caught in the re-telling, the story "falls flat," lacking the humorous punch line anticipated by the audience.

Creating is probably the most satisfying kind of exercise the child will experience in developing narrative skill, though enumeration and re-telling are usually enjoyed when shared by a sympathetic listening audience. The writing of stories can be fictive (imaginative) or real. Both are important and valid exercises in narration and both should be used repeatedly to foster genuine skill.

Argumentation

It seems strange that a skill in composition which some modern textbooks regard as a highly sophisticated ability Quintilian regarded as next to narration in order to complexity. The classicists regarded

argumentation as an adjunct of narration, for, as they held, "much that is said can be disputed." Perhaps the general inability of American children today to read and write critically stems from the neglect of exercises in argumentation in the language arts program. To think critically does not mean to think negatively, for confirming is as essential to criticism as refuting. The skills involved in both confirmation and refutation include judging a thing, supporting the judgment, and expressing the judgment. For this reason Quintilian taught argumentation in conjunction with narration, and literary criticism has always been the art most closely associated with literature.

Small children seem to judge things naturally, saying for instance, "I love peanut butter," or "He's bad." In spite of the fact that these judgments are about non-literary things, they are valid expressions of the child's power to criticize or evaluate reality in his own terms. With direction, a child's ability to evaluate can be extended to include the verbal interpretations other persons have made of reality. The first step is to train him to judge the conditions of the expression: their truth or falsity, their probability or appropriateness, then the quality of the expression, its value insofar as he sees it; then his personal feelings regarding the original expression. For example, a child might tell the following story:

The Monkey Who Learned to Fly

Horace was the tiniest monkey in his family. Everyone else was gayly swinging from tree to tree, but Horace always fell in between the branches, and it hurt him too. His

mother scolded him because he was so clumsy and his father
scolded him because he was so stupid and his brothers and
sisters scolded him because he never could keep up with
them. One day Horace said to himself, "I wish I could fly."
He wished so hard that soon he felt himself getting high and
higher off the ground. He flapped his arms a little,
straightened out his tail, and soon he was sailing high above
the jungle trees. All the monkeys in the jungle saw him.
His mother and father and brothers and sisters saw him and
everyone said,
    "Just look at Horace! He is the smartest monkey in the
jungle."

Such a story might suggest the following key remarks on the

part of the teacher:

    Tommy made up a fine story, didn't he? Were you glad
that Horace learned to fly? Why? Do monkeys usually fly?
How do they get around? Are there any parts of the story
you would like to hear again? Which parts? Why? Did
Tommy tell the story well? What did he do to make it en-
joyable? Why did you like this story?

With the younger children in the primary grades the teacher

assumes the major responsibility of leading the children to judge the

what, why, and how of narration, giving them greatest freedom in ex-

pressing likes or dislikes. At no time, however, should a preferential

judgment be accepted without an accompanying reason, even if the

teacher at first supplies plausible reasons herself.

In the intermediate grades the skill of marshalling evidence or

proof for the what, why, and how of narration should be taught and

practiced daily. Frequent occasions present themselves not only in the

reading lessons but also in the content subjects. The best experiences

are those which are both written and oral. Here again, group discussion

is a valuable timesaver.

At the junior and senior high school level no expression of
likes and dislikes should be accepted in the English classroom unless
it is validly substantiated by some kind of evidence. It is not
necessary that students be taught a special course in logic to support
their statements, though a knowledgeable teacher can easily teach in-
ductive and deductive reasoning and what Aristotle called the "popular
syllogism," the enthymeme. It is usually useful to the high school
student to recognize fallacious reasoning and propaganda tricks. He
enjoys identifying such devices as misinterpretation of statistics,
mistaking the cause, begging the questions, rationalization, circular
reasoning, false alternatives, hasty generalization, reasoning by
analogy, and the non sequitur. He enjoys discussing such advertising
tricks as the bandwagon appeal, the personal endorsement, the appeal to
worthy emotion (the soft-soap), the plain folks appeal, and others.
Ordinarily the students should not be given exercises in constructing
these kinds of arguments, though the assignment of an occasional
parody helps to insure the mastery of know that data. The students
should never be exercised in verbal chicanery. They should, however,
be given frequent experience in expressing their judgments on a variety
of things, especially on other persons' opinions and interpretations.

Two important points of emphasis at every level of instruction
except the primary is that responsible persons base their judgments of
reality on fact. Attitudes, values, and emotions are facts of human
existence and students would be misguided not to recognize and use them

as bases of judgment, whether that judgment be a direct evaluation of reality or an assessment of another's verbal interpretation. A second point of emphasis must be that just as narration has a controlling purpose, to tell, so too argumentation has a controlling purpose, to convince.

Description

Although description is considered an easy exercise in some modern textbooks, editors suggesting it as one of the ways to develop paragraphs, Quintilian recommended that it be the third general exercise in the teaching of rhetoric. Only after the student had made considerable progress in exercising and expressing judgment, Quintilian believed, should he come to important descriptive writing. Although the classicists required some argumentative practice as a prerequisite for a particular kind of descriptive writing which they called epideictic (the praise or blame of famous persons), the principle of having judgment precede description seems to be a sound one. Before children are actively aware of their environment and of their power to judge and interpret it in their own terms, it is unlikely that they will show genuine descriptive prowess.

Although the word _description_ is used loosely to mean explanation (to "describe" a process), or narration (to "describe" an event), or even argumentation (to "describe" an opinion or theory), it has a specific definition of its own when it is used in the teaching of

rhetoric. Here descriptive writing means that an author has stated in words his sensory experience of particular things in the world of phenomena. He tells what he sees, feels, hears, tastes, touches, or imagines.

Description, then, can be either scientific or artistic. If scientific, it usually attempts to give an exact, terse account of what is observed or measured. If artistic, it gives a verbal account, marked by literary excellence, of real or imagined phenomena. In the first case, the writing is objective; in the second, subjective.

Because it is easy to confuse description with other methods of writing, the elementary school teacher might well use specific objects when asking students to practice description. She might, for instance, supply tulips as objects of factual description. The following composition would be one of factual description:

The Tulip

A tulip is a flower that looks like a deep cup without a handle. It has two rows of petals, inside petals and outside petals. The three inside petals fold over each other a little. The three outside petals cover the place where the inside ones touch. Deep inside the cup there is a short part that stands straight up. Around this there are six little stems that have a kind of black powder on them. There is no nice smell to a tulip but it looks pretty because it comes in any color, even pure black.

The elementary school teacher must also make a point of distinguishing factual description of this kind from imaginative representation. Children in the second and third grades usually distinguish fact from fancy. One simple way to keep the factual and

imaginative clear for the young child is to encourage him to use the
personal pronouns in his artistic compositions and to omit I and we
in his factual reports. Because the same basic skill of describing
is needed, however, the teacher might use real objects to suggest
composition but then remove them so that the child must reconstruct
the sensory experience by using his imagination. An exercise in
imaginative description might begin with concrete objects. A bowl of
tulips, for example, might result in a composition similar to the
following.

Tulip Buds

I love tulip buds because they look like delicious
lollipops on long sticks. The red ones are cherry, the
yellow ones are lemon, the orange ones are orange, and
the black ones are licorice. The red one is so pretty
I can almost taste it.

Exercises in description should ordinarily be short because
this kind of writing is seldom useful in its pure form. Mixed with
narration, argumentation, and exposition, it brings the dimension of
sense experience to all verbal interpretation, thus clarifying and en-
riching it. When students have had little training in this method of
writing at the elementary level, it may be advisable for the junior or
senior high school teacher to provide instruction and specific practice
before assigning topics for composition which demand skill in several
writing methods. Even at the secondary level care must be taken that
description is not confused with narration. By controlling the assign-
ment, that is, by suggesting topics which exclude the describing of

actions or events, and by choosing models carefully, the teacher can facilitate the development of specific skills. If the varied talents of children are to be fostered through the language arts program, however, both kinds of description, factual and artistic, must be encouraged.

Exposition

Quintilian and the other classicists recommended that comparison, one of the elements of exposition, be taught after some skill in description had been acquired. This seems logical for it is impossible to describe the relationship of two things if the qualities of one cannot be described. Exposition, which also includes definition, analysis, classification, exemplification, comparison, and causal relationships, is the last skill to be taught in a patterned composition program because it is the most difficult. Exposition demands intellectual precision and a persistent intention, two skills difficult for the novice to master.

Most expository writing is vitiated because it is imprecise. Students at every level need intellectual discipline in order to delineate carefully a plan, a purpose, a method, a condition. If the subject is trivial, such as how to tie your shoe, the second characteristic of good exposition is negated, persistent intention. Because the rhetorical intention of all expository writing is to inform, the writing is purposeless if the audience already knows what is to be

conveyed. In the classroom, true exposition is impossible if students are not given subjects to explain which are foreign to the other members of the class. Whereas other methods of writing can be ingeniously devised, expository writing is tied to the facts of reality. This limitation makes it necessary for a writer to execute his work in a disciplined and precise way, and to maintain the genuine intention of informing. If an exposition is inexact or deals with a subject commonly known to an audience, it is purposeless.

Because the younger the child the less precise he is intellectually and the less interested in assuming the genuine responsibility of instructor, exercises in exposition may be delayed until some mastery in narration, argumentation, and description has been demonstrated. Expository exercises whether in definition, analysis, classification, exemplification, or causality are probably inappropriate below grade four. Here they should be introduced only when students have shown ability in using the other methods of writing. In the junior high school, all methods should be taught and practiced, the expository included, so that students are skilled enough to allow the senior high school teacher sufficient scope in the planning of exercises. Though the eighth or ninth grade pupil may write exposition poorly, he must nevertheless submit to the discipline of this method of writing in the hope that he will develop the skills with which expository writing is concerned, namely intellectual astuteness and a responsible intention to inform.

When the four methods of writing are taught effectively and practiced often by a student throughout his education, the faults of disunity, incoherence, lack of emphasis, and inconsistent tone tend to disappear. When student writing is carefully analyzed it becomes apparent that these four faults stem from a careless mixing of rhetorical method. Because none of the four methods exists in a pure form, and because the best writing is not that which represents an identifiable method, the student must learn to identify and to execute all the methods that constitute literary craftsmanship. No student can exercise verbal creativity unless he is taught the methods appropriate to the mode of verbal interpretation. Not only is skill in rhetorical method necessary for genuine literary criticism, it is also fundamental to the student's imitation of the forms of literary art.

The forms of verbal interpretation such as the biography, the essay, the symposium report, the editorial, the book review, the news report, all embody a complex of method. The editorial writer, for example, while arguing for his opinion on fluoridation, might well describe the effects of fluoridated water, comparing results in places using it with conditions in places that did not use it. Students can successfully imitate these forms only if they are able to employ the basic methods embodied in the forms. When the fundamental techniques are learned, there is little for the teacher to do except to motivate the student toward ever greater perfection. Skill and artistry in verbal self-expression is endlessly perfectible, but like every art it

need not be the subject of endless instruction. Quintilian describes

as follows the ever-increasing independence students ought to gain:

> Beginners must be given a subject sketched and ready for
> treatment and suitable to their respective powers. But when
> they show that they have formed themselves sufficiently close
> to the models placed before them, it will be sufficient to
> give them a few brief hints for their guidance and to allow
> them to advance trusting in their own strength and without
> external support. Sometimes they should be left entirely
> to their own devices that they may not be spoilt by the bad
> habit of always relying on another's efforts, and so prove
> incapable of effort and originality. But as soon as they
> seem to have acquired a sound conception of what they ought
> to say, the teacher's work will be near completion: if they
> still make some mistakes they must be brought back under his
> guidance.[20]

The classicists realized that the art of composition is a highly

personal one. When a student has mastered the basic principles and

methods of the art under the direction of a competent teacher, there is

little more to be done except to practice and refine his skill. Even

in their training of individual students, the classicists recognized

various degrees of potential talent, and took these into account as

they worked with individuals. In fact, the three main emphases of the

teaching of rhetoric as the classicists conceived it were motivation,

kinds and order of exercises, and attention to individual differences.

Quintilian, clarifying the concept of individual differences, offers

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[20]Quintilian, Institutio Oratoria, I, op. cit., pp. 259-261.

the following advice:

> . . . The instructor should not confine himself to teaching
> those things for which he perceived his individual pupils to
> have the most aptitude. For it is his further duty . . . to
> make good their deficiencies as far as may be, to correct
> their faults and turn them to better things. . . . But not
> even our ideal teacher, however much he may desire that
> everything that is correct should prevail in his school to
> the fullest extent, will waste his labour in attempting to
> develop qualities to the attainment of which he perceives
> nature's gifts to be opposed.[21]

Students well founded in the elements of composition, then,

were encouraged to develop their own talent. This awareness of the

masters for a student's need to assume responsibility for a personal

style was an important part of classical pedagogy. Even while teaching

the basic methods and forms of composition, the teacher never lost

sight of the student's individuality. If the student was expected to

practice the art he had learned with any degree of personal skill and

concomitant satisfaction, it was necessary that throughout his training

period he be encouraged to develop a personal style that was adequate

both to his personal needs and the demands of the art. Realistic self-

appraisal was encouraged throughout the training period so that the

student might have a writing style before he left the master's tutelage.

The following injunction from Quintilian counsels prudence in adopting

an individual style:

> The next step is for each student to consult his own
> powers when he shoulders his burden. For there are some
> things which, though capable of imitation, may be beyond

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[21]Quintilian, Institutio Oratoria. IV. op. cit., pp. 85-87.

the capacity of a given individual, either because his
natural gifts are insufficient or of a different charac-
ter. The man whose talent is for the plain style should
not seek only what is bold and rugged, nor yet should he
who has vigour without control suffer himself through love
of subtlety at once to waste his natural energy and fail
to attain the elegance at which he aims.[22]

If the attitude toward style which the classicists had were
used to guide the revision of the composition program in the modern
high school, several benefits would result. First of all, the present
confusion about "teaching style" would be dispelled. Teachers could
concentrate on teaching the four methods of prose discourse and the
numerous forms of prose. Style would always remain the untaught
element of composition, signifying the personal subjective factor of
the art of writing. When Emerson said, "A man's style is his mind's
voice," he was asserting the unique quality of each writer's work.
Students gain self-confidence and self-awareness as they are encouraged
to develop personal syntheses of writing methods and to use these in
expressing their own unique interpretations of reality.

Another benefit of considering style a separate personal
element in the art of writing is that the basic methods can be taught
without confusion. Narration, argumentation, description, and exposi-
tion can be taught as separate exercises to beginners without worry
about achieving personal distinction in the use of the method. Rather,
simple correctness of method can be practiced, style being discussed

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[22]Ibid., p. 85.

and encouraged only after basic skill in the separate methods is demonstrated.

The achievement of a personal writing style can also be used to motivate students to master the elements of composition. If the most satisfying element of writing is temporarily withheld, though often mentioned as the final achievement of a writing program, a student is encouraged to diligence and speed in mastering fundamentals.

The final value of considering style the personal element of prose is the natural integration it effects between literary criticism and composition. The writing of the literary heritage is best understood by the student as the embodiment of the great thoughts men have been able to perpetuate through the writing methods of prose discourse and a distinctive personal style. The writing of the masters can be evaluated by the same criteria which the student uses to evaluate his own writing. There is no confusion of terms when style is considered the one personal, elusive element of prose, and method is considered the body of objective, measurable elements.

Besides bringing together the divergent streams of oral and written composition, besides ordering the teaching of writing into clearly definable steps, a new rhetoric program in the high school can also effect a needed integration between the literature and composition programs in the secondary school. The following chapter discusses this integration.

CHAPTER VII

THE ROLE OF LITERATURE AND LITERARY CRITICISM

IN THE HIGH SCHOOL ENGLISH PROGRAM

As theory is related to practice so is literary criticism related to literature. When the literary critic exercises his function of analyzing and interpreting a literary work, he does so by referring to specific attributes of that work--its structure, its language, its allusions, its historicity, its conventions, its genre. Were it not for a body of literary criticism, as old as literature itself, which has gradually formulated a universal concept of what particular works ought to be, the forms of literature known today would be indistinguishable. It is because the combined efforts of literary critics of the Western world have identified the general characteristics of separate literary forms that aspiring artists can learn these characteristics and create with confidence. Even writing experimentally and trying to create new forms necessitates a knowledge of the traditional forms.

Literary theory has relevance not only to literary form but to technique as well. How a writer creates, his method of interpreting experience through verbal symbol, is important to the critic whose function it is to understand and explain the artist's method. As in

form, so in method the work of many critics of the past and present has resulted in universal knowledge of appropriate methods. For this reason new artists can know these traditional methods and can either use them with confidence or consciously depart from them.

Because human ingenuity is inexhaustible, writers will always continue to create new forms and to devise new methods. Critics, then, will also continue to function as interpreters, seeking by means of their own creative power to make meaning out of these new realities. In so doing they continue to extend the body of literary criticism while adjusting and re-delineating the traditional concepts of form and method. Because the work of the literary critic demands insight into verbal art, knowledge of form and method, and verbal creativity, literary criticism is itself a kind of literature.

In the high school classroom literature and literary criticism can be taught as complements of one another. The student can then see the literary heritage as a totality. Since many works by critics, such as Sidney's Defense of Poesy, Johnson's Life of Shakespeare, T. S. Eliot's Tradition and the Individual Talent, have the necessary qualities of literary distinction, it seems not unreasonable to include literary criticism in the high school program.

The high school student's own creative potential as a verbal artist also suggests the teaching of criticism. Unless the student learns the traditional forms and methods used by writers, he cannot produce acceptable work. Even the imaginative genius cannot begin to

create unless he knows what he is making and how to make it. Although

there may be value in permitting free, formless, verbal expression

through impressionistic narratives or "poems," a well-integrated

English curriculum includes more than such writing. The Language

Committee of the School and College Conference on English states:

> If the composition finally produced does not exhibit form,
> design, order, intellectual coherence as well as express-
> iveness, the Conference does not see what progress is being
> made toward any rational educational goal. The Conference
> believes that all the writing a student does well involves
> both thought and imagination, intellectual order and
> expressiveness.[1]

It is precisely the form of a literary work that gives it an identi-

fiable structure. If someone is to write a sonnet, he must conform to

the pattern of language and thought that the sonnet represents. But

the form is not only a stricture; it is also an effective agent of

communication because it carries an accumulation of associated images.

The young writer needs both the help gained through using a form

familiar to his audience and the discipline imposed by a form which the

best minds have used successfully. The Language Committee of the

School and College Conference on English makes this point:

> The writing of a poem or story of any degree of accomplish-
> ment . . . demands the sense of order and structure, design
> and coherence; it calls for the exercise of a certain kind
> of logic. . . . It will be more valuable if the writer learns

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[1] George Winchester Stone, Jr., ed., Issues, Problems and
Approaches in the Teaching of English (New York: Holt, Rinehart, and
Winston, 1961), pp. 36-37.

to subject imagination to discipline and orderly progress.
The familiar essay must find form to steer its informality;
the story and the poem must possess design and direction,
even for the most modest flight.[2]

Besides offering the high school student a complete notion of
literature and helping to develop his creative potential, literary
criticism can also aid the student in understanding what he reads. The
tools and analytic techniques which the critic uses to understand
literature can also be used by the high school student. As a matter
of fact, few high school texts exclude the use of critical terms and
techniques. However, because they are presented as bits of information
apart from the whole subject of criticism they tend to be unimportant
to the student. If literature criticism is to be a meaningful study it
must be taught as a _know that_ component of the English curriculum and
practiced as a _know how_ element. Critical terms can help a student
understand literature only when they are used in relation to the disci-
pline of literary criticism and applied to various literary works. It
is through the analytic method of literary criticism that both teacher
and student discover the forms, the techniques, the subject matter,
and the meaning that a literary artist has embodied in his work. For
this reason, it seems reasonable to propose that teaching about litera-
ture should include teaching about literary criticism.

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[2]_Ibid._

In many high school classrooms English teachers assume the entire responsibility for analyzing and understanding literary works. Students are asked to follow the analysis and to see the meaning which the teacher has ferreted out. If the student himself were given the tools of criticism, terminology and technique, he could, in many instances, perform the task independently. Learning the terms and understanding their use is a know that aspect of English education; using the terms in discovering form and method for oneself is a know how aspect of English education.

It is by practicing criticism that the student gains power in understanding what he reads. There can be no apathy here on the student's part, no quiet acceptance of what he may or may not understand. By encouraging a student to exercise his knowledge the teacher affords him the opportunity of developing vigor and skill in thinking. This aim is one which Alfred North Whitehead has often discussed:

> In training a child to activity of thought, above all things we must beware of what I will call "inert ideas"-- that is to say, ideas that are merely received into the mind without being utilized, or tested, or thrown into fresh combinations.[3]

By practicing the techniques and using the terms of the literary critic, the student understands both literature and literary criticism more thoroughly.

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[3] Alfred North Whitehead, The Aims of Education (New York: The Macmillan Company, 1929), p. 13.

Knowing and using the skills of literary criticism can effect a desirable integration not only between literature and criticism, but also between literature and rhetoric. Because rhetoric has traditionally been concerned with the practical art of discursive prose, it is not, strictly speaking, related to such verbal art forms as the novel and the essay. These forms developed after medieval times and they were governed neither by the classical canons of rhetoric nor those of poetry. Literary criticism, however, is discursive prose at its best. Narration, argumentation, description, and exposition are the basic prose methods used by literary critics in the practice of their art. As soon as a student knows the basic terms and techniques of criticism, he can apply them by analyzing a literary work and expressing himself through the appropriate rhetorical mode.

Such integration in the teaching of language arts gives the student a command of subject matter and skill he might otherwise lack. It follows two educational commandments suggested by Whitehead: "Do not teach too many subjects. What you teach, teach thoroughly."[4] Whitehead explains the need for integrated teaching as follows:

> The result of teaching small parts of a large number of subjects is the passive reception of disconnected ideas, not illumined with any spark of vitality. Let the main ideas which are introduced into a child's education be few and important, and let them be thrown into every combination possible. The child should make them his own, and should

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[4]Ibid., p. 14.

understand their application here and now in the circum-
stances of his actual life.[5]

Probably no skill serves a student's academic and practical
needs better than an aptitude for correct verbal interpretation. To
know which techniques to use and to know how to use them effectively
are important skills not only in school where most learning is verbal,
but also in practical life where the production of the mass media of
communication demands ever-new analysis and evaluation. Life itself
with its incessant demand for social interaction requires the formula-
tion and expression of myriad evaluative judgments. When a student
realizes the practicality of learning how to analyze and understand
literature and how to express his opinions and judgments with rhetori-
cal skill, the problem of motivation is for the most part solved.
Children tend to accept what relates to themselves. Interest, in fact,
varies with the degree of association or identification a child can
project into his activities. Integrating the teaching of literary
criticism and literature with rhetoric is a step forward toward the
solution of the problem of motivation which Whitehead says stems from
"the fatal disconnection of subjects which kills the vitality of our
modern curriculum."[6]

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[5]Ibid.

[6]Ibid., p. 18.

Another benefit resulting from an integrated curriculum is
that of excluding what the Literature Committee of the School and
College Conference on English has called misguided correlation.[7]
Although literature is a humanistic study, sharing the common aim of
all humane letters, it has, nonetheless, its own intrinsic values and
purposes. The Literature Committee clarifies this point:

> The student who is spontaneously interested in his civics
> course may be led to a greater respect for literature through
> the study of its relations with society. Yet we must remember
> that literature does not exist simply as an opportunity for
> correlation. Just as the study of civics has its own important
> values in its own right, to which literary studies might rightly
> contribute, so literature has its own characteristic value which
> the student should be led to feel for its own sake. Certainly
> literature is in part a record of social conditions, conflicts,
> and ideals. The student should be made to see as much as he
> can of the relations between literary works and the ages and
> nations which produced them. But to use literature only as an
> adjunct to civics or to any other study would be to put aside
> entirely the special realm of value contained in literature
> itself as an art.[8]

When literary criticism, literature, and rhetoric are taught in an in-
tegrated way, there is neither need nor time for artificial correla-
tions with other subject matter areas. Every component of the language
arts program, whether it be a component of literature, communication,
linguistics, or composition, is a necessary part of the whole discipline
called English. To omit the teaching of one component is to weaken the

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[7]George Winchester Stone, Jr., op. cit., p. 44.

[8]Ibid.

total effect of the discipline. To repeat and to use the components in interrelated ways is to strengthen the total effect of the discipline.

When English is taught in an integrated way without needless digression into other subject areas the most difficult aspect of English teaching, literary appreciation, becomes feasible. Good taste, a discerning sensitivity in literary matters, can neither be cultivated nor expressed in a worthy manner unless the student has had a rich personal experience with literature. The six years comprising a student's high school education are too short a time to develop the skill of discernment unless every opportunity for an integrated study of literature is used. The student must experience literature as reading matter, as verbal art, as the embodiment of man's highest aspirations, as a tradition of culture, as a mode of communication, as a compendium of linguistic data, as an intricate graphic code, as an exemplification of grammatical and rhetorical principles, as an opportunity for personal judgment and self-expression, and as a pure delight. An integrated English program consisting of both know that and know how elements provides a wealth of experiences when the natural correlations among composition, linguistics, communication, and literature are utilized.

An excess of literature, studied for its content and correlation with other subjects of interest to the adolescent, can defeat the development of literary appreciation. If the student reads only for

entertainment or to acquire information, he may never confront litera-
ture as an art with its characteristic mode of interpretation, its
specialized forms, and its inherent discipline. This confrontation can
be brought about through an integrated English program where the
student not only reads a work of literary art but also analyzes it and
expresses his discoveries or reactions through composition. There has
been a tendency in the high school to encourage extensive reading with
little attention given to literary criticism and composition.
Especially with the non-college bound student, teachers seem to have
neglected the investigation of the forms and methods which a literary
artist uses to accomplish his purpose, stressing instead a free reading
of selections suited to the student's present tastes.

Students in the high school, if they are to understand and
appreciate literature, need opportunities to apply the terms and tech-
niques of literary criticism through written composition. Not only must
the student examine the literature, he must also be led to express his
reactions in writing, inferior though his style may prove to be. Edwin
Sauer emphasizes the need for composition work for all high school
students:

> I have invited the reader to question the traditional objec-
> tives of the writing program, principally the assumption that
> writing is only for the superior student, an effort to give
> him stylistic elegance and charm. The objectives of the high
> school writing program go far beyond this, and their primary

interest is the clarification and organization of thought.
The writing man is, first of all, the thinking man.[9]

It is the necessity of writing that often motivates thinking.
With a high school student the need to express a thought in writing
encourages him to discover something to say. When he is shown how
other men, literary critics, have used certain techniques and terms to
discover the important things about literature, he too can make dis-
coveries and express them in writing. By working back and forth from
literature, through literary criticism, to composition, the student
gradually comes to formulate his personal concept of what literature is
and what aspects of it deserve admiration. This is literary apprecia-
tion in practical terms: it is the student's ability to discern and
to value the important elements of a work of literary art.

An integrated English program does not exclude a vigorous free-
reading program. In some instances the combined pressures of school
work and extracurricular activities may curtail the number of books a
student may freely choose to read outside of class. However, the
English teacher's selection and reaction to books help to influence the
student's taste. "Essentially, he is a guide who leads pupils into a
land he knows well and loves greatly."[10] To abdicate leadership in

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[9]Edwin H. Sauer, English in the Secondary School (New York:
Holt, Rinehart, and Winston, 1961), p. vi.

[10]Wilfred Eberhart et al., Manual for Reading-Literature,
Book 3 (Evanston, Illinois: Row, Peterson and Company, 1955), p. 53.

this area is to lose the potential influence which a lifetime of personal experience with books might exert on a student. The teaching of literary criticism can support and enrich the free-reading program by furnishing the student with things to say about his book. When he reports to the class on his reading he will have not only the vocabulary he needs to talk about literature, but he will also have something to present besides telling what happened in the story. The combined motivation of reporting to the class, of writing the report, and of using new techniques to find something to report can effect student involvement of high educational value.

A number of educational leaders have cautioned teachers to exercise restraint in their preference for teaching literature alone rather than all the language arts components. In a national survey conducted from 1958-1961, the National Council of Teachers of English found that ten practices were common to schools producing superior English students. J. N. Hook, director of the survey, summarizes these results, two of which are directly related to an integrated English program:

> Require considerable amounts of writing from students, with much of the writing on nonpersonal subjects.
>
> Offer English courses that balance instruction in literature and composition about evenly.[11]

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[11]The National Interest and the Teaching of English (Champaign, Illinois: National Council of Teachers of English, 1961), p. 114.

Edwin Sauer also believes in a well-integrated English program and

warns against an excess of literature:

> The first assertion that might be made about the
> teaching of literature in the high school is that there is
> probably too much of it. As Dr. James B. Conant says, skill
> in composition is surely our first need in today's world;
> training in the clear, orderly expression of thought should
> be, in my judgment, the first subject of the curriculum.[12]

Helen C. White writes:

> Specialization is, of course, the way of all modern tech-
> nical and scientific civilization, and with the advancement
> of knowledge, an inevitable consequence of our very achieve-
> ments; yet I am not at all sure that its effects are
> altogether happy in our field.[13]

The teaching of literature which does not include training in

literary criticism and composition can result in wide reading that

lacks direction and coherence. Whether this reading is left to the

student's free choice or whether it is guided by a teacher who loves

literature and hopes to share his enthusiasm, it must serve some educa-

tional purpose besides entertainment or uncritical appreciation. Hans

P. Guth writes:

> Certainly, the teacher must make his students feel he cares
> about literature; he must communicate to them his sense of
> its significance and excitement. But he cannot do so by

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[12]Edwin H. Sauer, op. cit., p. 141.

[13]Helen C. White, Changing Styles in Literary Studies
(Cambridge: Cambridge University Press, 1963), p. 23.

teaching that it is an extended variation on the theme of
"I like what I like." He needs a workmanlike grasp of what
makes literature what it is.[14]

W. K. Wimsalt, Jr. agrees that it is not enough to talk about literary

significance and value in vague, inspirational terms. The staple

commitments of the teacher include the following:

> Explanation . . . of the explicit and clearly ascertainable
> but perhaps obscure or disguised meaning of words; description
> . . . of the poem's structure and parts, its shape and colors,
> and its historical relations; explication . . . the turning of
> such description as far as possible into meaning.[15]

These factual statements about literature presuppose the method of

critical analysis. They also show that the writing students do in

connection with their literary studies follows the basic rhetorical

methods of description and exposition. The other two methods, narra-

tion and argumentation, might well have been mentioned, since it is

often necessary to retell a section of a story or poem to defend an

interpretation. Literature, then, which is taught with critical in-

tent and discussed through oral and written composition is best-suited

to develop the high school student's literary skill and appreciation.

There is a wealth of material clarifying the terms, concepts,

and methods of literary criticism. Each English teacher will use some

unique synthesis of information he has acquired through academic

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[14]Hans P. Guth, English Today and Tomorrow (Englewood Cliffs,
New Jersey: Prentice-Hall, Inc., 1964), p. 219.

[15]W. K. Wimsalt, Jr., "What to Say About a Poem," College
English, Vol. XXIV (February, 1963), p. 381.

courses and personal experience with literature. There may be one
caution needed here: teachers should avoid both dogmatism and
discipleship. The vocabulary pertaining to any art is in continuous
reassessment by the practitioners of the art. Terms, then, will change
just as philosophies and theories of the art will change. Although
high school students are generally interested in "schools of
criticism," willing to learn the major differences between "new
critics" and "traditionalists," the facts that they need are not those
which cause controversy but those which foster agreement and illumina-
tion. Much academic criticism, the product of professional scholarship
in the humanities, is far removed from the needs and interests of the
high school student.

To guide the selection of material to be used as subject matter
in literary criticism several distinctions must be made. First of all,
literary criticism is not a kind of scientific skepticism which
approaches all reality negatively. The word criticism has a negative
connotation, unfortunately, but there seems to be no better term
available at the present time. Evaluation is a poor substitute as a
general term because in literary criticism its specific denotation is
judicial criticism. Although there are four levels of criticism,
reaction, commentary, judicial criticism, and academic criticism, the

high school student will work mainly on the first two levels and occasionally on the third.[16]

Teaching high school students to express their reactions to literature is not difficult because ordinarily they have had considerable practice already in the elementary school. A _reaction_ is a personal, impressionistic response to literature. It concerns individual taste, sensitivity, or feeling. Little objective evidence is cited for the impression, or if some is given, it carries little intellectual weight. The little girl who said, "This book tells more about penguins than I need to know," was expressing her reaction.

Commentary is probably the most widely used aspect of literary criticism. It can be subjective or objective in focus, but its distinguishing mark is its concern for the literary work itself. Its aim is not to arrive at a judgment regarding the relative merit of a literary piece, but rather to arrive at an understanding of it. Some of the concepts with which high school students should be familiar in order to write intelligent commentary include the following: theme, characterization, plot, dialogue, conflict, imagery, diction, metaphor, rhythm, meter, prose, poetry, genre, convention, tragedy, myth, archetype, tone, persona, and others. Some of the _approaches_ to a literary work, these are examinations focused on a particular kind of inquiry,

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[16]Northrop Frye, "Literary Criticism," _The Aims and Methods of Scholarship in Modern Languages and Literatures_ (New York: Modern Language Association, 1963), pp. 57-69.

might include the biographical, canonical, cultural, psychological, stylistic, interpretive, or historical.[17]

Although the various approaches which a teacher uses to lead students to understanding and worthwhile comment on literary art are almost self-explanatory, a distinction might be made between the historical approach to literature and literary history.

The historical approach concerns a particular work under examination. Using the analytical and relatively objective method of historical research, the student or teacher looks for internal or external facts in the work which if explained by further study would illumine the work as a whole. These facts are not only dates, but also ideas which might be traceable to certain eras, institutions, traditions, or facts from the classical and Biblical heritage. When the facts are found, they are clarified by further research and related to general commentary on the work in question.

Literary history is the scholarly discipline which describes and explains the development of mankind as it is expressed in literature. In no sense is it critical in intention and this marks it off clearly from the simple historical approach which is an aspect of literary criticism. Robert E. Spiller writes:

> The literary historian is a historian among other historians and his function is to write the history of man as revealed in literature, as the functions of other historians

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[17]Francis Lee Utley et al., Bear, Man, and God (New York: Random House, 1964), pp. 117-119.

are to write the history of man as revealed in government, commerce, ideas, painting, architecture, or any other kinds of human expression in act or form.[18]

Literary history as a distinguishable component of the high school English curriculum has special value for several reasons. First of all, the method of the literary historian is part science and part art. His search for fact is an objective, scholarly one, while his presentation and interpretation of fact is a creative one. This dual skill consisting of the accuracy of the scientist and creativity of the artist is the same skill which is envisioned as an aim of the teaching of literature to the high school student. Furthermore the method of the literary historian is the same method that the literary critic adopts temporarily when he chooses a historical approach to literature. To understand the method as a tool of literary history is to strengthen its use as a technique of literary criticism. Finally, literary history enriches the study of literature by defining the works of literary art of the past, by presenting the story of their development, by describing the influences that impelled these changes, and by placing a work in its correct chronological sequence as well as in its right context of place and authorship.

Probably the greatest single value in teaching literary history as a component of the high school English program is the sense of

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[18]Robert E. Spiller, "Literary History," The Aims and Methods of Scholarship in Modern Languages and Literatures (New York: Modern Language Association), p. 41.

historicity it imparts to students. To look at anything in its historical perspective is to look at it wisely and calmly, for a knowledge of the past proportions a judgment of the present. Especially in the study of literary art, students can neither assess accurately nor appreciate fully a piece of literature unless they can see it as part of a continuous literary tradition. The historical sense which T. S. Eliot says "involves a perception, not only of the pastness of the past, but of its presence" is what students gain through the study of literary history.[19]

Commentary, then, the second of four levels of literary criticism, can be enriched by means of both the method and the factual data of literary history. With the vast possibilities for comment implied in the seven approaches to literature (Utley), with the analytic method of the literary historian, and with the terms and concepts of the literary critic, the student has much material to use in developing skill in understanding and appreciating literature. Furthermore, he has inexhaustible resources for developing writing skill in all the basic rhetorical modes, narration, argumentation, description, and exposition. For this reason, there seems to be little purpose in asking students, except perhaps in exceptional grade twelve classes, to write judicial criticism.

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[19] T. S. Eliot, "Tradition and the Individual Talent," Selected Essays (New York: Harcourt, Brace, and World, Inc., 1932), p. 6.

Judicial criticism, the third level of literary criticism, is the scholarly effort to evaluate a literary work. Since evaluation necessitates good taste and a clear intellectual apprehension of the nature of the thing being judged, students cannot be expected to make valid scholarly judgments about literature. Their taste is as yet unformed, and their knowledge of literature is severely limited; hence, it is unlikely that they are able to make valid assessment of a particular piece of literary art. The best students can do is to follow the judgments of other judicial critics, but this practice defeats the goals of a creative English program. Secondhand generalizations which are frequently contradictory and often wrong discourage and confuse the high school student. Being forced to rely on the judgment of others and to use stereotype labels which he does not understand, the student soon loses confidence in his own power to understand and appreciate literature. As Hans P. Guth says, "Too often such labels—the 'artificiality' of courtly love, the 'decadence' of the Jacobean playwrights, the 'immorality' of the Restoration stage— keep the student from coming to grips with the complex patterns of feeling and form in the actual works."[20]

High school students should not be asked to act as judicial critics. They, themselves, see the futility of trying to evaluate what literary scholarship and popular good taste have established as great

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[20]Hans P. Guth, op. cit., p. 229.

works of literary art. They also realize the limitations of their own
knowledge. This, in the final instance, is what forces them to copy
from critics' judgments which they do not understand. As Northrop
Frye says, "What gives a judge the right to be on a bench is knowledge
of law."[21] Students realize that they are too poorly equipped as
historians, sociologists, psychologists, philosophers, novelists or
poets, to approach a work of art and judge its literary merit. However,
they can be encouraged to read serious judicial criticism without ref-
erence to practicing it. By reading this kind of criticism, which
ordinarily has an excellent discursive method, they will soon accept
the truth of the following conclusion:

> Judicial criticism is based on good taste, and good taste is
> a skill founded by practice on the knowledge the critic has.
> Lapses of taste and value judgment, when made by highly ex-
> perienced critics, are usually the result of insufficient
> knowledge of literature. Consequently knowledge always has
> the power of veto over taste.[22]

Academic criticism, the fourth and highest level of literary
criticism is, like judicial evaluation, beyond the competency of the
ordinary high school student. Concerned with understanding rather than
assessment, academic criticism examines a work of literary art in the
largest context possible, life itself. Transcending the judicial, the
historical, the contemporary, and the contextual, academic criticism
investigates the larger questions: why man produces literature, what

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[21]Northrop Frye, op. cit., p. 60.

[22]Ibid., p. 62.

it does for society, how it is related to other uses of the mother
tongue. As Northrop Frye says:

> This is the point at which criticism moves into the concep-
> tion described by Matthew Arnold as culture, where the study
> of the best that has been thought and said becomes an
> organized force in society, dissolving its grosser inequali-
> ties, refining manners, discipling the emotions as well as
> the intellect, and assimilating the actualities to the ideals
> of human civilization.[23]

It is evident, then, that the high school student should
attempt to practice neither judicial nor academic criticism. Reaction
and commentary are within his knowledge and skill and they offer an
interesting and inexhaustible area of practice. There seems to be no
reason, however, why the high school student should be denied the
pleasure and instruction that comes from reading judicial and academic
criticism. The controversial aspect of much judicial criticism acts as
a stimulus to further reading. The genuine creativity and stylistic
perfection of some academic criticism proves to the student that
criticism and literature are related as theory is to practice. The
more discerning will see that in some instances the knowledge and
creative skill of the critic have become the vision and genius of the
artist.

Like literary criticism, literature is a separate and important
component of the high school English curriculum. Although reading
skills emphasized in the elementary school are practiced and further

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[23]Ibid., p. 68.

developed through instruction in the high school, reading in the secondary school is not ordinarily taught as a know how subject. David H. Russell has a statement which clarifies this point:

> Although not all linguistic scientists accept the point of view, most school people agree that reading is essentially a process of getting meanings from printed symbols.[24]

At the high school level, teachers assume that students can interpret printed symbols; they are directly concerned with the student's power to interpret ideas. It is the student's response to literature, then, that is the focal point of instruction. It is the student's understanding and appreciation of literature that motivates literary study in the high school.

Because the young high school student has reached a level of self-conscious intellectual maturity (relative though it may be), he needs to respond to literature in ways other than those of spontaneous delight or rejection which were adequate for him as a child. The study of literature as an art means that the young student must learn the theoretical principles that comprise the intellectual component of any art. He must learn the variety of forms that verbal artists have often used; he must learn the methods most appropriate to certain forms as well as the strengths and limitations of each method; he must learn what ideas great writers have found worthy of discussion; he must learn

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[24]David H. Russell, Children Learn to Read (New York: Ginn and Company, 1961), p. 261.

the variety and extensiveness of examples of literary art. For this reason, literature study in the high school is essentially a know that component of the English curriculum. Along with literary criticism and literary history it makes up that aspect of literature which must be known about and understood if a student is ever to arrive at taste and discernment, the perfection of know how skills in the language arts curriculum.

Literary study is important to the student because it develops his creative potential and articulates those values which every adolescent seeks. Emerson once said, "One must be an inventor to read well."[25] Every good reader has experienced the pleasure of interpreting through his own mind and emotion the reality that appears before him. John J. DeBoer explains this concept as follows:

> Creativity in reading differs from creativity in writing, but it has in common with it one purpose: to combine and re-combine the materials of language to produce a meaningful result.[26]

The literature program promotes creativity because it encourages high-order mental processes such as concept formation, seeing relationships, making applications, drawing conclusions. Unfortunately students who

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[25]Quoted by Kathleen B. Hester in "Creative Reading: A Neglected Area," Education, Vol. 79 (May, 1959), p. 537.

[26]John J. DeBoer, "The Concept of Creativity in Reading," Perspectives on English, Robert C. Pooley, ed. (New York: Appleton-Century-Crofts, Inc., 1960), p. 199.

are intellectually creative do not always express their ideas well.
Ruth Strickland comments:

> Overstreet in his book, The Mature Mind, calls atten-
> tion to the fact that in no area of the individual's
> maturing is arrested development more common than in the
> area of communication.[27]

Probably the highest skill as an English teacher is demonstrated
by the person who can lead his students to write and speak freely and
discerningly about literature. This accomplishment presupposes that
the teacher has supplied the methods of worthwhile discussion of litera-
ture, the materials, and the motivation as well. Such a teacher shows
an understanding of the interrelationships of the language arts and of
their influence on the creative behavior of students. The study of
literature, if it is to effect the greatest good of which it is capable,
must be correlated with know how skills. Through integrated study and
practice the student comes to see the continuity of man's concern to
make meaning out of reality and to express that meaning to others.
Though most students cannot create imaginative literature, they can
write and speak in response to that literature. They too, though per-
haps on a lower order of artistry, are using language as the artist has
used it--to formulate, to structure, to integrate, and to express a
personal interpretation of reality.

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[27]H. A. Overstreet, quoted by Ruth Strickland, The Language
Arts in the Elementary School (Boston: D. C. Heath and Company, 1957),
p. 314.

Besides developing a student's power to create, literature also explores the values for which he seeks. The yearning and strife the young adolescent feels can be somewhat relieved by induction into the literature that deals with the "human condition." "Perhaps most troubling of all to the young adult is his desire for qualities of sincerity and goodness in human life."[28] Through the broadening social experience he receives through literature, the student sees how other men have come to terms with the problems of life. The vicarious emotional experience afforded by literature also helps him to view his personal feelings in a broader perspective. Finally, the intellectual experience of entertaining the best of what has been thought and said throughout the centuries leaves him with an understanding of the values men have found of lasting worth in life and literature. Walter Loban describes the key function of literature in the transmission of values to students:

> A value expresses the essence of experiences the race has found to be worthwhile. Over the centuries, man, guided by the forces of instinct and of intelligence, has groped slowly but steadily toward the humanitarian ideal. The student, in the disciplined forms of literature, discovers these same forces at work; here he finds bared the restless searching human spirit. The literary artist, highlighting now one aspect of experience and now another, is concerned with the mystery of man. Thus literature,

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[28]G. Robert Carlsen, "Deep Down Beneath, Where I Live," English Journal, Vol. XLIII (May, 1954), p. 237.

embracing as it does the accumulated conscience of the race, provides a medium which allows the student to grapple on his own level with the ideas and values that have guided man in his long struggle from the twilight cave to the light.[29]

With directive skill on the part of the teacher, students absorb human values as they read. The Revolt of Mother places the concepts of home and material progress in a challenging perspective; Macbeth demonstrates the disastrous results of inordinate ambition; I Remember Mama shows the solidity of family relationships; You Can't Take It With You stresses the possibility of acquiring a personal integrity that no external circumstance can change: The Gold Bug demonstrates human ingenuity; Under the Lion's Paw exemplifies the misuse of power; My Friend Flicka measures a boy's devotion for a loved one; The Red Pony says that when a man's first choices fail him, he must content himself with second-best. Thus, by reading, the student grows up into the knowledge and understanding of values men have always prized. Robert Heilman says:

> Books   help bring out a potential humanity, lead the individual toward his full status as a human being--in a word, help him to mature or grow up. By growing up, clearly I mean the realizing of certain qualities or attitudes that are potentially present in man but that have to be cultivated if he is to become truly "human."[30]

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[29]Walter Loban, Margaret Ryan, and James R. Squire, Teaching Language and Literature (New York: Harcourt, Brace, and World, Inc., 1961), p. 603.

[30]Robert B. Heilman, "Literature and Growing Up," English Journal, Vol. XLV (September, 1956), p. 307.

The study of literature, then, provides both an experience in personal creativity and a source of information about the values upheld or controverted by civilized nations. Dwight Burton says:

> The study of literature must remain at the heart of the
> English curriculum in the secondary schools, for it is only
> through a literature-centered program that the course in
> English retains its identity as a humanistic experience.[31]

This is true, for the English curriculum has no other resource through which it can challenge a student to spiritual growth and aesthetic response. Taught with its counterpart, literary criticism, literature can both delight the student and exercise his powers of judgment and creativity. Integrated with the other components of the language arts program, literature will always emphasize the fact that verbal achievement, whether it be the artist's or the student's, is a unique, personal interpretation of reality.

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[31]Dwight L. Burton, Literature Study in the High Schools (New York: Holt, Rinehart, and Winston, Inc., 1964), p. v.

CHAPTER VIII

THE ROLE OF LINGUISTICS IN THE TEACHING

OF HIGH SCHOOL ENGLISH

The English language of today reflects many centuries of development. It is interesting and challenging to study the medium by which men have expressed their thoughts and feelings, and conducted the business of the world. Albert C. Baugh writes:

> It is not to be expected that everyone should be a philo-logist or should master the technicalities of linguistic science. But it is reasonable to assume that the liberally educated man should know something of the structure of his language, its position in the world and its relation to other tongues, the wealth of its vocabulary together with the sources from which that vocabulary has been and is being en-riched, and in general the great political, social, and cul-tural influences which have combined to make his language what it is.[1]

At the high school level linguistic study has this broad cultural orientation. It includes language history, language geography, and theories of grammar. This concept of linguistic study arises from the nature of linguistics, its aim as various scholars interpret it, its materials, its method, and its historical development as a discipline.

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[1]Albert C. Baugh, A History of the English Language (New York: Appleton-Century-Crofts, Inc., 1957), p. 1.

Entymologically, the word linguistic means tongue and applies remarkably well to a science which currently distinguishes itself by a pre-eminent concern for spoken language. In general, the linguist conducts an enterprise which sooner or later acknowledges the facts of written languages, but his main concern is with spoken utterances. Graphic notation he considers a recent invention antedated by eons of oral language usage. Because language gives man, in addition to his biological lineage, another line of continuity with the complex social organizations of the past and its extensive cultural accumulations, its study might be considered an entirely humanistic pursuit. However, in spite of the fact that language is both a peculiarly human phenomenon and the unique vehicle in the transmission of all knowledge, the many aspects under which it can be studied significantly alter the resultant concept of its nature.

Sumner Ives offers the following clarification:

As a methodology of investigation, linguistics is one of the social sciences, but the nature of its subject matter and the application of its results give it primary associa- tion with the humanities.[2]

John Lotz summarizes his case for linguistics as a science:

Thus, linguistics which deals with expression and commu- nication is a basic science along with those which deal with

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[2]Sumner Ives, "Linguistics in the Classroom," College English, Vol. 17 (December, 1955), p. 165.

truth and knowledge, individual and social experience, and the nature of our physical and biological environment.[3]

Though it is the general aim of all linguistic study to explore the breadth and depth of human communication, organizing and recording important data, each branch or aspect of linguistic study has its own distinctive aim. However, the unifying substratum of all contemporary linguistic study is its basic concern for language as speech. The interest of the modern linguist in oral language is explained by William B. Moulton, a language scholar:

> As the linguist looks at the world about him, he finds
> that all of mankind can speak and understand, but that less
> than half of it can read and write. Looking at the languages
> of the world, he finds that only a small fraction of them are
> recorded in writing. And looking into history, he finds that
> man has been speaking and understanding for half a million
> to a million years, but that he has been reading and writing
> for less than one or two percent of that time. From this
> state of affairs the linguist deduces that language must be
> primarily a matter of understanding and speaking, and only
> secondarily--and by no means necessarily--a matter of
> reading and writing.[4]

In some instances the linguist concerns himself with semantics, the study of meaning in language. However, because words and meanings have only assigned relationships it is impossible to construct a universal semantic grid. Although phonemic structures are limited to the

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[3]John Lotz, "Linguistics: Symbols Make Man," _Psycholinguistics_ (New York: Holt, Rinehart, and Winston, 1961), p. 2.

[4]William G. Moulton, "Linguistics," _The Aims and Methods of Scholarship in Modern Languages and Literature_ (New York: Modern Language Association, 1963), p. 19.

sounds which the human vocal apparatus naturally produces, there is no limiting factor to the number of morphological structures which men can devise to represent meaning. The dynamic quality of all living languages is contingent on this fact.

Linguists who pursue semantic study are by the aim of their work limited to a specific language or to closely related groups of languages. Lexicological studies such as dictionaries, thesauri, and concordances are kinds of wide-scale scientific language studies related to semantics. More properly, perhaps, the whole field of semantics belongs in general communication as a subject of study rather than in linguistics because the intangible nature of meaning eludes a wholly scientific classification.

As the relationship of intonation to meaning and structure becomes more clearly understood, however, semantics becomes more important as a subject for serious scientific investigation. The identification, classification, and evaluation of the suprasegmental morphemes (meaning-units not represented in written symbol) has been a subject of intriguing interest to language scholars of the last decade. Charles Carpenter Fries shows the relationship of this information to the teaching of reading:

> On the whole, contrary to the belief of many, written
> materials contain less of the language signals than does
> talk. In the graphic representations of language there
> are left out such language signals as intonation and stress
> and pause. These are important features of the signals of
> meanings, especially of social-cultural meanings. If one
> is to read with comprehension the graphic representations

of the language signals, he must learn to supply those por-
tions of the signals which are not in the graphic represen-
tations themselves. A large part of learning to read is a
process of learning to supply rapidly and automatically the
portions of the oral signals that are not represented in
the graphic signs. It is not simply a matter of speed and
fluency.[5]

Sumner Ives stresses the importance of the suprasegmentals in relation

to writing:

> The fundamental reason why the linguist gives his pri-
> mary attention to speech is the fact that only in speech
> does he find all the signals which convey information. For
> example, the two phrases a stone wall and a race horse are
> not spoken with the same patterns of stress. . . . It is the
> difference in the patterns of stress which makes the grammar
> clear.[6]

James Sledd says what Trager and Smith had asserted before him:

> The importance of speech tunes or intonation patterns,
> including the pauses or terminals which mark their ends, is
> demonstrated by one simple fact: though we cannot really
> write a single intonation pattern in ordinary English spell-
> ing, we cannot pronounce a single English word without using
> such a pattern. To some extent, our punctuation is an attempt
> to overcome this defect in our writing system, but an attempt
> which never quite succeeds.[7]

The new emphasis of linguists on the sound aspects of language

rather than on external language development came soon after World War I

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[5]Charles Carpenter Fries, Linguistics and Reading (New York:
Holt, Rinehart, and Winston, Inc., 1963), p. 130.

[6]Sumner Ives, "Grammar and Composition," Readings in Applied
English Linguistics, ed., Harold B. Allen (New York: Appleton-
Century-Crofts, Inc., 1958), p. 301.

[7]James Sledd, A Short Introduction to English Grammar
(Chicago: Scott, Foresman and Company, 1959), p. 23.

when American language scholars were forced by circumstances to an
unprecedented independence from European influence. Edward Sapir's
Language published in 1921 gave impetus to descriptive language study.
Leonard Bloomfield, in his review of that book in 1922, welcomed it
as part of a changing emphasis in linguistics:

> We are coming to believe that restriction to historical
> work is unreasonable and, in the long run, methodically im-
> possible. One is glad to see that Dr. Sapir deals with
> synchronic matters (to use de Saussure's terminology) before
> he deals with diachronic, and gives to the former as much
> space as to the latter.[8]

An American phenomenon, the pre-war history of structuralism
began at Columbia University in 1905 with Franz Boaz, an anthropologist.
The field science orientation of structuralism in the years following
was somewhat limited by men like Sapir, Bloomfield, Fries, Sledd, and
Marckwardt, whose preoccupation with American English seriously
limited the older tradition which had always been concerned with world
language systems. .

It was Charles Carpenter Fries whose new nomenclature and
schematization of parts of speech into four form classes upset the
school tradition which had insisted since the eighteenth century on
eight parts of speech. The structuralists used an analytic technique
which was to become their hallmark. This technique, immediate consti-
tuent analysis, was a departure from the traditional parsing and

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[8]Leonard Bloomfield, review of Edward Sapir's Language in The
Classical Weekly, Vol. XV (1922), p. 142.

diagraming of sentences. Its method is to divide a sentence into
binary parts or layers of structure until each part is reduced to its
least reductible components.[9]

The new method of linguistic study became in fact a hybrid,
combining techniques and procedures from the natural sciences, the
social sciences, and the humanities with methods from the old philolo-
gical tradition and the newer synchronic studies of internal language
development. The method generally used today is that of the natural
scientist: its hallmark is detached observation, precise tabulation
of data, careful classification, and reserved generalization. The
specific procedure used by the structuralists breaks down the many-
layered structure of English syntax into its basic units. Although
traditional school grammarians used a similar technique to identify and
diagram syntactic structures, their linear sketches never conveyed the
structural unfolding which the structuralists handle by using Chinese
boxes to separate the layers of modification from one another.[10]

Unlike American structuralism, descriptive linguistics exercises
a broad and general interest in the cultural and anthropological aspects
of language. Broader in scope than other areas of language study, this

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[9]Charles Carpenter Fries, The Structure of English (New York:
Harcourt, Brace and Company, 1952).

[10]Ibid., p. 264.

science works to classify and decode the phonemes of diverse languages
and dialects. By using internationally adopted phonemic symbols, lin-
guists have systematized, studied, and recorded for future reference
the language systems of many primitive tribes. Founded in sound
analysis, descriptive linguistics makes precise aural distinctions.
The bilabial sounds are carefully distinguished from the labiadental
and dentals; the alveolar and retroflex from the alveopalatal and
palatal; the velar, uvular, pharyngeal, and glottal stops and frica-
tives from one another. Similarly, allophones of phonemes are carefully
identified and studied to determine whether their occurrence is in com-
plementary or contrastive distribution. Descriptive linguistics also
studies and systematizes rules for the construction of forms within a
language and for the positioning or occurrence of these forms in larger
grammatical units or sentences.

Transformational grammar, the most recent development in lin-
guistic science, originated at Massachusetts Institute of Technology
with Noam Chomsky, pupil of Zelig Harris, a structuralist. Chomsky and
his followers, who continue to refine and perfect what is basically a
mathematical theory of sentence production, recognize that the method of
sentence analysis used in immediate constituent theory fails to account
for any meaningful utterances apart from those already uttered. A
complete theory is necessarily predictive, and Chomsky, as well as
Robert B. Lees, Frank J. Zidonis, Donald R. Bateman and other scholars,
is currently perfecting a set of formulae which identify and explain

how simple kernel sentences are added to one another to carry highly
refined and involuted patterns of thought. Where traditional and
structural grammarians were often hard-put to make an accurate analy-
sis, generative grammarians have devised a mathematically consistent,
increasingly more adequate system, modeled, they say, on the way the
child automatically produces sentences he has never heard.

In the preface to Syntactic Structures Noam Chomsky refers to
an aspect of the new grammar which, unlike structuralism, gives atten-
tion to the phenomenon of the passive voice in English.

> Specifically, we shall investigate three models for
> linguistic structure and seek to determine their limita-
> tions. We shall find that a certain very simple commu-
> nication theoretic model of language and a more powerful
> model that incorporates a large part of what is now
> generally known as "immediate constituent analysis" can
> not properly serve the purposes of grammatical description.
> The investigation and application of these models brings
> to light certain facts about linguistic structure and ex-
> poses several gaps in linguistic theory; in particular, a
> failure to account for such relations between sentences
> as the active-passive relation. We develop a third,
> transformational model for linguistic structure which is
> more powerful than the immediate constituent model in cer-
> tain important respects and which does account for such
> relations in a natural way.[11]

Generative grammatical theory is hardly definitive. Modern
language scholars such as Bar-Hillel, Morris Halle, Robert B. Lees,
C. S. Smith, and Edward Klima continue to refine conceptualizations of
adjectival constructions, nominal phrases, negations, compoundings,

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[11]Noam Chomsky, Syntactic Structures (The Hague: Mouton and
Company, 1963), p. 6.

morphophonemic structures, intonational patterns, and others. In the
1963 preface to the second printing of The Grammar of English
Nominalizations (1959), Robert B. Lees acknowledges the dynamic nature
of transformational grammar:

> This form of English grammar has become slightly obso-
> lete not only because of advancements in our knowledge of
> the syntax of English, but also because our conception of
> the general forms of grammars has steadily deepened. To
> mention only a few points in this connection, the concept
> of kernel sentence has lost some of its importance; the
> effort to separate optional and obligatory rules in the
> grammar has been abandoned; the assignment of derived
> constituent-structure now seems to follow easily by certain
> simple, general rules for interpreting transformational per-
> mutation, ellipsis, and embedding.[12]

Probably the chief characteristic of the new grammar is its
orientation toward scientific objectivity. Whereas the philosophic
method based on the logic of language was so popular in the eighteenth
and nineteenth centuries, it is no longer an acceptable procedure in
linguistic analysis today. Though Chomsky does not wholly deny impor-
tant correlations between syntactic structure and meaning, he does
nevertheless state:

> Despite the undeniable interest and importance of
> semantic and statistical studies of language, they appear
> to have no direct relevance to the problem of determining
> or characterizing the set of grammatical utterances. I
> think that we are forced to conclude that grammar is

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[12]Robert B. Lees, The Grammar of English Nominalizations,
International Journal of American Linguistics, Vol. 26 (July, 1960),
p. xxvii.

autonomous and independent of meaning, and that probabilistic models give no particular insight into some of the basic problems of syntactic structure.[13]

In spite of this stricture, Chomsky does, however, in the concluding paragraphs of Syntactic Structures concede a positive relationship between structural meaning and lexical meaning:

> More generally, it appears that the notion of "understanding a sentence" must be partially analyzed in grammatical terms. To understand a sentence it is necessary (though not, of course, sufficient) to reconstruct its representation on each level, including the transformational level where the kernel sentences underlying a given sentence can be thought of, in a sense, as the "elementary content elements" out of which this sentence is constructed. In other words, one result of the formal study of grammatical structure is that a syntactic framework is brought to light which can support semantic analysis. Description of meaning can profitably refer to this underlying syntactic framework, although systematic semantic considerations are apparently not helpful in determining it in the first place.[14]

Thus, though transformational grammar is headed in the general direction of acknowledging the semantic implications of utterances, it is presently concerned with the mathematical formulation and schematization of the formulae underlying the human power to generate an infinitude of sentences.

It is primarily this fact, the concern of the new grammar with sentences as formulae rather than sentences as thought, that has made traditional grammar a suspect discipline in an age of science.

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[13]Noam Chomsky, op. cit., p. 17.

[14]Ibid., p. 108.

Definitions and classifications derived from meanings or functions of words rather than from forms and structures lack scientific validity. The modern linguist deplores the naivete of Bishop Lowth, who defined a verb as "that which predicates." It was the 1762 publication by Robert Lowth, Bishop of London, of A Short Introduction to English Grammar, that became the model for a long line of school grammars and an object of criticism by the structural and transformation-generation grammarians.

Humanist, Hebraic scholar, and professor of poetry at Oxford University, Robert Lowth applied the method of reason to errors in English usage, setting down rules for purity of diction and correctness of grammar. Borrowing freely from Dionysius Thrax (second century B.C.) and Appolonius Dyscolus (second century A.D.) who had defined and classified the parts of speech, and relying on the machinery of Latin grammar, Lowth drew up a prescriptive grammar that English and American pedagogues were later to accept as law. James Sledd, the modern structuralist, summarizes the deficiencies of the school grammarians in a book whose title, A Short Introduction to English Grammar, is intended to satirize the Bishop Lowth text:

> But though some elements of the schoolroom tradition are worth preserving, the old-fashioned grammars for American schools and colleges are hardly distinguished works. They remain typically normative and give much of their space to correcting error; but their standards are not always reasoned or reasonable. Their attempts at description are also distorted by errors in fact and method. The handbooks still try to transfer the categories of Latin to so different a language

as English; they continue to neglect phonology, the basic
study of the sounds of speech, and sometimes to confuse
speech with writing; and their continued acceptance of
ready-made logical and psychological categories still pre-
vents them from accurately and freely stating the real forms
of English.[15]

The "schoolroom tradition" that Sledd criticizes here is the

Lowth prescriptive grammatical study perpetuated in England and subse-

quently in America by Blair, Campbell, Whately, Webster, Hill, and

Murray. It is not to be confused with a branch of this tradition

established and developed by linguists of international reputation,

such as Otto Jespersen, Henry Sweet, Hendrik Poutsma, and George O.

Curme. When a careful distinction is made, these men are the

"traditionalists" whereas the older camp is aptly named "school

grammarians."

Stemming from both the old school grammar and the scholarly

language investigation of the traditionalists, structural grammar

heralded a new linguistic method that studied grammar itself with

scientific rigor and objectivity. Prescinding from the humanistic

bent of the schoolmen, the structuralists narrowed the focus of general

language scholarship to a preoccupation with language structure.

Leonard Bloomfield, George Trager, Henry Lee Smith, Jr.,

Charles Carpenter Fries, Nelson Francis, Paul Roberts, and James Sledd

are representative figures in the development of American

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[15] James Sledd, A Short Introduction to English Grammar
(Chicago: Scott, Foresman, and Company, 1959), p. 3.

structuralism. Key publications in the field of structural linguistics are Language, Leonard Bloomfield, 1933; An Outline of English Structure, Trager and Smith, 1951; The Structure of English, Charles Carpenter Fries, 1952; The Structure of American English, Nelson Francis, 1958; Understanding English, Paul Roberts, 1958; A Short Introduction to English Grammar, James Sledd, 1959. These texts contributed new and revolutionary knowledge to the field of scientific grammar study. Bloomfield studied the disparity between English and its Indo-European progenitor and its sister languages; Trager and Smith presented a highly systematic description of English phonology; Fries developed a new nomenclature and a new criterion for classifying parts of speech; Roberts offered an adaptation of form class analysis and sentence pattern identification to the level of high school students; Sledd synthesized the Trager-Smith-Fries material and made an initial effort to analyze the structural elements of style.

As noted earlier in this chapter, the newest development in the scientific study of grammar is the transformation-generation theory. Called, synonymously, generative grammar or transformational grammar, this theory purports to remedy the basic weakness of structural grammar, namely, its inability to explain how sentences are created by a speaker. Concerned only with sentences already uttered, structuralism seems to have been challenged by a dynamic theory of language structure which has been prominent in linguistic study since 1960. Noam Chomsky's Syntactic Structures and Robert B. Lees' Grammar of English

<u>Nominalizations</u> have had a significant effect not only on research in language but also on the teaching of English in the American high school.

Modern textbooks in English at the secondary level have begun to include some aspects of the new linguistics, both structural and transformational, in their recent revisions. The 1964 <u>Macmillan</u> <u>English Series</u>, <u>10</u>, includes a twenty-page final chapter called "The Structure of English." The presentation, while accurate, is neither lengthy nor complex. The new grammar is presented not as a replacement for traditional grammar, but as an extension of old knowledge and an incorporation of new method in language study.

> Just as meeting new people is likely to change our ideas
> of human nature, learning new languages has changed scien-
> tists' ideas about the nature of language. Recently linguistic
> scientists have used these new ideas about the nature of language
> to analyze English. They have tried to look at English as if it
> were a strange new tongue that they were trying to understand for
> the first time. In doing this, they have found many important
> characteristics of English structure that are not covered or are
> not sufficiently emphasized in traditional English grammar.[16]

If linguistics is to play a meaningful role in the development of the adolescent's mastery of language, a broad outline of study, un-like the one presented in the Macmillan texts, must be structured into the high school curriculum. A clear distinction must be made between the <u>know</u> <u>that</u> aspects of language study and the <u>know</u> <u>how</u> attributes.

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[16] Thomas Clark Pollock, Marion C. Sheridan, <u>et al</u>. <u>The Macmillan English Series</u>, <u>10</u> (New York: The Macmillan Company, 1964).

Language as an applied science is a valid discipline suited to the learning capacity and interest of the high school student. It need not have reference to the student's verbal productiveness, for this objective is an extra-scientific one. The presentation of only a few new facts from the linguistic corpus is likely to result in a distorted concept of the nature and method of language science. Already considerable misunderstanding is being disseminated by school programs and textbooks which call their grammar-teaching linguistics, while adding a minimum of material about sentence patterns.

If the elements of language study are carefully separated into know that and know how categories the increasingly widespread error of mistaking one part of linguistic study for the whole science can be avoided. Category I, know that English elements, subsumes the genuinely scientific aspects of language study: communication, language history, language geography, language theories. Because literature, literary history, and literary criticism classify and study data related to written language, communication (spoken) is concerned with the analytic understanding of rhetorical method, rhetorical forms, the mass media, semantics, and phonology. Language history organizes the data of diachronic and synchronic language development, while language geography treats of the phenomena of language dialects. Theories of grammar include school and traditional grammar, structural, and transformation-generation.

Excluded from Category I, know that English components, the know how elements are easily discernible as practical, productive, synthetic elements. Thus Category II includes handwriting or printing, vocabulary and spelling (morphology), mechanics (capitals, punctuation marks), and functional grammar and usage. Whereas Category I components are analytic and theoretical, Category II components are synthetic and productive. In learning experiences related to Category I components, the child is asked to be receptive, to know and to understand. In learning experience related to Category II components, the child is asked to be productive, to know how and to create.

The accumulated data of serious language scholarship of the last quarter century and the unprecedented scientific orientation of this period have precipitated a cleavage between the science components of the English curriculum and the art components. The main difference between the linguistic (science) components and the practical (art) components is the immediate functionality of the latter. Whereas linguistics uses the method of science (analysis), language study uses the method of art (creation). The first is factual; the second, functional.

It must be noted that the two major classes of components in the English curriculum are analogous but not complementary. Sub-classes in each category can be taught successfully with little or no reference to the other category. For example, theories of grammar can be taught wholly independent of mechanics, spelling, and handwriting. Conversely,

vocabulary study related to composition can be conducted without reference to the mass media of communication.

An erroneous complementation between the know that and know how components of the curriculum, specifically between linguistics and functional language study, is sometimes assumed. This is due to the fact that both the scientific study and the practical study are conducted by means of language. Furthermore, both studies are concerned with language, though the method and the aim of each is distinctive. F. W. Hauseholder clarifies this concept in the following statement:

> Linguistics differs from all other disciplines in that its topic is language itself, while for the others, language is a mere vehicle; but it has in common with all of them the fact that it too is presented through language.[17]

Another false complementation asserted between language science and language art stems from a failure to note the linguists' concern with oral language. Practical language study or language art is primarily concerned not with language data, with phonology, and phonemic notation, but with the use of language, with oral and written composition. Whereas language science is impatient with prescription, language art needs prescription as formulation. Whereas language science is unconcerned with correctness in language, language art needs such a specific criterion to maintain an intelligible written convention.

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[17]F. W. Hauseholder, "On Linguistic Terms," Psycholinguistics (Holt, Rinehart, and Winston: New York, 1961), p. 15.

Because the know that and know how categories of language study
have each a separate purpose and a different method, a methodology of
teaching-learning peculiar to each discipline seems necessarily to
follow.

Prior to the last decade such a distinction between the science
and art components of the English curriculum was impractical at the
high school level because the new insights of linguistic scholars were
inaccessible to the language teacher. Today, however, there are ade-
quate sources of reliable and usable data both in the domain of
linguistic science and in the area of language art. Before the
anthropologically based structural linguists presented a new, albeit
incomplete, science of language description, the English teacher was
struggling to make a coherent and useful rationale for the structure of
English out of the traditional system of school grammar. As research
gradually piled up to prove a minimal correlation between a knowledge
of the system and a use of the system, the rift between the science of
language and the use of language became progressively wider.

There is a considerable body of research and authoritative
opinion that disproves a high correlation between a knowledge of
grammar and an application of that knowledge in speech and writing.

In 1906 Franklin S. Hoyt completed an important experimental
study on grammar in the elementary curriculum. Hoyt tested 200 first
semester ninth grade pupils from three large cities where grammar was
given serious attention in the elementary curriculum. Hoyt found that

the operative correlation between grammar and composition was .30; between grammar and interpretation, .035. In the summary of results and recommendations, Hoyt concluded that "the same correlation exists between grammar and composition as between grammar and geography; that grammar is of little avail in strengthening one's power to use language; that grammar should either be omitted from the elementary school curriculum and left to the high school, or else the character of grammatical instruction should be changed."[18]

In 1926 Matthew W. Willing conducted a study to determine the validity of two procedures for diagnosing the weaknesses of individual high school pupils in the formal elements of written composition. Though neither method, grammar-word tests or single theme writing, was found adequate, the study subsequently showed that students' knowledge of formal grammar had little effect on compositional accuracy. Correlations of the New York Grammar Test with individual written themes averaged .43. General language ability, as indexed by the composite of Analogies, Completion, and Word Knowledge tests correlated more highly, .80.[19]

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[18]Franklin D. Hoyt, "The Place of Grammar in the Elementary Curriculum," Teachers College Record, Vol. 7 (1906), pp. 1-34.

[19]Matthew H. Willing, "Valid Diagnosis in High School Composition," Teachers College, Columbia University Contributions to Education, No. 230 (64 pp.), (New York: Columbia University Press, 1926).

In his 1950 article, "Research Concerning Interrelationships Among the Language Arts," A. Sterl Artley writes:

> There is ample evidence to show that there is little if any relationship between a knowledge of formal grammar and English, spoken or written in a functional situation.[20]

As supporting proof of the tenability of his position, Artley cites a number of research studies, some of which include Edmiston, Robert, and Gingerich, "Relation of Factors in English Usage to Composition," _Journal_ _of_ _Educational_ _Research_, Vol. 36 (1942), pp. 269-271; H. A. Greene, "Direct versus Formal Methods in English," _Elementary_ _English_ _Review_, Vol. 14 (1947), pp. 273-285; Walter V. Kaulfers, "Common-Sense in the Teaching of Grammar," _Elementary_ _English_ _Review_, Vol. 21 (1944), pp. 168-174.

The Harry Greene study stated the following unequivocal conclusion:

> The long history of experimental research in transfer of training fails almost uniformly to reveal any significant relationship between the study of formal grammar and the development of skills in English expression.[21]

In his review of pertinent professional literature, Greene noted that from 1900 to 1941 no research evidence had been found to support the teaching of diagraming as an aid to language-composition facility.

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[20]A. Sterl Artley, "Research Concerning Interrelationships Among the Language Arts," _Elementary_ _English_ _Review_, Vol. 27 (1950), p. 532.

[21]Harry A. Greene, "Direct versus Formal Methods in English," _Elementary_ _English_ _Review_, Vol. 14 (1947), p. 277.

though this practice prevailed in many schools. In 1941, research by

James Reece Stewart[22] showed the following results:

1. The learning of capitalization, punctuation, and English usage is no more pronounced under the instructional program composed largely of diagraming exercises than it was under the one emphasizing composition exercises.
2. The diagraming of sentences is no more effective in teaching grammar information than is a direct emphasis on composition as such.
3. Sentence structure is developed as effectively by a composition method as it is by the diagraming of sentences.[23]

These results were substantiated in the work of Walter Barnett, 1942,[24] and Claire Butterfield, 1945.[25] These studies upheld Greene's conclusion that a direct method of teaching elements of composition is superior to one expecting a transfer of training from formal grammar to composition.[26]

In 1944 Walter V. Kaulfers, professor of education at the University of Illinois, noted the burdensome terminology of formal grammar. He conceded that it could be taught, but he questioned its

[22]James Reece Stewart, "The Effect of Diagraming on Certain Skills in English Composition," unpublished doctoral dissertation, University of Iowa, 1941.

[23]Harry A. Greene, op. cit., p. 282.

[24]Walter W. Barnett, "A Study of the Effects of Sentence Diagraming on English Correctness and Silent Reading Ability," unpublished master's thesis, University of Iowa, 1942.

[25]Claire J. Butterfield, "The Effect of a Knowledge of Certain Grammatical Elements on the Acquisition and Retention of Punctuation Skills," unpublished doctoral dissertation, University of Iowa, 1945.

[26]Harry A. Greene, op. cit., p. 285.

carry-over value:

> The point is that no study based on careful experimental research has ever shown that such skill, even when attained, makes the slightest contribution to the improvement of the individual's own personal use of language, either native or foreign.
> In cases involving difficulties in sentence building, the underlying problem is far more psychological than grammatical, that is, the difference lies in the pupil's thought processes and mind-set rather than in words considered as things. . . . Does the remedy, then, lie in superimposing an additional means for promoting insecurity through the introduction of an unwieldy, abstract set of grammatical labels, or of disciplinary gymnastics in the form of sentence analysis, diagraming, or parsing? Hardly.[27]

In a later article, 1949, Dr. Kaulfers champions the functional grammar movement by asking that grammar books be used as reference aids. Appalled at the tenacity of teachers who continue to teach formal grammar in spite of the futility of their efforts, he complains, "Taking grammatical terminology away from teachers is like taking epaulets away from an admiral."[28]

The Shattuck and Barnes work of 1936 gave considerable impetus to the functional grammar movement by stating that formal grammar merited little or no place in the language arts curriculum. Published in the fifth yearbook of the NEA Department of Supervisors and

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[27]Walter V. Kaulfers, "Common-Sense in the Teaching of Grammar," _Elementary English Review_, Vol. 21 (1944), p. 172.

[28]Walter V. Kaulfers, "Grammar for the Millions: If Not Formal Grammar, Then What?", _Elementary English_, Vol. 26 (1949), p. 65.

Directors of Instruction, this recommendation received national attention.[29]

At this same time the National Council of Teachers of English in Conducting Experiences in English also supported the teaching of functional grammar. Grammar was not to be regarded as a separate phase of the curriculum; it was to be integrated with those skills which carry the burden of expression.[30] Any corrective exercise was to be offered only to those who by test or teacher observation demonstrated a need for remedial work. The new curriculum recommended that grammar be taught not only for use but through use as well. Grammar was not to be neglected, yet it was to serve an instrumental purpose.

During the thirties and forties, there was no dearth of published material on the principles and practices of functional grammar. Notable books include the following:

Janet R. Aiken, A New Plan of English Grammar, Holt, 1933.

Howard Francis Seely, On Teaching English, American Book, 1933.

Charles H. Ward, Grammar for Composition, Scott, 1933.

Janet R. Aiken, Common-Sense Grammar, Crowell, 1936.

Margaret M. Bryant, A Functional English Grammar, Heath, 1945.

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[29]Marquis Shattuck and Walter Barnes, "The Situation as Regards English," Washington, D. C.: Department of Supervisors and Directors of Instruction, National Education Association, 1936.

[30]National Council of Teachers of English, Conducting Experiences in English (New York: Appleton-Century-Crofts, Inc., 1939), p. 274.

Neither was there a dearth of authoritative opinion from educators favoring functional grammar. W. Wilbur Hatfield, professor of English at Chicago Teachers College and secretary-treasurer of the National Council of Teachers of English for thirty-three years, spared no effort in launching and supporting the teaching of grammar as an instrumental rather than a formal subject matter. As editor of An Experience Curriculum in English, he put into viable teaching units the functionalists' philosophy that English is not a body of subject matter to be learned but a series of experiences in which the school offers guidance to insure the child's success.

In conjunction with Walter Barnes, another language scholar, Wilbur Hatfield wrote a section of the ninth yearbook of the NEA Department of Supervisors and Directors of Instruction. Here, in Chapter 2 of the yearbook, he wrote:

> Since language is a social activity, a nexus of habits, attitudes, and skills, it follows that learning language and learning to improve in its use proceed through social activity.[31]

Another educator who championed the teaching of functional grammar was Harry A. Greene, professor of Education and Director of the Bureau of Educational Research and Service at the University of Iowa. Dr. Greene suggested that perhaps the formal approach to grammar had survived because it is easier to set up general subject matter

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[31]Wilbur Hatfield and Walter Barnes, "The Situation as Regards English," A Modern Curriculum in English, NEA, Department of Supervisors and Directors of Instruction (Washington, D. C.: 1936), p. 28.

objectives than to identify those skills that genuinely carry the weight of personal language facility.[32]

Lou LaBrant, another educator and author, has consistently favored integration of the language arts skills. Learning should be both casual and practical, she claims.

> The question of how a language program begins may be answered simply. The language program gets under way just as language gets under way at home.[33]

Howard Francis Seely, professor of education at Ohio State University from 1929 to 1958, approved of the new trend toward functional grammar. Critic of the rigorous formality of the older tradition, he wrote ". . . our teaching of grammar has not to any remarkable extent achieved its purpose of largely and lastingly ameliorating our pupils' language behavior."[34] Deploring an inconsistent and outmoded nomenclature, he wrote in a chapter on grammar:

> I shall close this discussion of the teaching of grammar with a brief plea for the simplification of the terminology employed.[35]

Wilfred J. Eberhart, professor of education at Ohio State University, studied the functional grammar movement. In his doctoral

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[32]Harry A. Greene, op. cit.

[33]Lou LaBrant, A Modern English Curriculum, op. cit., p. 31.

[34]Howard Francis Seely, On Teaching English (New York: American Book Company, 1933), p. 20.

[35]Ibid., p. 79.

dissertation, "The Teaching of Functional Grammar in the Secondary School," Eberhart, discussed the role of grammar in the teaching of English, saying:

> It is, moreover, extremely doubtful whether the study of grammar can make a vital contribution to the "power of building clear, vigorous, and varied sentences," desirable though this end is. The real function of such study is much more modest, namely, to assist in the attainment of correctness of expression, as distinguished from effectiveness of expression.[36]

This definition of functionality closely follows that of Harry Rivlin, who said that functional was "that application of the knowledge of a grammatical item which will prevent the commission of an error in English or will assist in the correction of an error already made.[37]

Until the structuralism of the 1950's entered the lists against traditional, formal grammar, it was functional grammar that made decisive inroads into enemy territory. Many educators, textbook writers, and research specialists tried to make an ancient discipline suit the needs of modern youth. Searles and Carlsen aptly summarize the efforts of the functionalists:

> Repeated appeals have been made for a reduction in the amount of formal grammar taught; for practice rather than theory, especially in the elementary school; for emphasis

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[36]Wilfred J. Eberhart, "The Teaching of Functional Grammar in the Secondary School," unpublished doctoral dissertation, The Ohio State University, 1936, p. 41.

[37]Harry N. Rivlin, "Functional Grammar," unpublished doctoral dissertation, Teachers College, Columbia University, No. 435, 1930 in Harry A. Greene, op. cit., p. 277.

on those grammatical concepts which are demonstrably useful in improving the language skills of students; and for the abandonment of grammatical analysis as a means of teaching standard usage.[38]

Still more specifically, Henry C. Meckel summarizes the results of research which supported the functional grammar movement:

Reviews of educational research, however, have continually emphasized that instruction in grammar has little effect upon the written language skills of pupils. The interpretations and curricular applications of this general conclusion have ranged from the view that grammar and usage should not be taught in isolation to the position that formal grammar merits little or no place in the language arts curriculum.[39]

Now that structuralism has brought to light new facts and new approaches in scientific language study the question of what kind of grammar to teach has become considerably more complex. The notable contributions of the transformational grammarians have also complicated the problem. Because explanations of these theories of grammar are already available for classroom use, a curriculum design which is both modern and practicable will include these theories. A consistent and adequate conceptual framework useful to teachers and supervisors of English must champion neither one component of the curriculum nor one

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[38] John R. Searles and G. Robert Carlsen, "Language, Grammar, and Composition," Encyclopedia of Educational Research, ed., Chester W. Harris, American Educational Research Association (New York: Macmillan Company, 1960), pp. 454-470.

[39] Henry C. Meckel, "Research on Teaching Composition and Literature," Handbook of Research on Teaching, ed., N. L. Gage, American Educational Research Association (Chicago: Rand McNally and Company, 1963), pp. 966-1006.

aspect of any component. The two main criteria guiding the delineation of the separate role of each component are the nature of the component and the need of the child.

Because linguistics is a science, it must give the student a clear and comprehensive understanding of the phonemic and graphemic systems of the English language as well as an exact knowledge of the diachronic and synchronic development of that language. Furthermore, if the student's knowledge is to be complete, he must be given a chance to learn about the theories of grammar that have been important in the culture: school grammar, traditional, structural, and transformational.

Language history, language geography, and theories of grammar complete a seven-component language science curriculum. These _know that_ components include literary analysis, literary history, literary criticism, communication, language history, language geography, and language theories. The first three components comprise one class, literature as science; the fourth component is a unique class, communication as science; the fifth, sixth, and seventh components comprise another class, language as science.

These three classes of components, literary science, communication science, and language science, are wholly distinct in material, method, and function from the eight useful art components of the English curriculum. The synthetic, production, _know how_ elements include handwriting, vocabulary and spelling, mechanics, functional grammar and usage, functional rhetoric, writing experience, speaking

experience, and literary appreciation. These eight components are
useful arts and can be taught independently of the science components.

When the needs of the students warrant it, the entire curri-
culum of fifteen components can be structured for study at the high
school level. The eight useful arts are foundational to effective
English instruction and none can be wholly omitted. The seven science
components are also important, but they are of subordinate signifi-
cance. Any one of these components enhances the useful art content of
the curriculum: the more that can be taught, the more complete the
curriculum. However, if circumstances call for the omission of one of
these science components, the result is less detrimental to the student
than the omission of a useful art component. If research now in
progress shows a high positive relationship between a knowledge of
transformational grammar and writing proficiency, it may be necessary
in the future to teach some of the scientific language content as a
useful art.

CHAPTER IX

THE ROLE OF THE MASS MEDIA IN THE
HIGH SCHOOL ENGLISH PROGRAM

No prudent educator denies the necessity of including some
study of commercial mass media in the language arts program. Recent
technological developments implementing the advances of science in this
area have made widespread communication simpler than ever before in the
history of mankind. The problem, however, is to identify the function
and value of the print and nonprint media in the high school English
curriculum.

In a conceptual framework which distinguishes between the
science and art components of a language arts curriculum, the study of
mass media belongs in the general category of communication information.
As factual data, valuable in itself without reference to the student's
productiveness, media information complements the other serious communi-
cation analyses: the forms of oral communication, rhetorical theory,
semantics, and phonology. This _know that_ information includes the facts
of production, distribution, and consumption of films and discs, maga-
zines, paperbacks, newspapers, radio, and television as well as the
anatomical facts that distinguish the media. If students are to
understand commercial enterprise in communication, they must be taught

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the facts of finance, organization, technology, advertising, and audience which underlie the preparation of communication commodities.

Such a study does not exclude a consi'eration of the content of the print and nonprint packages. When movies and television shows are discussed as drama, when magazine material is studied as short fiction, essays, or reportage, when newspapers are culled for feature articles, news and picture stories, ads and editorials, then the mass media are being studied through the scientific method of analysis. Understanding mass communication through an understanding of the structure and form of the content parallels the study of all literary work.

Structural reality and commercial implication do not, however, reach the heart of mass communication. Until mind meets mind there is no communication. A study of mass media is incomplete, then, unless appreciation for the content of the media is considered. Personal evaluation and response is implicit in any communication, and the mass media commodities, in spite of their wide diffusion, are subject to intellectual assessment and response from individuals. The study of appreciation is not, however, a scientific aspect of an English curriculum. Whether an appreciation of literature or of nonprint communication, this study is a know how one. Students must learn how to evaluate and when to respond to communication, both mass media products and literary works. In fact, because the content of communication transcends medium and form, literary appreciation is an appropriate cover term designating those know how skills that students

must be taught in order to make appropriate judgments and responses to oral and written messages. The teaching of the mass media in the high school English program, then, becomes essentially the problem of teaching the know that or scientific aspects of media communication. This emphasis does not, however, exclude training in discrimination and evaluative judgment, the know how aspects of media teaching. In spite of the fact that such skills are synonymous with those in literary criticism, they are a vital part of media education at every level of a child's perceptual development.

Because judgment presupposes discrimination, and discrimination implies reasoning, the problem of discrimination demonstrated by children in their choice of mass media products becomes a central one in the teaching of mass media communication. There is no available research data on the reasons children cite for preferring certain television shows and magazines.[1] We have not identified the bases of discrimination nor the extraneous motivational forces that influence children's choices among communication products, but we are becoming increasingly more conscious of the need for knowledge in this area of language arts instruction. Critical thinking involves both discriminatory power and

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[1]In May, 1963, the writer surveyed by questionnaire and personal interview 520 students from grades one through twelve in selected public schools of Columbus, Ohio, to determine the bases of discrimination demonstrated by children in their TV and magazine selections. This study was approved by E. F. Reichelderfer and Clayton Farrell, director and assistant director of child study, Columbus Board of Education. Materials are appended.

value orientation. The high school student needs a broad base of know that information about mass media and considerable training in the know how of appreciative assessment if he is to rise to the challenge of modern mass communication.

What Are the Commercial Mass Media?

When simultaneous communication to vast audiences is facilitated by technological means, the mass media are in operation. Radio, television, motion pictures, newspapers, magazines, and paperbacks are each an individual medium of communication contributing to the end product, the popular arts. In spite of their origin as commercial enterprise, the popular arts can claim a family relationship to the arts as they have been known in Western culture. Thus, they serve, to some extent, as the arts have always served: as the embodiment of man's creative spirit, as mirrors of contemporary culture, and as criticism of that culture.

It is because of their limited adequacy in performing the function of true art and true criticism that the products of the mass media cannot be admitted to full membership in the family to which by reason of the commonality of language they ought to belong. Whereas the work of the poet, the painter, the novelist, and indeed every artist bears the distinguishing mark of freedom, divergent thinking, and individuality, much popular art is characterized by sponsor limitations, popular taste, and stereotype. This is easily understood, for in

striving to communicate to vast audiences, the media must aim at the

common denominator. Divergent thinking is harnessed to public

opinion, and uniqueness is fettered to popular demand in a business

where success depends on selling power.

Whether or not the popular arts dramatize the truism that great

art must be independent of vested interests is an interesting academic

question. However, there can be no questioning the fact that true art

transcends de facto reality. The popular arts by reason of the kind of

art they purport to be are immersed in the de facto world which they

serve. They are circumscribed by the populace enjoying them.

Walter Loban has made a comment on this point:

> The popular arts are keenly sensitive to the nuances of
> social opinion. Indeed so readily do the industries respond
> and appeal to mass interests that they are often accused of
> cretinizing tastes. In striving for vast audiences they seem
> to perpetuate the superficialities of our culture.[2]

The popular arts, then, lack in many instances the dimension of

true art that transcends things as they are. The commercial mass media

are largely committed to entertainment and because there is no respon-

sible authority directing the communication to any other purpose except

that of pleasing vast audiences who keep the enterprise financially

solvent, there can be little genuine value expected besides

entertainment.

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[2]Walter Loban, Margaret Ryan, and James R. Squire, _Teaching Language and Literature_ (New York: Harcourt, Brace, and World, Inc., 1961), p. 381.

A survey of 520 students from selected public schools in Columbus, Ohio (May, 1963) showed that 400 high school students named entertainment, or some aspect of it such as pastime or escape, as the main reason for watching their three favorite programs.[3] Table 1 shows the number choosing each aspect.

TABLE 1

Reasons for Selecting Favorite TV Programs
Cited by 400 High School Students

Aspect	Number Choosing	Percentage
Entertainment	358	89.5
Excitement	260	65.0
Pastime	130	32.5
Education	89	22.3
Escape	67	16.6

It is interesting to note that only 89 of the 400 children, or 22.3 per cent of the students, found instructional or educational value in the programs that pleased them. The question of value here is an important one. Dr. Joseph Klapper, formerly of the Bureau of Applied

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[3]Mary Nazaire Columbro, "Bases of Discrimination Demonstrated by Children in Their TV and Magazine Selections," unpublished report, Ohio State University, Columbus, Ohio, May, 1963.

Social Research of Columbia University, has summarized his analysis of the "effects" research in all the mass media:

> I think it has been pretty well demonstrated that the mass media do not serve as the primary determinant or even as a very important determinant of any of the basic attitudes or even the basic behavior patterns of either children or adults.[4]

According to Klapper, the weight of scientific research indicates that the attitudes that make people behave the way they do are formed by forces such as the home, school, church, and peer groups and that television tends to reinforce rather than change these attitudes. In fact, as has been suggested by Wilbur Schramm, Director of the Institute for Communication Research at Stanford University, the question, What is television bringing to the child?, is considerably less relevant than the question, What is the child bringing to television? Television is, as Schramm puts it, "only one voice and one influence."[5]

In spite of its wide availability, mass communication suffers from the limitation of all popular art, impermanence. The fact that mass communication has an ever-changing, kaleidoscopic nature is both its charm and its deficiency. For this reason children are fascinated by television, radio, magazines, and paperbacks, but they are also only superficially influenced. The problem of what the child brings

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[4]Joseph Klapper, The Effects of Mass Media (New York: Bureau of Applied Research, Columbia University, 1949), p. 32.

[5]Wilbur Schramm, Mass Communication (2nd edition; Urbana: University of Illinois Press, 1960).

to his viewing, listening, and reading becomes, therefore, an ever more important one. If what Neil Postman says is true, that taste and critical judgment are learned habits of mind, then the educational problem related to the mass media becomes an enigma unless the child's prior bases of media selection can be determined.[6]

Whatever these bases are, the pre-school child as well as the high school student exercises a complex hierarchy of choice. Wilbur Schramm reports that 14 per cent of American two-year-olds use television, 11 per cent radio, 3 per cent magazines, and 1 per cent movies.[7] By the time the children are in the first grade, 91 per cent watch TV, 47 per cent use radio, 41 per cent magazines, and 60 per cent movies.[8]

Although it is true that not all of these young children are experiencing mass media communication directly since parents help in reading newspapers and magazines, it is surprising how many of them achieve a relative independence. The Columbus Survey shows that 95 per cent of the first graders interviewed dialed their own TV shows without help from other members of the family. Ninety per cent of these children responded correctly when asked to supply channel numbers for

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[6]Neil Postman, Television and the Teaching of English (New York: Appleton-Century-Crofts, Inc., 1961), p. 1.

[7]Wilbur Schramm et al., "Patterns in Children's Reading of Newspapers," Using Mass Media in the Schools (New York: Appleton-Century-Crofts, Inc., 1962), p. 75.

[8]Ibid.

favorite programs and only 10 per cent admitted to "flipping the dial"
to find suitable programs.

In the same survey 38 per cent of the children in grades one to
six (120 children) owned and read magazines of their own; 40 per cent
of the primary grade children came from homes that took three or more
magazines, and 62 per cent of these children said they looked through
or read parts of their parents' magazines.

Children, then, enjoy a wide range of selection in commercial
mass media materials. The following table shows the wide variety of
programs intermediate grade children enjoy on television and the
number indicating each show as a favorite.

This wide variety of programs available to intermediate grade
children is augmented by a list of eleven programs chosen as favorites
by primary grade children but usually considered babyish by the fourth,
fifth, and sixth graders. The variety is further augmented for the
elementary grade child by adult-intended material which seems to appeal
in spite of its adult interest design.

Teenagers enjoy a wide selection of television programs too.
Beverly Hillbillies, Combat, and Twilight Zone are the top three
choices. Table 3 lists the names of programs selected as favorites and
the number of times each one was mentioned by students in grades seven
to twelve (400 students).

TABLE 2

Favorite TV Programs Named by Sixty
Intermediate Grade Children

Roy Rogers	24	Gunsmoke	2
Red Skelton	17	Candid Camera	2
Beverly Hillbillies	11	Exploring	2
The Lucy Show	9	Flippo	2
Donna Reed	7	Alfred Hitchcock	2
Flintstones	7	Maverick	2
Walt Disney	7	Ripcord	2
Gallant Men	6	Mr. Ed	2
Jetsons	6	Ben Casey	1
Mickey Mouse Club	6	Car 54	1
Twilight Zone	6	The Defenders	1
Combat	5	Brown's Football Games	1
Danny Thomas	4	The "Dakotas"	1
I've Got a Secret	4	Going My Way	1
Andy Griffith	4	Chet Huntley	1
Lassie	4	Keyhole	1
Bonanza	4	Jack Benny	1
Dr. Kildare	4	The Real McCoys	1
Saturday Night at		Rickey Nelson	1
the Movies	4	General Electric Theatre	1
Stoney Burke	4	Wally Gatler	1
Discovery '63	3	You Don't Say	1
I'm Dickens, He's Fenster	3	To Tell the Truth	1
Andy Williams	3	Sky King	1
The Match Game	3	Medallion Home Edition	1
Armchair A.M.	3	20th Century	1
Dick Van Dyke	3	Untouchables	1
77 Sunset Strip	3	Monday Night at the Movies	1
Movieville, U. S. A.	3	Red's Baseball Games	1
Bullwinkle	2	Fury	1

TABLE 3

Favorite TV Programs Named by 400 High School Students

Beverly Hillbillies	162	Gallant Men	13
Combat	92	Saturday Night at Movies	9
Twilight Zone	54	Ben Casey	9
Red Skelton	52	Untouchables	7
McHale's Navy	43	My Three Sons	7
Dick Van Dyke	27	Sunday Night at Movies	6
Donna Reed	24	Dr. Kildare	5
Stoney Burke	22	Hawaiian Eye	5
Late Movies	16	Bandstand	4

The variety of shows available on TV is so extensive that a listing of the top seven shows most disliked by high school students is exclusive of the eighteen selections most liked. Table 4 lists these shows and the number of students mentioning them.

TABLE 4

TV Shows Disliked by High School Students
in the Columbus Survey

Name of Show	Number Citing	Percentage
50-50 Club	51	12.80
Lawrence Welk	26	.005
President on TV	20	.05
Columbus Town Meeting	19	.048
Young Doctor Malone	17	.043
Hootenany	17	.043
Edge of Night	16	.04

It is important to note not only the variety in show titles
but also the variety in kinds of programs. A tabulation of shows dis-
liked by high school students reveals eight categories. Table 5 lists
the categories in order of dislike and cites the number mentioning
each program.

TABLE 5

Categories of TV Shows Disliked by High School Students
in the Columbus Survey

Talking	127	Miscellaneous	22
Children Shows	50	Thrillers	17
Soap Operas	49	Doctors	14
Music	38	Comedy	14

By listing the actual titles under each category of shows most
disliked by high school students, Table 6 emphasizes the variety of
material offered by commercial TV and which students know sufficiently
well to identify as programs which they dislike and giving reasons to
substantiate their judgment.

If it were possible to list the categories and names of news-
papers, paperbacks, and movies available to the American public today,
we would have an image of the fabulous diversity of materials offered
by commercial mass media. And not only is the diversity remarkable;
the availability and the never-ending newness of the materials are
equally astounding.

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TABLE 6

Titles of TV Shows Disliked by 400
High School Students

50-50 Club	51	Casper	9
President on TV	20	Mr. Magoo	8
Columbus Town Meeting	19	Captain Kangaroo	8
Discovery '63	7	Flippo	6
News	7	Supercar	5
The Price is Right	5	Cinderella	5
Keyhole	5	Mickey Mouse	3
Ed Sullivan	5	Lassie	3
Meet the Press	2	Lucie's Toy Shop	3
Jack Paar	2		
Fern Sharpe	2	TOTAL	50
Huntley-Brinkley	1		(Children)
Lex Mayer Wrestling	1		
		Beverly Hillbillies	12
TOTAL	127	Car 54,	
	(Talking)	Where are you?	2
		TOTAL	14
Untouchables	9		(Comedy)
Highway Patrol	3		
Dick Tracy	2		
Law Man	1	Young Dr. Malone	17
Rhama	1	Edge of Night	16
Alfred Hitchcock	1	Secret Storm	4
		A Brighter Day	4
TOTAL	17	Story of Love	4
	(Thrillers)	Search for Tomorrow	2
		TOTAL	47
Dr. Casey	9		(Soap Opera)
General Hospital	3		
Dr. Kildare	2	Hootenany	17
		Teen Dance-o-rama	3
TOTAL	14	Jamboree	2
	(Doctors)		
		TOTAL	22
Lawrence Welk	26		(Miscellaneous)
International Showtime	5		
Midwest Hayride	3		
Dick Clark	2		
Sing Along with Mitch	2		
TOTAL	38		
	(Music)		

Implications for the Teaching of English

The task of the English teacher is to help the student understand and use the mass media of communication for his own growth in language competency. The Commission on the English Curriculum of the National Council of Teachers of English factors this task down to its component parts and presents a clear picture of what needs to be done:

> Newspapers and magazines, radio and television, theater and film, public forums and public speeches exert a powerful influence on modern life. Young people growing up in the modern world should understand the nature, power, and control of these agencies. They should survey their offerings and be capable of choosing the good rather than the less good among them. They should develop the habit of using these media both for personal enjoyment and recreation and for keeping informed concerning personal and public problems of local, national, and world import.
> They should gain the necessary skills in reading, writing, speaking, and listening for using mass modes of communication adequately. They should understand the techniques of propaganda and the effect of sponsorship or of personal bias upon the ideas expressed.[9]

The first task of the teacher, then, is to encourage intelligent, individual response to mass communication. If individuality is to be developed, students must be given an opportunity to speak, act, and write their reactions to what is communicated. Abraham

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[9]Commission on the English Curriculum, An Outline of Desirable Outcomes and Experiences in the Language Arts, Communication No. 7 (Chicago: National Council of Teachers of English, 1949), p. 4.

Bernstein emphasizes this point in the following remarks:

> Because of the materials that flood from the newspapers,
> magazines, radio, television, films, and paperbacks, your
> students can rapidly develop a great big open ear and open
> mouth, too agape as audience to be active responders.[10]

By encouraging, prodding, and providing opportunities for children to express reactions to what they hear and see, the teacher can help to intellectualize an experience that may have been hardly a conscious one. By expressing reactions to what is seen and heard children guard against inundation, and sift through the uniqueness of their own personality the meaning and merit of what they take in.

The Commission on English Curriculum recommends that the who-what-why-on what authority test be applied to commercial mass media communication.[11] This is a valuable approach because it helps the student to apply the standards of authority, truth, and integrity to what he hears and sees. The questions become the student's springboard of creative listening and viewing and of genuine individual response.

This means that the student becomes an active rather than a passive agent in his reception of experience; this means he is an inquirer, a researcher, a creator. This creativity that teachers foster by encouraging individual response to mass media communication includes

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[10]Abraham Bernstein, Teaching English in High School (New York: Random House, Inc., 1961), p. 314.

[11]The Commission on English Curriculum, The English Language Arts in the Secondary School (New York: Appleton-Century-Crofts, Inc., 1956), p. 229.

all the high-order mental processes: perception, concept formation, seeing relationships, making comparisons, making applications, drawing conclusions.

Abraham Bernstein suggests this kind of critical and creative response when he writes:

> Your students should read newspapers not passively but as active, interacting readers, watchfully, sniffing for propaganda and tendentious editing and mindful of the story's source.[12]

The second broad task for teachers wishing to assist students in coping with commercial mass media is probably more challenging than the first: students must become keen in listening, quick in comprehension, and astute in judgment. Unless a student possesses these skills the ever-moving kaleidoscope of mass media information leaves him groping at nothing. The power to catch meaning and value is at the base of the entire language arts program. Teachers, who in every grade from K to twelve teach the traditional English program well, are, in fact, preparing their students to cope with mass media communication. The Commission on the English Curriculum makes the following assessment of this point:

> It is also essential to note that in considering the media of mass communication, teachers are not really divorcing themselves from the four essential skills around which the curriculum in the language arts revolves. Mass communication modes are not radio or newspapers or

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[12]Abraham Bernstein, op. cit., p. 284.

television or movies. They are seeing and listening,
reading, writing, and speaking adapted to large audience
by means of specially devised techniques and mechanisms.[13]

When students in controlled classroom situations are taught to
listen attentively to oral reports, teacher lectures, and class dis-
cussions they are being prepared for alert listening to radio and TV.
When students are taught to analyze sentences, to determine forms and
structures of literary selection, to note tone, cadence, and rhetorical
device, they are being prepared to handle magazines and newspapers
critically. When students are taught to find aesthetic satisfaction in
distinguished prose, in inspiring biography, in courage and love and
self-sacrifice manifested by characters in literature, they are being
prepared to recognize and respond to these human values in movies and
television drama.

Mass media communication is the logical testing ground for
those skills presumably taught in the language arts classroom. When it
is used in this way a wonderful teaching-learning coherence follows, a
process that might be called the perfect IDEC: instruction, demonstra-
tion (by the teacher), experience (the student's application), and
correction (the teacher-student's evaluation of the process). By making
the student's out-of-class experience function as an extension of the
instructional center, the teacher provides a valuable integration.

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[13]Commission on the English Curriculum, The English Language
Arts (New York: Appleton-Century-Crofts, Inc., 1952), p. 372.

Ruth Strickland points up the natural unity that exists

between English instruction and everyday living:

Language is so deeply rooted in the whole of human be-
havior that it is difficult to estimate its function clearly.
Any list of goals toward which the school directs its language
arts program serves as goals for the entire educational
program.[14]

J. N. Hook suggests an enticing correlation of material usually

taught in senior English with a mass medium, the newspaper.

Teachers have the responsibility of paving the way for the
reading their students will do as adults. A classroom contact
with Bacon and Addison may influence youthful tastes somewhat,
but as adults their chief non-fiction reading will probably be
today's newspapers.[15]

Probably the best support of a unified, integrated approach to

the teaching of mass media derives from the Loban, Ryan, and Squire

assessment of the popular arts. The passage deserves being quoted at

length.

The same principles of clarity and purpose apply to communi-
cation in the popular arts as to communication elsewhere. Our
teaching programs must recognize the students' need to see the
integral relationship between many ways of expressing ideas.
Recognition of the importance of a unified approach means
that teachers plan no separate programs for instruction in the
popular arts; rather it means that experiences in studying and
assessing particular achievements will be introduced throughout

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[14]Ruth Strickland, The Language Arts in the Elementary School
(Boston: D. C. Heath and Company, 1957), p. 437.

[15]J. N. Hook, The Teaching of High School English (New York:
The Ronald Press, 1959), p. 227.

the six-year program. Four principles can serve as guide:

Use the products of popular art in the same way other aesthetic expression is used--to motivate, to study, to enrich.

Recognize that a single community of ideas involves all forms of expression; use many avenues of extending breadth and depth of the classroom study of ideas.

Study examples in popular culture of language and thought in operation; use illustrations to illuminate the study of language operation, logical thinking, and emotional thinking.

Study facts about popular arts only to deepen understanding of communication; place emphasis on the ideas, not on the conditions or the form. Any program based on these principles provides for continuous serious study related to other phases of communication. Teachers need not refrain from introducing occasional units on "The Periodical," "The Mass Media," or "Appreciating Motion Pictures," since such concentrated study sometimes helps a student draw together and consciously organize many concepts about a particular medium. However, teachers who recognize the integral relationship of all communication will understand that the basic learnings must be embedded in the mainstream of the English program, not in isolated units.[16]

By integrating the teaching of the mass media with the traditional English program, teachers can respond systematically and effectively to the challenges posed by the new media. They can, by thorough training in the skill aspects of literature, language, and composition, prepare their students for critical and creative response to commercial mass communication.

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[16]Walter Loban et al., op. cit., p. 387.

What is Discrimination and How Can it be Taught?

Discrimination is the power to perceive and differentiate the qualities of things. Although fundamentally it is a personal intellectual skill residing in the mind's power to judge, it is closely allied to man's affective nature. Two distinct operations are implied in choosing what is good, proper, and beautiful: the intellectual perception of the goodness and the assigning of a personal hierarchical value to that quality. Because men do not have absolute integrity of personality, being able to know one thing and choose another, they can, in spite of clearly perceiving the excellence of an object, deliberately choose another. Furthermore, any man can prescind from common evaluative judgments and assign a low place in his personal hierarchy for values which are traditionally cherished.

Of course it is not necessary that men choose always what is per se best and finest. Indeed such a narrow principle of selectivity would soon unbalance a man's power to cope with reality. Requiring a man to choose always what is best or what common opinion considers as best contradicts the essential nature and individuality of the person. There can be a hundred factors, frequently unconscious ones, which impel man's choices. There can be as many different concepts of the value of a thing as there are men perceiving that object.

Discrimination, then, as an objective of a single English teacher's endeavor can at best be a vaguely defined goal. A realistic teacher will probably work toward developing power in critical thinking

in his students. By persistently encouraging astute, analytic penetration to the components of things in the English program this teacher will help the student to build a genuine power of perception that he needs to exercise discrimination.

In regard to the second aspect of discrimination, the assignment of value to an object, the English teacher can present the values inherent in the English program as those which men in the Western culture have traditionally cherished. To what extent the student is influenced by this kind of teaching is difficult to evaluate. The whole world of things, ideas, and people is operative in developing a student's value system.

It was interesting to find, in trying to determine the bases of discrimination demonstrated by public school children in their TV and magazine selection, that in most instances the children had few conscious bases of selectivity. Reasons for discriminating between first-place shows and third-place ones show some power to differentiate, but not much. A comparison of the reasons elementary children gave for choosing programs with the reasons given by high school students shows little vertical growth in acuity.

Table 7 lists the reasons mentioned by high school students for choosing their favorite television programs.

TABLE 7

Reasons for Choosing Favorite TV Programs
Cited by 400 High School Students

Reason	Number Citing	Reason	Number Citing
Funny	111	Original	5
Personalities, Stars	55	Science Fiction	3
Action and Excitement	54	Eerie and Different	3
Interesting	53	Good Show	3
Realistic	25	Thought Provoking	3
Entertaining	7	Suspense	2
Teenagers	7	Psychological	2
Variety	6	Outstanding Films	2
		Mystery	1

Table 8 lists the reasons elementary children give for discriminating between first-place and third-place choices. It is interesting to note that some students interpreted a third-place show to be a high ranking one and consequently assigned it a positive reason. Others saw it as inferior to a first-place one and assigned it a negative reason.

Because human choices are related to the total pattern of human activity, the students were asked to specify to which interest their choice of favorite TV program was related. It seems that these relationships were easier for the students to identify than direct reasons for selection. Numerically, seventeen reasons were used by the high school group in determining their favorite TV program, twenty-two for discriminating between first and third choices, whereas forty-six related interests were mentioned. Table 9 lists these interests to

which the students' favorite shows were related and the number naming each reason. Any interests falling in the school subject category are listed in a separate table. There are sixteen school-related interests and thirty non-school related interests. Seventy per cent of the students cited non-school related interests.

TABLE 8

Reasons for Assigning Third-Place to Some TV Selections
Cited by 120 Elementary School Children

Reason	Number Citing	Reason	Number Citing
Like others better	54	Not as good: Actors	5
All equal	24	Weak plot or no plot	4
Inconvenient time	19	Boring	4
Less or no variety	13	Silly	3
Less interesting	12	Can't all be first	3
Funny	11	I like the stars	2
Not consistent in quality	10	Like the stars, not show	1
Not as exciting	9	Mysterious	1
Not as funny	8	Interesting	1
Not as good	8	Realistic	1
Good	6	Too many commercials	1

Table 10 shows the sixteen school subjects which about 30 per cent of the students cited as relating to their favorite TV program.

To stimulate an emotional response to various TV programs the investigator asked which three programs on TV were the worst ones and to say why. Table 11 lists these reasons and the number of students citing each (some had more than one reason).

TABLE 9

Interests Related to Favorite TV Program
Cited by 120 Elementary School Children

Interest	Number Citing	Interest	Number Citing
Sports	75	Family	4
Comedy, Jokes	38	Psychology, Peoples' Problems	4
Arts: Drawing, Dancing Singing	26	Armed Forces	4
War	19	Entertainment	4
Music	15	Science Fiction	4
Medicine, Nursing	12	Romance	3
Horses	11	Shooting	2
History	9	Animals	2
Future Profession	7	Crime Detection	1
Teens	7	Cards	1
Yes-Unqualified	7	Excitement	1
Boys	5	World Problems	1
TV Stars	5	Life in Other Place	1
Science	5	Cars	1
Models	4	Religion	1

TABLE 10

School Subjects Related to Favorite TV Programs

Subject	Number Citing	Subject	Number Citing
History	53	Teenage Problems	2
English	14	Law	1
Science	12	Social Studies	1
Music	11	Family Living	1
Physical Education	11	Geography	1
Drama and Speech	6	Manners	1
Health	5	Art	1
Current Events	3	Civics	1

TABLE 11

Reasons for Disliking Some TV Programs

Reason	Number Citing	Reason	Number Citing
Stupid	48	Don't like stars	41
Silly	24	Dislike type of show	15
Simple	13	Dislike type of music	15
Corny	10	Too much talk	4
Boring, Dull	83	Unrealistic	17
Not interesting	66	Childish	15
Not good	21	Not funny	11
Waste of time	6	Not exciting	6
Not entertaining	6	Always the same	5
		Too violent	3
Unimaginative action	16	Old Fashioned	2
Poor actors	10		
No plot or poor plot	9		
Overdone	9		
Too complex	4		

Because discrimination is frequently influenced by people and things in the environment, the high school students were asked if TV guides, friends, parents, teachers, or older brothers and sisters suggested the programs they chose to watch. Table 12 records the responses.

A similar survey of magazines read by Columbus high school students showed they had fewer reasons and fewer related interests associated with their choice of a favorite magazine. The number of students who said they buy themselves magazines was 342 or 85.5 per cent. The number never buying magazines was 53 or 13.3 per cent. The

number of students buying a magazine every month was 170; about every
two weeks, four; every week, fifty; occasionally, sixty.

TABLE 12

Does Anyone Ever Suggest the Programs You Watch?

Influencing Factor	Yes	No	Total
TV Guide	76	319	395
Friends	45	353	398
Older brother or sister	37	363	400
Parents	27	363	390
Teachers	10	390	400

The titles of the magazines and the number of pupils buying each
make an interesting list. Table 13 makes this listing.

Reasons for choosing a favorite magazine are of the same
general kind as those given for the selection of television programs.
Table 14 shows these reasons.

TABLE 13

Which Magazine Do You Usually Buy For Yourself?

Title	Number Citing	Title	Number Citing
Movie Star	14	Playboy	18
True Confession	8	Sports Illustrated	17
True Love	4	Hot Rod	17
True Romance	2	Cars	8
Photoplay	2	Field and Stream	6
Ebony	2	Sports Afield	4
		Popular Sports	4
Seventeen	36	Popular Electronics	3
Sixteen	21	Car & Driver	2
Teen	15	Popular Science	2
Ingenue	8	Stock Cars	2
American Girl	2		
Hair-Do	2	Mad	30
		Life	7
		Time	3
		Readers' Digest	2
		Look	2
		Post	1
		Newsweek	1

TABLE 14

Why Do You Buy Yourself This Magazine?

Reason	Number Citing	Reason	Number Citing
Interest in subject	170	Informative	8
Stories & Articles	48	Good	8
Interesting	37	Entertaining	6
Pictures	26	Like to read it	5
Jokes, funny	24	Exciting	4
Like it	23	Crazy	4
Educational	11	Pastime	2
		Variety	1

There seem to be fewer correlations between magazines and school subjects than between television and school interests as Table 15 shows.

TABLE 15

Is Your Magazine Purchase Related to Any School Interest?

Subject	Number Citing
Home Economics	4
Physical Education	4
History	3
Science	3
Current Events	2
Auto Shop	2
Chemistry	1
Biology	1

When asked if magazines they purchased were related to anything studied in school, sixty-eight said yes; 268, no; fifteen, sometimes. In other words, although twenty students could name the relationship of their magazine to a school subject, fifty-five felt it was somehow related but could not identify the relationship.

The final question of the survey was planned to show some basis of discrimination between TV and magazine choices. It read as follows: Given a choice between an interesting TV program and an interesting magazine which would you choose? Why? Table 16 shows that 244 students preferred TV for thirteen different reasons. Table 17 shows that

sixty-eight students preferred magazines for fifteen different reasons.
The number of students citing each reason is listed for purposes of
comparison.

TABLE 16

Why Would You Prefer TV To Magazines?

Reason	Number Citing	Reason	Number Citing
Easier	49	More exciting	14
Magazine can wait	39	Realistic	12
More interesting	32	More entertaining	11
Don't like to read	28	Action	10
TV better	24	Cheaper	3
Like visual, audial	17	More variety	3
		Funnier	2

TABLE 17

Why Would You Prefer Magazines to TV?

Reason	Number Citing	Reason	Number Citing
Like to read	16	Don't like TV	1
Lasts longer	12	Less time-consuming	1
More variety	11	Better	1
More interesting	10	TV is boring	1
Easier	4	TV can wait	1
Get more from reading	3	More convenient	1
No commercials	2		
More relaxing	2		
More educational	2		

It seems that the pupils surveyed in the Columbus study were generally not able to identify bases of discrimination which operated in their TV and magazine selections. Because self-conscious activity is characteristic of maturity, this is partially explained. However, one might expect that a logical result of growth in critical thinking would be heightened self-awareness in making choices. If rational activity distinguishes men from other kinds of living creatures, one might expect that as children progress through twelve years of education they would become more and more able to support their choices, not only those regarding mass media materials, with adequate reasons.

There can be little doubt as to the English teacher's commitment in view of the discussion of the nature of the mass media, the authoritative opinion of leaders in the teaching of English, and the data presented here. One task that cannot be neglected is that of teaching the students to think critically. Furthermore, the teacher must, as Matthew Arnold said in Culture and Anarchy "get to know, on all the matters which most concern us, the best which has been thought and said in the world." Getting the student to know the best in verbal art is the English teacher's unique responsibility. Mass media communication is not the reservoir of the best that has been thought and said. In fact, at the present time, it is only a means of distribution. If the media communicate the best in the tradition or create such excellent language artifacts that they become a permanent addition to the accumulated art and wisdom of Western civilization, then mass media

communication is central to the language arts program. However, if the media transmit what is entertaining, what is ephemeral, what deals with the ordinary affairs of the world, what has not been hallowed by the tradition, what is too trivial to represent universal wisdom, what is too mediocre to achieve universal acclaim, then mass media communication ought to be an adjunct of the language arts program.

The National Council of Teachers of English through the publication of The Basic Issues in the Teaching of English warned against over-doing the teaching of mass media in the English classroom:

> The power of the mass media, frightening to some people, has led to courses which emphasize propaganda analysis, general semantics, and other means of resistance to "pressure" communication.[17]

Gordon N. Ray comments on the need for the English teacher to counteract and supplement the influence of the mass media by teaching of the traditional language arts program:

> The experience of our times has tended to confirm T. S. Eliot's judgment that mass-culture is substitute-culture. Its images are too crude or too bland to make more than the most superficial impression on the individual's inner life, which is the proper concern of literature.[18]

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[17]The National Council of Teachers of English, The Basic Issues in the Teaching of English, Supplement to College English, Vol. 48 (October, 1959), p. 5.

[18]Gordon N. Ray, "Literature and the Darkness Within," College English, Vol. 24 (February, 1963), p. 343.

Edgar Dale's comments on commercial mass media also support this view:

> Our almost compulsive search for entertainment is a
> malady that can both debilitate and destory. We need en-
> tertainment just as we need sleep, but we can have far too
> much of it. . . . We need the meat and potatoes of education.[19]

In view of the pressures exerted by mass media, teachers might well organize a movement of their own to persuade administrators of the need for class subscriptions to magazines and newspapers, classroom films, and a variety of teletapes to aid in teaching English effectively. Marion Sheridan reports on the twelve carefully prepared half-hour lessons on Our Town, Hamlet, and Oedipus filmed in color for teaching literature in the high school.[20] This kind of work initiated by the Council for a Television Course in the Humanities for Secondary Schools is what English teachers could use to teach the traditional language arts content more effectively. Rather than use TV shows which have been seen by a partial number of the class in uncontrolled learning situations, the teacher can motivate, guide, and evaluate the total instructional situation if the materials are in the classroom. In teaching critical reading of magazines and newspapers, or critical listening of public speakers, the materials should be available to every child as the teacher is giving a lesson. This teaching

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[19]Edgar Dale, "Quotable," The Nation's Schools, Vol. 56 (August, 1955), p. 34.

[20]Marion C. Sheridan, "The Teaching of Literature in Secondary Schools," Perspectives on English, Robert C. Pooley, ed., NCTE (New York: Appleton-Century-Crofts, Inc., 1962), p. 33.

methodology is necessary if genuine skills are to be developed in children. It does not limit the references or assignments an individual teacher might wish to make with a particular group. Taste and personal acquaintance with a variety of TV shows is highly diverse and it is extraneous to teaching method.

Incidental reference to mass media communication by way of illustration is always appropriate in teaching English. Lou LaBrant holds the opinion that teachers ought to be cognizant of the newer forms of communication. "The error," she warns, "is in leaving to chance what one selects and in disparaging what one does not know."[21] It is the impromptu nature of commercial mass media material that lessens its effective use in the classroom. Appearing on television or printed in a newspaper, some otherwise worthwhile dramas and editorials come at instructionally inopportune times. Of course a teacher of the language arts ought to be flexible enough to allow time to discuss these media highlights which can always be considered as some aspect of verbal art, but there is a limit to the number of examples a teacher can discuss and still achieve the stated objectives of a given lesson.

Educational research scholars have recently identified three manipulable variables in classroom teaching: the physical presence of the students, the length of instructional time, and the materials used.

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[21]Lou LaBrant, We Teach English (New York: Harcourt, Brace and Company, 1951), p. 59.

If the materials used are non-manipulable, the greater part of teaching efficiency is destroyed. If the means by which a thing is taught is uncontrollable, then the thing taught is likewise uncontrollable. Lesson structuring is impossible if materials are non-manipulable, and learning is at best incidental. For this reason commercial media communication can best serve as supplementary material in the English classroom except in cases where media products such as magazines, newspapers, and teletapes can be introduced as materials used by the students under direct instructional supervision.

The English teacher's prime responsibility, and one which the mass media can help him to fulfill, is to transmit the literary heritage so that it functions in the child's life. When a child is literate he can listen and read, write and speak as a unique individual, sifting through the composite of his own personality the language phenomena of the past and present. Through the literary tradition embedded in Western culture, the values of the culture show up in meaningful and significant patterns. By appearing and re-appearing through the scope and sequence provided in the English program, these values shape the youngster in the likeness of the ideal man he is expected to become.

The value content of mass media communication can perhaps best be taught as an integrated part of general literary study. Because the popular arts are an extension of the literary tradition, cross-media discussion of content and value has a logical coherence. Students

understand the multi-media better by realizing that their common denominator is their concern for human communication through verbal artistry.

Just as literary selections form the basis and springboard for student reaction, so, too, mass media selections can stimulate a variety of student response both oral and written. Writing parodies of commercials presupposes the teaching of those skills needed to discern verbal chicanery. Critical thinking can be encouraged through the writing of TV summaries, synopses, and evaluations; through the imitation or parodying of magazine and newspaper articles; through the composing of ads, blurbs, forecasts, and reviews. Creative talent can be enlisted in writing and producing skits, plays, TV series; in creating radio scripts, radio panels, symposiums, dialogue forums, and debates.

Thus the teaching of value in mass media communication is a know how element of language arts instruction so similar to the teaching of general literary appreciation that it belongs logically with general appreciation. The student learns how to judge by understanding that all verbal art, whether classical or popular, represents the unique synthesis of an author's thought and method of expression. He arrives at this understanding through the productive exercise of his own creative skill. By learning and reacting to the ideas contained in the arts he studies, and by submitting to the discipline of the forms into which he pours his creative or critical reactions, a student gradually comes to know through personal experience the meaning of artistic verbal

creation. Trial oral creation and trial written creation are two components of a language arts program that make literary appreciation the apogee of a practical, productive, skill-building sequence of study. Forms used by popular artists are singularly valuable to the language arts teacher for they add a refreshing variety and an ever-new challenge to the high school English student. The natural fascination the teenager feels for his contemporary culture leads him to explore and to experiment with a minimum of tedium those forms that are currently successful on radio, tape, disc, and TV. Given opportunities to speak and to write in all literary forms, both old and new, students will come to appreciate through personal success and failure the meaning of verbal artistry as it has traditionally been practiced in the Western world.

The teaching of mass media communication, however, implies more than training in know how skills of compositional art. There is also a wealth of know that data which can be learned if a student is to command the de facto reality of mass communication. Although the scientific components of communication study--forms, methods, media construction, semantics, and phonology--are distinct from the art components of the language arts program, they are nonetheless analogous to it. Whereas compositional know how is a productive, useful art, communication know that is a factual, theoretic knowledge. Whereas the method of studying composition as verbal art is a synthetic one, the method of studying communication as verbal behavior is an analytic one. The first

considers language as a useful art; the latter considers language as
an applied science.

In the classroom the student of mass media communication can
study anything from the processing of movie film to the details of VHF
purchase of the electromagnetic spectrum, according to the resources
of faculty, teaching materials, and curriculum objectives. Know that
information includes whatever is related to a communication medium
itself, whether it be facts of production, distribution, or consumption.
Such information, although it is required only to be known and under-
stood, lays the groundwork for the know how skills developed in the
overall composition program. When students know the exact number of
persons owning TV sets and viewing certain programs, they can better
understand why Westerns, "cops and robbers," and family situation
comedies are the literary stock-in-trade of the television medium.
Studying production problems of radio and paperbacks, the student can
learn the strengths and limitations of each medium and the appropriate-
ness of the literary forms each medium uses.

Both the content and the forms of the mass media are important
to the student's total language competency. The content of the media
serves to extend and integrate the student's experience with tradi-
tional literary art: today's "cops and robbers" and detective stories
can be criticized and evaluated as extensions of the fifteenth century
Robin Hood tales and the Victorian Sherlock Holmes exploits; modern
periodicals can be read, imitated, and judged as post-typical of the

Tatler and _The Spectator_; today's paperback fiction can be consumed
and enjoyed as narrative art that has pleased mankind since ancient
times. The forms and factual knowledge of the media buttress the
student's concepts and creative power: knowing the visual limitations
of radio, the student can emphasize aural qualities when he writes for
this medium; understanding the explicitness of the television screen,
the student can criticize and create the drama of tortured psychological
intensity; realizing the problems of motion picture photography, the
student can discriminate between the mediocre and the excellent in this
art. Thus, the _know that_ information in mass media study lays the
foundation for genuine _know how_ skill. Mass media study can give the
high school student a command of communication as an applied science
besides extending and integrating his command of communication as a
useful art.

CHAPTER X

RECOMMENDATIONS FOR THE TEACHING AND SUPERVISION

OF HIGH SCHOOL ENGLISH

Two national leaders in English education recently summarized

the status of curriculum making in English as follows:

> Traditionally, curriculum change in English meant reor-
> ganizing established content and finding new ways to present
> it. What is now at stake, however, is a reorganizing of the
> basic structure of the discipline, completely new areas of
> content, and totally new insights into how the content is
> mastered and how the structures are perceived.[1]

The conceptual framework which this dissertation recommends as a new

organizational structure for the high school English program supports

the following key ideas which stem from an identification of new con-

tent and its relationship to other components in the framework.

General structure

This conceptual framework identifies two kinds of components,

know that and know how. The first class consists of three categories,

literature, communication, and linguistics; the second class consists

of composition. Literature has four sub-classes: literary analysis,

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[1]James R. Squire and Robert F. Hogan, "A Five Point Program
for Improving the Continuing Education of Teachers of English,"
Bulletin of the National Association of Secondary School Principals,
Vol. 48 (February, 1964), p. 6.

literary history, literary criticism, and literary appreciation.
Because of the unique nature of this last component it is classified
with the know how elements. Communication is a single class of infor-
mation regarding the forms of spoken English, the method, mass media,
semantics, and phonology. Linguistics has three sub-classes, language
history, language geography, and language grammar. Theories of grammar
include school grammar, traditional grammar, structural, and
transformational.

Composition consists of seven classes of components: hand-
writing, vocabulary and spelling, mechanics (capitalization and
punctuation), functional grammar and usage, functional rhetoric,
writing experience, and speaking experience.

The know that elements are separated from the know how by
reason of the fact that the former consist of facts, principles, and
concepts which are validly learned primarily to be understood. The
latter consist of practical, end-in-production skills which are validly
learned in order to be used. The general methodology associated with
the learning of know that elements is that of scientific analysis.
The general method of the know how elements is creative synthesis.
Know that elements might conveniently be called science components,
whereas the know how elements might be called useful art components.

Creativity

Because creative behavior presupposes the application of principle to practice, the English program must be as concerned with written and oral composition as it is with theoretical knowledge of literature, communication, and linguistics. Although either the science components or the useful art components can be taught independently of one another, the student's creative power is best challenged when the instruction is integrated. This means, practically, that the student writes and speaks about the theoretical knowledge he acquires regarding literature, communication, and linguistics. Because composition skill is fundamental to self-expression, it should not be curtailed in favor of augmenting theoretical knowledge. The student's need to behave creatively suggests that when adjustment of an English curriculum is necessary, the know that information might be limited to meet the circumstances.

Composition

Verbal interpretation is the characteristic mode of all language art. The high school student must both understand and use this distinctive, personal approach in his study of English. Not only should he read literature, noting the forms great writers have used to express their interpretations of reality, but he should also write in these forms expressing his own views of reality. Not only should he read about literary criticism, literary history, communication, and

linguistics, but he should also use the methods which the critics and linguists have used to reveal verbal reality. By using the same resources of rhetoric and art which great writers used, the student comes to know the whole discipline of English through personal experience.

The works of Aristotle, Cicero, and Quintilian show that skill in writing was considered essential to a thorough classical education. Exercises in speaking, except for one, the extempore speech, were always carefully written first. The student was encouraged to develop inventive and organizational skill as well as rhetorical facility. Four rhetorical methods basic to all verbal interpretation were taught as narration, argumentation, description, and exposition. Even beginners undertook, as soon as skill permitted, exercises in composing the commonplace, the topoi, the debate speech, the epideictic speech (one in praise or blame of someone). Besides writing in these rhetorical forms, the student was also encouraged to use literary art forms such as the fable, the anecdote, the humorous tale. The classical integration of writing and speaking, the classical emphasis on the four basic rhetorical methods, and the close correlation of writing with all other components of a literary education (translation, foreign language drills, reading of literary masterpieces) might well be included in the modern high school English program.

Language study

Grammar has two aspects, theoretical and functional. A knowledge of the theories of language grammar, of language history, and language geography is know that or theoretical information. It is needed by the student to understand the structure of the English language and its development. There are certain principles of language usage, however, which a student needs to be able to apply in order to avoid errors in writing and speaking. The practical information which students use to maintain acceptable speech and writing performance is functional grammar. A better designation for this component in the language arts program might well be simply usage rules. However, since one branch of school grammar rejects ineffectual prescriptive rules and recommends that students learn only what is needed to avoid errors, the term functional grammar suggests the relationship of this new component to the older tradition. In spite of terminology, functional grammar must be useful to the student in writing and speaking. It is a know how component in the English program. It must function as consistently and as often as the student's knowledge of mechanics helps him to avoid errors in capitalization and punctuation.

Where functional grammar leaves off in helping a student avoid errors and achieve basic correctness in simple utterances, functional rhetoric takes over in helping him avoid errors and achieve reasonable facility in utterances of more than one sentence. The rules of parallel structure, of balance, antithesis, and figurative language are

the rules of functional rhetoric. So, too, are the basic know how
skills of paragraph development, of simple narration, argumentation,
description, and exposition.

Vocabulary study, like spelling and caligraphy, are practical
aspects of language study. Words, like language itself, can be studied
about or studied to use. In the first instance words often represent
linguistic history. In fact, both language history and language geo-
graphy are based on word changes. This kind of information is
challenging and interesting to high school students. However, the
student also needs to improve his practical skill in using words to
express himself. The study of words to use is a know how skill. It
implies using words in their correct meaning, connotation, and spelling.
Because writing supports and extends the power of communication, all
students should use some kind of easily legible writing. Handwriting,
manuscript printing, and typing are equally useful in a language arts
program at the secondary level provided they are of such quality that
they do not impede communication.

Literature

Much literary study at the high school level is theoretical.
The correlation of literature with literary criticism and with literary
history is a natural one. By further integrating these know that areas
with the useful art of rhetoric, the student can make literary study
become both personal and practical. By expressing himself through the

methods and forms of both literature and rhetoric, the student comes
to understand them well. He can better achieve the highest of all
know how skills, literary appreciation, when he has had personal ex-
perience in shaping his thought through the form and method which
literary artists have used successfully.

Judicial and academic criticism is beyond the competency of
most high school students: personal reaction and commentary offer
challenging and limitless possibilities for the exercise of critical
analysis and worthwhile rhetorical practice. The attempt to force
high school students to make judicial assessment of the literary value
of works already acclaimed as worthy of praise has made literary
criticism in the secondary school a suspect practice. Literary criti-
cism, taught within the proper limits, is an important aid to under-
standing and executing verbal interpretation.

The study of literature properly concerns the content of the
mass media, popular art. Drama, speaking, and writing, whether or not
it has permanent value, should be brought under the student's examina-
tion and evaluation. Whereas the forms, the methods, and the content
of the mass communication media can profitably be studied as kinds of
popular art, information about the science of spoken communication,
whether it be the technological science of the medium or the science of
semantics and phonology, should be studied as distinct areas of know
that material.

General conclusions

     The purpose of a conceptual framework of a curriculum is to
unify thinking about the structure and implementation of that curricu-
lum. All instructional personnel need to work together to establish
a basically similar cognitive framework if there is to be any unanimity
of effort and consistency in the program. An English curriculum has
been successfully implemented when each student has a clear replica of
the original model. Not only should students demonstrate the separate
skills and understandings intended by the curriculum, they should also
be able to understand the basic conceptualization itself.

     In a multi-component program the teacher of English must make
special effort to explain the nature and interrelationships of the
various language art components. He must also, at the same time that
he points out the distinctions of each component, teach them in an
integrated way. The basic principle of integration in the discipline
of English is to turn _know that_ information into _know how_ skill. This
is the method of the literary artist who transforms his vision of
reality into verbal art. The student has not learned English unless he
can use his native language in the mode of the art he studies. The
final educational aim of a complete language arts program is that the
student gain facility in verbal interpretation.

     A conceptual framework for a multi-component English program
has special implications for supervisory action. Whether the person
charged with the improvement of English instruction is a high school

department head, a secondary general supervisor, or a language arts specialist, his first duty is to acquaint himself with the program taught in the school and the ideas of the teachers with whom he works. The focus of further action is cooperative effort in learning and implementing new developments on the scholarly frontier of each component in the language arts field. Such a responsibility is a challenging one when various components need to be followed in scholarly publications and professional journals. Such a responsibility implies the need for full time supervisors who are specialists in the field of English.

Squire and Hogan explain the present situation in English supervision:

> Until the past five years, the prevailing pattern was one of general curriculum supervision, with subject supervision and leadership limited to trade and industrial education, homemaking, art, music, and other vocational or non-academic subjects. With the passage of the National Defense Education Act of 1958 and the subsequent development of academic facilities in the sciences, the appointment of subject supervisors has increased in the sciences, mathematics, and the modern foreign language. English has profited somewhat by this renewed emphasis on subject supervision but not to the extent of other academic subjects. For example, at the state level some 221 supervisors were appointed in science, math, and foreign languages during 1962, whereas only 13 such supervisors were appointed in English. Only eight of these were given full time assignment in the field.[2]

Squire and Hogan also report that although some 24 per cent of the total instructional effort in personnel, course offerings, and classroom time is committed to the teaching of English, yet surprisingly few attempts

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[2] James R. Squire and Robert F. Hogan, op. cit., p. 4.

are made at the secondary level to provide adequate subject supervision.[3]

The supervisory task of working with English teachers to keep up to date on developments in the field of language arts is complicated by the fact that many teachers trained in other academic or non-academic areas are assigned to teach English. The National Council of Teachers of English has noted that "between 40 and 60 per cent of the English in our public junior and senior high schools is being taught by teachers who lack even the minimal training required for a major in English."[4] Squire and Hogan report that non-majors make less effort to overcome their deficiencies than majors, avoiding advanced courses in language, literature, and composition they so desperately need.

Another major responsibility of supervisors and teachers committed to a multi-component English program is that of integration. Not only must each component part of the program be taught well, but the construct must function as a unit in bringing to maturity the student's power to know and to use the language arts. It is difficult to achieve integration in a program whose conceptual framework shows the centrality of composition when the teachers of such a program lack training in advanced composition. The National Council of Teachers of

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[3]Ibid., p. 3.

[4]James R. Squire and Robert F. Hogan, op. cit., p. 16.

English reports that three out of five English majors and three out of four English minors are not required to complete advanced courses in composition.[5] The recommendation of James B. Conant that fifty per cent of high school English courses be devoted to composition is made in vain when only thirty-three per cent of the present national English staff is adequately prepared to teach even basic composition.[6] The National Association of Secondary School Principals emphasizes that "during each school semester, provision must be made to teach writing systematically, sequentially, and continuously," but this is an impossibility for teachers who are not familiar with rhetoric and its provisions for cumulative growth in writing skill.[7]

It is the task of the supervisor to help teachers improve their knowledge of rhetoric and competency in composition so that they can teach the integrated program suggested by the Commission on English of the College Entrance Examination Board:

> Composition should be neither infrequent nor incidental. It should be part of each week's work and should be intimately connected with the other parts of that work.[8]

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[5]Committee on National Interest, op. cit., p. 70.

[6]James B. Conant, The American High School Today (New York: McGraw-Hill, Inc., 1960), pp. 50-51.

[7]"English Language Arts in the Comprehensive Secondary School," National Association of Secondary School Principals (Washington: National Education Association, 1960), p. 6.

[8]Commission on English of the College Entrance Examination Board, report on "College Courses in Composition," in The National Interest and the Teaching of English, p. 70.

Besides keeping English teachers abreast of new developments in the profession and helping them to understand and teach an integrated English program, the supervisor has one more major responsibility, the personal-professional growth of the teachers. A new national study of the continuing education of teachers of English, being prepared for publication by the National Council of Teachers of English, reveals that schools presently assume far too little responsibility for guiding the professional growth of their teachers.[9] According to Squire and Hogan 30.7 per cent of the present English teaching staff have taken no course work in English for at least ten years. Twenty-five per cent have not completed any course work in Education.[10] As James B. Conant observed in his recent study of teacher education, teachers are selecting miscellaneous extension courses which can result in fragmentary, haphazard learning.[11]

These facts show a need for supervisory help in encouraging and planning inservice education programs. If creative teaching, as Muriel Crosby suggests, is to be the end goal of supervision, then teachers must be led to involvement in the most creative of all action,

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[9] James R. Squire and Robert F. Hogan, op. cit., p. 3.

[10] Ibid., p. 15.

[11] James B. Conant, The Education of American Teachers (New York: McGraw-Hill, Inc., 1963), pp. 191-192.

self-improvement.[12] Teachers who are conscious of self-growth stimu-
late similar creativity in their students. Supervisors who stimulate
teachers to be and become themselves simultaneously help children to
become involved in the great aim of education and, indeed, of life
itself. Valuing the uniqueness of each teacher and helping him plan
to achieve his personal-professional aspirations is basic to a release
of the creative potential of every person in the school.[13] The work
of Abraham Maslow on self-actualizing people, of Carl Rogers on the
fully functioning personality, of Gardner Murphy on human potentiality
all support the conclusion that teachers like students have a right to
develop themselves to their unique limits through the daily work of
education.[14] Listed below are six kinds of inservice activities that
English teachers can use to keep abreast of new developments, foster
integrated teaching of a multi-component program, and encourage
personal growth.

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[12]Muriel Crosby, Supervision as Co-operative Action (New York:
Appleton-Century-Crofts, Inc., 1957), p. 118.

[13]Association for Supervision and Curriculum Development,
Perceiving, Behaving, Becoming (Washington, D. C.: ASCD, 1962),
p. 151.

[14]Fred T. Wilhelms, "Individuality and the Curriculum,"
Bulletin of the National Association of Secondary School Principals,
Vol. 48 (January, 1964), p. 90.

Academic courses

In the recent national survey of the continuing education of teachers the most highly rated inservice activity was the college course.[15] Three values associated with these courses are their specificity, their acceptance by school boards for salary increments, and their accompanying academic credit. Whereas almost a third of the nation's secondary English teachers report that less than 10 per cent of the institutes which they attend are devoted to instruction in English, there is no complaint about courses chosen freely at evening and summer schools.[16] There is a growing demand for course work in the new linguistics, in rhetoric, and in practical literary criticism. To date, colleges and graduate schools are successfully meeting demands. Their resources for continuing education are not always fully utilized.

Summer institutes

Non-credit participation in summer institutes on various phases of an English program can help teachers grow professionally. Popular with teachers who are fully accredited and who have achieved the Master's degree, or its equivalent, these institutes are organized specifically to keep teachers up to date in professional developments. The National Council of Teachers of English offers a number of 1964

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[15]James R. Squire and Robert F. Hogan, op. cit., p. 15.

[16]Ibid., p. 12.

summer institutes in cooperation with various universities. Examples
of a variety of topics discussed at these centers include the
following:[17]

> Boston University: Language, Composition, Literature: Adjusting
> to Individual Differences.

> Orange State College Department of English and Office of the
> Summer Session: Critical Reading and Critical Writing.

> Southeastern (Oklahoma) State College: Written Composition for
> Secondary Teachers of English.

> State College of Iowa: New Approaches to the English Language.

> University of Illinois Department of English: New Developments in
> Literary Criticism, Linguistics, and Rhetoric.

To help provide challenging activities in the teaching of English,
supervisors should explore the resources of near-by colleges and
schools of education. In the NCTE survey, 49.9 per cent of the second-
ary teachers said they had never had an opportunity to confer on
curriculum or planning with a college specialist in English, and over
50 per cent had never been able to work with an English Education
specialist.[18] Since there are approximately thirteen hundred institu-
tions of collegiate and university rank in the United States, and the
count increases by 50 per cent if junior and community colleges are

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[17]The English Journal, Vol. LIII (April, 1964), pp. 293-295.

[18]Ibid., p. 4.

included, the area for possible cooperation is a wide and challenging one.[19] These and shorter, week-long institutes offered at various times by professional organizations give teachers the opportunity of learning about new developments from leading scholars and educators.

Workshops and conferences

On-the-job professional activities stimulate teacher growth if they are planned in consonance with the genuine needs of teachers. Interdisciplinary workshops are often necessary within a school system to achieve certain goals cooperatively. However, teachers need subject area conferences and workshops where they can work out specific problems pertinent to their field. Two-thirds of the secondary English teachers surveyed in the recent study by the National Council of Teachers of English complained that only about 50 per cent of overall institute time ever dealt with the subject matter that they taught.[20]

Academic and professional organizations

Because the teaching of English includes several distinct areas of possible specialization, the supervisor should promote membership in both academic and professional organizations. When one member of a

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[19]National Education Association, Teacher Supply and Demand in Universities, Colleges, and Junior Colleges, 1959-60 and 1960-61. Higher Education Series, Research Report 1961-R12 (Washington, D. C.: NEA, 1961).

[20]James R. Squire and Robert F. Hogan, op. cit., p. 12.

staff keeps abreast of some area such as linguistics, or poetry criticism, or methodology in English, the whole staff gains from his comments and insights. Some teachers have the time and talent to keep up with both academic and professional interests. To encourage teachers to belong only to the National Education Association, or only to the National Council of Teachers of English is not enough in today's fast moving world. The talented, well-trained teacher should be guided toward maximum involvement in his professional work. The Shakespeare Society, the Linguistic Society of America, Theater Crafts, American Poetry Society, The National Library Association, state forensic leagues, state education associations, and similar groups are worthy of the high school English teachers' membership and interest. The duty of the supervisor is to bring these possibilities to the attention of his various staffs and to demonstrate their value through his own interest and involvement.

Professional libraries

Teachers need specialized libraries where they can find the latest and best books concerning their work. Whether the books are kept in a special faculty section of the school library, in the English department office, or in a teacher's lounge, they must be easily accessible. Collections in offices at the curriculum center in a school district are not easily accessible and books are apt not to be read and discussed as they would be in individual school libraries.

Titles in the English teacher's professional library should include yearly publications by the National Council of Teachers of English, subject matter books requested by teachers, appropriate journals of educational research, and outstanding publications in the field of English teaching generally.

Action research

When the supervisor promotes action research he promotes an objective analysis of classroom problems. He also calls upon the creative talent of individual teachers to solve the problems they identify. The spirit of inquiry which action research stimulates is probably the greatest single factor in initiating change in teaching methods. There is unquestionably a need for innovation if school practices are to come abreast of what is valid knowledge in the field of English. Squire and Hogan report on the reluctance of English teachers to try new things:

> A survey of the nation's secondary school English teachers unveils the startling paucity of experimentation with new patterns of instruction: not more than 11.8 per cent of the nation's English teachers working with programed instruction, not more than 10 per cent involved in team teaching, only 7 per cent utilizing lay readers, only 3.1 per cent experimenting with ungraded teaching.[21]

When supervisors provide training for teachers in action research they build the spirit of inquiry, foster creative action, and provide the tools with which teachers can solve the problems that annoy them.

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[21]Ibid., p. 2.

The Lynch and Bertrand comprehensive analysis of all secondary text-books in English revealed what many groups of teachers might have learned through action research: "for all practical purposes the same body of grammatical knowledge is presented again and again in every grade from seven through twelve."[22] Encouraged by a supervisor, a group of teachers in a particular school or district might have met to establish a satisfactory sequence in grammar teaching, had they known and used the techniques of action research.

Supervisors must realize that action research is a new and in-tegrated approach to knowing. It is an approach that recognizes the objective, scientific process of research and the inner subjective experiences of the researcher.[23] Ross L. Mooney writes:

> We want a way of holding assumptions about research which makes it possible to integrate the pursuit of science and re-search with the acceptance and fruitful development of one's self.[24]

By providing training in action research supervisors can help teachers become aware of their own power to initiate change in education.

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[22]James J. Lynch and Bertrand Evans, High School English Textbooks (Boston: Little, Brown, and Company, 1963), p. 281.

[23]Abraham Shumsky, "Learning about Learning from Action Research," Learning and the Teacher (Washington, D. C.: Association for Supervision and Curriculum Development, 1957), p. 187.

[24]Ross L. Mooney, "The Researcher Himself," Research for Curriculum Improvement (Washington, D. C.: Association for Supervision and Curriculum Development, 1957), p. 166.

Stephen Corey states:

> Most of the study of what should be kept in the schools,
> what should go, and what should be added must be done in
> hundreds and thousands of classrooms in thousands of American
> communities.[25]

The supervisor, then, should be aware that there are six major

kinds of inservice activities to help teachers develop the competency

they need to teach a multi-component English program: academic

courses, summer institutes, workshops and conferences, academic and

professional organizations, professional libraries, and action re-

search. Supervisory leadership in promoting these programs is guided

by the supervisor's own understanding of the conceptual framework of

an integrated English program. Unless the supervisor sees the inter-

relationships of a multi-component program and can explicate the

rationale of·such a program, he cannot lead others to knowledge and

implementation.

The work of conceptualization is a dynamic one. The supervisor

is never finished refining a theoretical model of an English curricu-

lum because language is an ever-changing phenomenon. If the facts of

language change, then the theories of language must change, for as

Emmon Bach says, "linguistic theories are sets of statements about

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[25]Stephen Corey, Action Research to Improve School Practices
(New York: Bureau of Publications, Teachers College, Columbia
University, 1953), p. 8.

language."[26] New language theories must be incorporated in curriculum
models if English instruction is to be based on valid information.
Not only the facts of language, but also the forms, techniques, and
styles of verbal art are in constant evolution. Verbal art is highly
individualistic and each writer adds the distinction of his own crea-
tive talent to the form through which he chooses to express his vision
of reality. When Paul Roberts says, "Grammar is the heart of language,
and language is the foremost of the features that make human beings
human," he points up the unique quality of expression which every man
has.[27] It is this quality that precipitates change in literary tech-
nique, style, and ultimately form. The English supervisor's work is
to keep abreast of new developments and to adjust the curriculum design
to include the latest and the best information and methodology that
the high school student needs.

Conceptualization in so complex a process as curriculum design
implies cooperative action. When the supervisor is assigned a leader-
ship role in a subject area such as English, his main duty is to learn
and to promulgate new developments in the fields which are suitable to

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[26]Emmon Bach, An Introduction to Transformational Grammars
(New York: Holt, Rinehart, and Winston, Inc., 1964), p. 2.

[27]Paul Roberts, English Sentences (New York: Harcourt, Brace,
and World, Inc., 1962), p. 4.

high school teaching. A number of means to share ideas with administrative personnel might include publication in professional journals, brochures sent to executive heads and principals for evaluation and comment, newsletters to department heads and teachers, small group conferences with other curriculum directors, and similar communication strategies. Only when administrative personnel, supervisors, and teachers achieve similar cognitive frameworks of what constitutes an English program can instruction be unified, purposive, and consonant with both the needs of high school students and the exciting developments in English language study today.

APPENDIXES

APPENDIX I

INFORMATION ON THE TEACHING OF RHETORIC

THE TEACHING OF RHETORIC

N.B. Information used in this appendix will be identified as
follows: Aristotle, The Art of Rhetoric, trans. John Henry Freese
(Cambridge, Massachusetts: Harvard University Press, 1959), (A);
Cicero, Ad Herennium, trans. Harry Caplan (Cambridge, Massachusetts:
Harvard University Press, 1959), (C_1); Cicero, De Inventione, trans.
H. M. Hubbell (Harvard University Press, 1959), (C_2); Quintilian,
Institutio Oratoria, four volumes, trans. H. E. Butler (Cambridge,
Massachusetts, 1959), Vol. I, Books I-III (Q_1), Vol. II, Books IV-VI
(Q_2), Vol. III, Books VII-IX (Q_3), Vol. IV, Books X-XII (Q_4).

I. GENERAL INFORMATION ON RHETORIC

A. Definition

Rhetoric is the counterpart of Dialectic; for both have to do
with matters that are in a manner within the cognizance of all men and
not confined to any special science. Hence all men in a manner have a
share of both; for all, up to a certain point, endeavor to criticize or
uphold an argument, to defend themselves, or to accuse. (A, p. 3)

By the material of the art I mean that with which the art as
a whole and the power produced by the art are concerned. (C_2, p. 15)

Rhetoric is a Greek term which has been translated into Latin
by oratoria or oratrix. The art is that which we should acquire by
study, and is the artoof speaking well. The artist is he who has ac-
quired the act, that is to say, he is the orator whose task it is to
speak well. (Q_1, pp. 297-299)

For if Cleanthes' definition be accepted that "art is a power
reaching its ends by a definite path, that is, by ordered methods,"
no one can doubt that there is such a method and order in good
speaking. . . . (Q_1, p. 345)

Such a definition is either stated in general terms, such as
"Rhetoric is the science of speaking well," or in detail, such as
"Rhetoric is the science of correct conception, arrangement, and
utterance, coupled with a retentive memory and a dignified delivery.
(Q_2, p. 229)

For my own part, and I have authority to support me, I hold that the material of rhetoric is composed of everything that may be placed before it as a subject for speech. Plato, in I read him aright, makes Socrates say to Gorgias that its material is to be found in things not words; while in the _Phaedrus_ he clearly proves that rhetoric is concerned not merely with law-courts and public assemblies, but with private and domestic affairs as well. . . . (Q_1, p. 359)

Therefore the material of the art of rhetoric seems to me to be that which we said Aristotle approved. The parts of it, as most authorities have stated, are Invention, Arrangement, Expression, Memory, Delivery. Invention is the discovery of valid or seemingly valid arguments to render one's cause plausible. Arrangement is the distribution of arguments thus discovered in the proper order. Expression is the fitting of the proper language to the invented matter. Memory is the firm mental grasp of matter and words. Delivery is the control of voice and body in a manner suitable to the dignity of the subject matter and the style. (C_2, p. 21)

B. Divisions

Therefore there are necessarily three kinds of rhetorical speeches, deliberative, forensic, and epideictic.
The deliberative kind is either hortatory or disuasive; for both those who give advice in private and those who speak in the assembly invariably either exhort or dissuade. The forensic kind is either accusatory or defensive; for litigants must necessarily either accuse or defend. The epideictic kind has for its subject praise or blame. (A, p. 33)

Further, to each of these a special time is appropriate: to the deliberative the future, for the speaker, whether he exhorts or dissuades, always advises about things to come; to the forensic the past, for it is always in reference to things done that one party accuses and the other defends; to the epideictic most appropriately the present, for it is the existing condition of things that all those who praise or blame have in view. (A, p. 35)

C. Comments on Revision and Evaluation

. . . It does not follow that because we should select one author for special imitation, he should be our only model. . . . Since it is practically impossible for mortal powers to produce a perfect and complete copy of any one chosen author, we shall do well to keep a number of different excellences before our eyes, so that different

qualities from different authors may impress themselves on our minds, to be adopted for use in the place that becomes them best. (Q4, p. 89)

. . . There is a fault into which those fall who insist on first making a rapid draft of their subject with the utmost speed of which their pen is capable, and write in the heat and impulse of the moment. They call this their rough copy. Then they revise what they have written and arrange their hasty outpourings. But while the words and the rhythm may be corrected, the matter is still marked by the superficiality resulting from the speed with which it was thrown together. The more correct method, is, therefore, to exercise care from the very beginning, and to form the work from the outset in such a manner that it merely requires to be chiselled into shape, not fashioned anew. (Q4, p. 101)

There can be no doubt that the best method for correction is to put aside what we have written for a certain time, so that when we return to it after an interval it will have the air of novelty and of being another's handiwork; for thus we may prevent ourselves from regarding our writings with all the affection that we lavish on a newborn child. (Q4, p. 111)

And it is not merely practice that will enable us to write at a greater length and with increased fluency, although practice is most important. We need judgment as well. (Q4, p. 99)

Such are the aids which we may derive from external sources (imitation); as regards those which we must supply for ourselves, it is the pen which brings at once the most labour and the most profit. Cicero is fully justified in describing it as the best producer and teacher of eloquence. (Q4, p. 91)

For the first aim which we must fix in our minds and insist on carrying into execution is to write as well as possible; speed will come with practice. (Q4, p. 95)

There are some who are never satisfied. They wish to change everything they have written and to put it into other words. They are a diffident folk, and deserve but ill of their own talents, who think it a mark of precision to cast obstacles in the way of their own writing. Nor is it easy to say which are the most serious offenders, those who are satisfied with everything or those who are satisfied with nothing that they write. It is a common occurrence with young men, however talented they may be, to waste their gifts by superfluous elaboration, and to sink into silence through an excessive desire to speak well. (Q4, p. 97)

We must aim at speaking as well as we can, but must not try to speak better than our nature will permit. For to make any real advance we need study, not self-accusation. (Q4, p. 99)

For obviously the power of speech is the first essential, since therein lies the primary task of the orator, and it is obvious that it was with this that the art of oratory began, and that the power of imitation comes next, and third and last diligent practice in writing. (Q_4, p. 5)

It is true that writers on rhetoric have, by the pertinacity with which they have defended their opinions, made the principles of the science which they profess somewhat complicated; but these principles are in reality neither obscure nor hard to understand. Consequently, if we regard the treatment of the art as a whole, it is harder to decide what we should teach than to teach it. (Q_3, p. 179)

For no man can be an orator untaught. (Q_1, p. 332)

The art of speaking can only be attained by hard work, and assiduity of study, by a variety of exercises and repeated trial, the highest prudence and unfailing quickness of judgment. (Q_1, p. 297)

Let no one, however, demand from me a rigid code of rules such as most authors of textbooks have laid down, or ask me to impose on students of rhetoric a system of laws immutable as fate, a system in which injunctions as to the exordium and its nature lead the way; then come the statement of facts and the laws to be observed in this connexion: next the proposition or, as some prefer, the digression, followed by prescriptions as to the order in which the various questions should be discussed, with all the other rules, which some speakers follow as though they had no choice but to regard them as orders and as if it were a crime to take any other line. If the whole of rhetoric could be thus embodied in one compact code, it would be an easy task of little compass: but most rules are apt to be altered by the nature of the case, circumstances of time and place, and by hard necessity itself. (Q_1, p. 291)

It will, however, be the duty of the rhetorician not merely to teach these things, but to ask frequent questions as well, and test the critical powers of his class. . . . For there are no subjects in which, as a rule, practice is not more valuable than precept. (Q_1, pp. 251-253)

When the reading is commenced, no important point should be allowed to pass unnoticed either as regards the resourcefulness or the style shown in the treatment of the subject. . . . (Q_1, p. 249)

. . . As we are discussing the elementary stages of a rhetori-
cal education, I think I should not fail to point out how greatly the
rhetorician will contribute to his pupils' progress, if he imitates the
teacher of literature whose duty it is to expound the poets, and gives
the pupils whom he has undertaken to train, instruction in the reading
of history and still more of the orators. (Q_1, p. 247)

. . . A teacher of oratory after careful observation of a boy's
stylistic preferences, be they for terseness and polish, energy, dig-
nity, charm, roughness, brilliance or wit, will so adapt his instruc-
tions to individual needs that each pupil will be pushed forward in the
sphere for which his talents seem especially to design him; for nature
when cultivated goes from strength to strength, while he who runs
counter to her bent is ineffective in those branches of the art for
which he is less suited and weakens the talents which he seemed born to
employ. (Q_1, p. 265)

Everyone will agree that the absence of company and deep silence are
most conducive to writing, though . . . I would not concur in the
opinion of those who think woods and groves the most suitable locali-
ties for the purpose, on the ground that the freedom of the sky and
the charm of the surroundings produce sublimity of thought and wealth
of inspiration. Personally I regard such an environment as a pleasant
luxury rather than a stimulus to study. For whatever causes us de-
light must necessarily distract us from the concentration due to our
work. . . . Night work, so long as we come to it fresh and untired,
provides by far the best form of privacy. (Q_4, pp. 103-105)

. . . that which springs from poverty of wit is worse than
that which is due to imaginative excess. For we cannot demand a
perfect style from boys. (Q_1, p. 225)

But there is greater promise in a certain luxuriance of mind,
in ambitious effort and an ardour that leads at times to ideas bordering
on the extravagant. . . . Exuberance is easily remedied, but barrenness
is incurable, be your efforts what they may. (Q_1, p. 227)

It is worth while, too, to warn the teacher that undue severity
in correcting faults is liable at times to discourage a boy's mind from
effort. He loses hope and gives way to vexation, then last of all
comes to hate his work and fearing everything attempts nothing. . . .
The instructor therefore should be as kindly as possible at this stage;
remedies which are harsh by nature, must be applied with a gentle hand;
someportions of the work must be praised, others tolerated, and others
altered: the reason for the alterations should however be given, and
in some cases the master will illumine an obscure passage by inserting
something of his own. (Q_1, p. 229)

So too the doctor seeks to heal the sick; but if the violence of the disease or the refusal of the patient to obey his regimen or any other circumstance prevent his achieving his purpose, he will not have fallen short of the ideals of his art, provided he has done everything according to reason. So too the orator's purpose is fulfilled if he has spoken well. For the art of rhetoric, as I shall show later, is realized in action, not in the result obtained. (Q_1, p. 337)

The failure of the orators of the Asiatic and other decadent schools did not lie in their inability to grasp or arrange the facts on which they had to speak, nor, on the other hand, were those who professed what we call the dry style either fools or incapable of understanding the cases in which they were engaged. No, the fault of the former was that they lacked taste and restraint in speaking, while the latter lacked power, whence it is clear that it is here that the real faults and virtues of oratory are to be found. (Q_3, p. 187)

II. INFORMATION ON INVENTION

A. Order of Exercises

Written narratives should be composed with the utmost care. It is useful at first, when a child has just begun to speak, to make him repeat what he has heard with a view to improving his powers of speech. (Q_1, p. 231)

To narratives is annexed the task of refuting and confirming them. This may be done not merely in connexion with fiction and stories transmitted by the poets, but with the actual records of history as well. (Q_1, p. 233)

From this (writing narratives, refuting and confirming narratives) our pupil will begin to proceed to more important themes, such as the praise of famous men and the denunciation of the wicked. . . . It is but a step from this to practice in the comparison of the respective merits of two characters. (Q_1, p. 235)

To my mind the boy who gives least promise is one in whom the critical faculty develops in advance of the imagination. (Q_1, p. 227)

B. Kinds of Composition

There are three kinds of causes which the speaker must treat:
Epideictic, Deliberative, and Judicial. The epideictic kind is devoted to the praise or censure of some particular person. The deliberation consists in the discussion of policy and embraces persuasion and dissuasion. The judicial is based on legal controversy, and comprises criminal prosecution or civil suit, and defense. (C_1, p. 44)

For it does not follow that everything which is to be said first must be studied first; for the reason that, if you wish the first part of the speech to have a close agreement and connexion with the main statement of the case, you must derive it from the matters which are to be discussed afterward. (C_2, p. 41)

These elementary stages are in themselves no small undertaking, but they are merely members and portions of the greater whole; when therefore the pupil has been thoroughly instructed and exercised in these departments, the time will as a rule have come for him to attempt deliberative and forensic themes. (Q_1, p. 273)

But since the art of debate turns on invention alone, does not admit of arrangement, has little need for the embellishments of style, and makes no large demand on memory or delivery, I think that it will not be out of place to deal with it here. . . . (Q_2, p. 501)

But the quality which is the most serviceable in debate is acumen, which while it is not the result of art (for natural gifts can not be taught), may nonetheless be improved by art. In this connexion the chief essential is never for a moment to lose sight either of the question at issue or at the end which we have in view. (Q_2, p. 509)

There are two kinds of examples; namely, one which consists in relating things that have happened before, and another in inventing them oneself. (A, p. 273)

Fables are suitable for public speaking, and they have this advantage that, while it is difficult to find similar things that have really happened in the past, it is easier to invent fables. . . . (A, p. 277)

If we have no enthymemes, we must employ examples as demonstrative proofs, for conviction is produced by these; but if we have them, examples must be used as evidence and as a kind of epilogue to the enthymemes. For if they stand first, they resemble induction, and induction is not suitable to rhetorical speeches except in very few cases. . . . Wherefore also it is necessary to quote a number of examples if they are put first, but one alone is sufficient if they are put first, but one alone is sufficient if they are put last; for even a single trustworthy witness is of use. (A, p. 279)

C. Subjects for Exercises

. . . Maxims are the premises or conclusions of enthymemes without the syllogism. Example: There is no man who is really free.

The latter is a maxim, but taken with the next verse it is an anthymeme: for he is the slave of either wealth or fortune. (A, pp. 280-281)

In all cases where the statements made, although not paradoxical, are obscure, the reason should be added as concisely as possible.

The use of maxims is suitable for one who is advanced in years, and in regard to things in which one has experience; since the use of maxims before such an age is unseemly, as also is story-telling; and to speak about things of which one has no experience shows foolishness and lack of education. (A, p. 285)

Further, maxims are of great assistance to speakers, first, because of the vulgarity (want of cultivation and intelligence) of the hearers, who are pleased if an orator, speaking generally, hits upon the opinions which they specially hold.

. . . the speaker should endeavor to guess how his hearers formed their preconceived opinions and what they are, and then express himself in general terms in regard to them. (A, p. 287)

and this is the effect of all maxims, because he who employs them in a general manner declares his moral preferences; if then the maxims are good, they show the speaker also to be a man of good character. (A, p. 289)

Now the material of enthymemes is derived from four sources-- probabilities, examples, necessary signs, and signs. (A, p. 337)

Enthymemes that serve to refute are more popular than those that serve to demonstrate, because the former is a conclusion of opposites in a small compass, and things in juxtaposition are always clearer to the audience. (A, p. 323)

But of all syllogisms, whether refutative or demonstrative, these are specially applauded, the result of which the hearers forsee as soon as they are begun, and not because they are superficial (for as they listen they congratulate themselves on anticipating the conclusion); and also those which the hearers are only so little behind that they understand what they mean as soon as they are delivered. (A, p. 325)

An argument may be refuted either by a counter-syllogism or by bringing an objection. (A, p. 336)

It is therefore not enough to refute an argument by showing that it is not necessary; it must also be shown that it is not probable. This will be attained if the objection itself is specially based upon what happens generally. This may take place in two ways, from consideration either of the time or facts. The strongest objections are those in which both are combined; for a thing is more probable, the greater the number of similar cases. (A, p. 341)

As for enthymemes derived from examples, they may be refuted in the same manner as probabilities. For if we have a single fact that contradicts the opponent's example, the argument is refuted as not being necessary, even though examples, more in number and of more common occurrence, are otherwise; but if the majority and greater frequency of examples is on the side of the opponent, we must contend either that the present example is not similar to those cited by him, or that the thing did not take place in the same way, or that there is some difference. (A, p. 341)

When engaged in forensic disputes I made it a point to make myself familiar with every circumstance connected with the case. (In the schools, of course, the facts of the case are definite and limited in number and are moreover set out before we begin to declaim: the Greeks call them _themes_, which Cicero translates _propositions_.) (Q$_3$, p. 7)

Our earlier orators thought highly of translation from Greek into Latin. In the _de oratore_ of Cicero, Lucius Crassus says that he practised this continually, while Cicero himself advocates it again and again, nay, he actually published translations of Xenophon and Plato, which were the result of this form of exercise. (Q$_4$, p. 113)

But paraphrase from the Latin will also be of much assistance. . . . . Further, the exercise is valuable in virtue of its difficulty; and again, there is no better way of acquiring a thorough understanding of the greatest authors. For instead of hurriedly running a careless eye over their writings, we handle each separate phrase and are forced to give it close examination, and we come to realize the greatness of their excellence from the very fact that we cannot imitate them. (Q$_4$, p. 117)

. . . Indefinite questions of the kind we call _theses_ will be found of the utmost service . . . akin to these are the _proof_ or _refutation_ of general statements. . . . Then there are _commonplaces_ which, as we know, have often been written by orators as a form of exercise. . . . As for declamations of the kind delivered in the schools of the rhetoricians, so long as they are in keeping with actual life and

resemble speeches, they are most profitable to the student . . . for
the reason that they simultaneously exercise the powers both of
invention and arrangement. (Q_4, pp. 119-121)

. . . It may even be advantageous to amuse ourselves with the
writing of verse, just as athletes occasionally drop the severe regi-
men of diet and exercise to which they are subjected and refresh
themselves by taking a rest and indulging in more dainty and agreeable
viands. (Q_4, p. 123)

III. INFORMATION ON ARRANGEMENT

A. The Exordium (Introduction)

A speech has two parts. It is necessary to state the subject
and then to prove it. . . . These divisions are appropriate to every
speech, and at the most the parts are four in number--exordium, state-
ment, proof, epilogue. (A, pp. 425-427)

The gift of arrangement is to oratory what generalship is to
war. (Q_3, p. 169)

Most authorities divide the forensic speech into five parts:
the exordium, the statement of facts, the proof, the refutation, and
the peracation. (Q_1, p. 515)

The art of oratory . . . consists of five parts: invention,
arrangement, expression, memory, and delivery or action (the two latter
terms being used synonymously). But all speech expressive of purpose
involves also a subject and words. If such expression is brief and
contained within the limits of one sentence, it may demand nothing more,
but longer speeches require much more. (Q_1, pp. 383-385)

These (parts of a composition) seem to me to be just six in
number: exordium, narrative, partition, confirmation, refutation,
peroration. . . . (C_2, p. 41)

The sole purpose of the exordium is to prepare our audience in
such a way that they will be disposed to lend a ready ear to the rest
of our speech. (Q_2, p. 9)

It is not, however, sufficient to explain the nature of the
exordium to our pupils. We must also indicate the easiest method of
composing an exordium. (Q_2, p. 35)

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An exordium is a passage which brings the mind of the auditor into a proper condition to receive the rest of the speech. (C_2, p. 41)

The object of an appeal to the hearer is to make him well disposed or to arouse his indignation, and sometimes to engage his attention or the opposite. . . . (A, p. 433)

These then are the sources of epideictic exordia--praise, blame, exhortation, dissuasion, appeals to the hearer. (A, p. 431)

As for the exordia of the forensic speech, it must be noted that they produce the same effect as dramatic prologues and epic exordia. . . .
. . . So then the most essential and special function of the exordium is to make clear what is the end or purpose of the speech; wherefore it should not be employed, if the subject is quite clear or unimportant. (A, p. 431)

In epideictic exordia, one must make the hearer believe that he shares the praise, either himself, or his family, or his pursuits, or at any rate in some way or other. . . .
Deliberative oratory borrows its exordia from forensic, but naturally they are very uncommon in it. For in fact the hearers are acquainted with the subject, so that the case needs no exordium. . . .
(A, p. 437)

Such are the reasons for exordia; or else they merely serve the purpose of ornament, since their absence makes the speech appear offhand. (A, p. 437)

The exordium ought to be sententious to a marked degree and of a high seriousness, and, to put it generally, should contain everything which contributes to dignity, because the best thing to do is that which especially commends the speaker to his audience. It should contain very little brilliance, vivacity, or finish of style, because these give rise to a suspicion of preparation and excessive ingenuity. As a result of this, most of all the speech loses conviction and the speaker, authority. (C_2, p. 53)

B. Narration (How Subject Arose)

The narrative is an exposition of events that have occurred or are supposed to have occurred. . . . It ought to possess three qualities: it should be brief, clear, and plausible. (C_2, p. 55)

. . . for the narrative must not be long, nor the exordium, nor the proofs either. For in this case propriety does not consist either in rapidity or conciseness, but in a due mean; that is, one must say all that will make the facts clear, or create the belief that they have happened or have done injury or wrong, or that they are as important as you wish to make them. (A, p. 445)

Now there are three forms of narrative, without counting the type used in actual legal cases. First there is the fictitious narrative as we get it in tragedies and poems, which is not merely not true, but has little resemblance to truth. Secondly, there is the realistic narrative as presented by comedies, which, though not true, has yet a certain verisimilitude. Thirdly, there is the historical narrative, which is an exposition of actual fact. Poetic narratives are the property of the teacher of literature. The rhetorician therefore should begin with the historical narrative, whose force is in proportion to its truth. (Q_1, pp. 223-225)

C. Exposition (Partition)

In an argument a partition correctly made renders the whole speech clear and perspicuous. It takes two forms . . . one form shows in what we agree with our opponents and what is left in dispute. . . . In the second form the matters which we intend to discuss are briefly set forth in a methodical way. (C_2, p. 63)

Partition is merely one aspect of arrangement, and arrangement is a part of rhetoric itself, and is equally distributed through every theme of oratory and their whole body, just as are invention and style. Consequently we must regard partition not as one part of a whole speech, but as a part of each individual question that may be involved. (Q_1, p. 515)

D. Proposition

The statement of facts consists in the persuasive exposition of that which either has been done, or is supposed to have been done, or, to quote the definition given by Apollodorus, is that part of a speech instructing the audience as to the nature of the case in dispute. (Q_2, p. 67)

E. Confirmation

Confirmation or proof is the part of the oration which by marshalling arguments lends credit, authority, and support to our case. (C_2, p. 70)

In the second place, examples serve the purpose of testimony; for, like the testimony of a witness, the example enforces what the precept has suggested. (C_1, p. 231)

Comparison is a manner of speech that carries over an element of likeness from one thing to another. This is used to embellish, or prove, or clarify, or unify. (C_1, p. 377)

F. Refutation

The refutation is that part of an oration in which arguments are used to impair, disprove, or weaken the confirmation or proof in our opponents' speech. It utilizes the same sources of invention that confirmation does. (C_2, p. 123)

Every argument is refuted in one of these ways: either one or more of its assumptions are not granted, or if the assumptions are granted it is denied that a conclusion follows from them, or the form of argument is shown to be fallacious, or a strong argument is met by one equally strong or stronger. (C_2, p. 125)

G. Peroration

If you wait for the peroration to stir your hearer's emotions over circumstances which you have recorded unmoved in your statement of facts, your appeal will come too late. (Q_2, p. 113)

The peroration is the end and conclusion of the whole speech. . . . In the summing up you should at times run over your own arguments one by one, and at times combine the opposing arguments with yours, and after stating your argument, show how you have refuted the argument which has been made against it. (C_2, pp. 147-149)

There are two kinds of peroration, for it may deal either with facts or with the emotional aspect of the case. . . . This final recapitulation must be as brief as possible, . . . and we must summarize the facts under the appropriate heads. (Q_2, p. 383)

The epilogue is composed of four parts: to dispose the hearer favorably toward oneself and unfavorably towards the adversary; to amplify and depreciate; to excite the emotions of the hearer; to recapitulate. (A, p. 467)

IV. INFORMATION ON STYLE

A. General Comments on Style

The poets, as was natural, were the first to give an impulse to style; for words are imitations, and the voice also, which of all our parts is best adapted for imitation, was ready to hand; thus the arts of the rhapsodists, actors, and others, were fashioned. And as the poets, although their utterances were devoid of sense, appeared to have gained their reputation through their style, it was a poetical style that first came into being, as that of Gorgias. (A, p. 349)

Artistic Composition consists in an arrangement of words which gives uniform finish to the discourse in every part . . . avoid the frequent collision of vowels . . . avoid the excessive recurrence of the same letter . . . avoid the excessive repetition of the same word . . . avoid the dislocation of words . . . avoid a long period which does violence both to the ear of the listener and to the breathing of the speaker. (C_1, pp. 273-275)

However, in every system of instruction there is some slight necessity to pay attention to style; for it does make a difference, for the purpose of making a thing clear, to speak in this or that manner; still, the difference is not so very great, but all these things are mere outward show for pleasing the hearer. (A, p. 349)

In regard to style, one of its chief merits may be defined as perspicuity. This is shown by the fact that the speech, if it does not make the meaning clear, will not perform its proper function. (A, p. 351)

Wherefore those who practice this artifice must conceal it and avoid the appearance of speaking artificially instead of naturally; for that which is natural persuades, but the artificial does not. . . . Art is cleverly concealed when the speaker chooses his words from ordinary language. . . .
. . . Proper and appropriate words and metaphors are alone to be employed in the style of prose. . . . For all use metaphors in conversation as well as proper and appropriate words; wherefore it is clear that, if a speaker manages well, there will be something "foreign" about his speech, while possibly the art may not be detected, and his meaning will be clear. And this, as we have said, is the chief merit of rhetorical language. (A, pp. 353-355)

Why, I ask, in view of the fact that deliberations require
moderation above all else, should the speaker on such themes indulge
in a torrential style of eloquence kept at one high level of violence?
I acknowledge that in controversial speeches the tone is often lowered
in the exordium, the statement of facts, and the argument, and that if
you subtract these three portions, the remainder is more or less of the
deliberative type of speech, but what remains must likewise be of a
more even flow, avoiding all violence and fury. (Q_1, p. 509)

I think that the style must be suited to the requirements of
the subject which has to be treated. . . . Brevity and copiousness are
determined not so much by the nature as by the compass of the subject.
For, just as in deliberations the question is generally less compli-
cated, so in forensic cases it is often of less importance. (Q_1, pp.
511-513)

He will find an avoidance of abrupt openings in deliberative
speeches and will note that the forensic style is often the more
impetuous of the two, while in both cases the words are suited to the
matter and forensic speeches are often shorter than deliberative.
(Q_1, p. 513)

For to my thinking urbanity involves the total absence of all
that is incongruous, coarse, unpolished and exotic whether in thought,
language, voice or gesture. . . . (Q_2, p. 499)

Frigidity of style arises from four causes: first the use of
compound words. . . . Another is the use of strange words. . . . A
third is the use of epithets that are either long or unseasonable or
too crowded; thus in poetry it is appropriate to speak of white milk,
but in prose it is less so; and if epithets are employed to excess,
they reveal the art and make it evident that it is poetry. . . . The
fourth cause of frigidity of style is to be found in metaphors; for
metaphors also are inappropriate, some because they are ridiculous--
for the comic poets also employ them--others because they are too
dignified and somewhat tragic; and if they are far-fetched they are
somewhat obscure. . . . (A, pp. 361-366)

Generally speaking, that which is written should be easy to read or
easy to utter, which is the same thing. (A, p. 373)

. . . all style and enthymemes that give us rapid information are
smart. . . . We ought therefore to aim at three things--metaphor,
antithesis, actuality. (A, p. 397)

But we must not lose sight of the fact that a different style is suitable to each kind of Rhetoric. That of written compositions is not the same as that of debate; nor, in the latter, is that of public speaking the same as that of the law courts. But it is necessary to be acquainted with both; for the one requires a knowledge of good Greek, while the other prevents the necessity of keeping silent when we wish to communicate something to others, which happens to those who do not know how to write. The style of written compositions is most precise, that of debate is most suited for delivery. (A, p. 419)

. . . hence speeches suited for delivery, when delivery is absent, do not fulfill their proper function and appear silly. For example, asyndeta and frequent repetition of the same word are rightly disapproved in written speech, but in public debate even rhetoricians make use of them. . . . (A, p. 419)

The deliberative style is exactly like the rough sketch, for the greater the crowd, the further off is the point of view; wherefore in both too much refinement is a superfluity and even a disadvantage. But the forensic style is more finished, and more so before a single judge, because there is least opportunity of employing rhetorical devices. . . .
The epideictic style is especially suited to written compositions, for its function is reading; and next to it comes the forensic style. (A, p. 423)

There are, then, three kinds of style. . . . The Grand type consists of a smooth and ornate arrangement of impressive words. The Middle type consists of words of a lower, yet not of the lowest and most colloquial, class of words. The Simple type is brought down even to the most current idiom of standard speech. (C$_1$, p. 253)

But in striving to attain these styles (Grand, Middle, Simple), we must avoid falling into faulty styles closely akin to them. For instance, bordering on the Grand style, which is itself praiseworthy, there is a style to be avoided. To call this the Swollen style will prove correct. For just as a swelling often resembles a healthy condition of the body, so, to those who are inexperienced, turgid and inflated language often seems majestic--when a thought is expressed either in new or in archaic words, or in clumsy metaphors, or in diction more impressive than the theme demands. (C$_1$, p. 265)

Those setting out to attain the Middle style, if unsuccessful, stray from the course and arrive at an adjacent type, which we call the Slack because it is without sinews and joints; accordingly I may call it the Drifting, since it drifts to and fro, and cannot get under way with resolution and virility. . . . Speech of this kind cannot hold the

hearer's attention, for it is altogether loose, and does not lay hold of a thought and encompass it in a well-rounded period. (C_1, pp. 265-267)

Those who cannot employ that elegant simplicity of diction discussed above, arrive at a dry and bloodless kind of style which may aptly be called the Meagre. . . . This language, to be sure, is mean and trifling, having missed the goal of the Simple type, which is speech composed of correct and well-chosen words. (C_1, p. 267)

. . . let us now see what qualities should characterize an appropriate and finished style. To be in fullest measure suitable to the speaker's purpose such a style should have three qualities: Taste, Artistic Composition, and Distinction. (C_1, p. 269)

I am well aware that there are certain writers who would absolutely bar all study of artistic structure and contend that language as it chances to present itself in the rough is more natural and even more manly. . . . No, that which is most natural is that which nature permits to be done to the greatest perfection. (Q_3, p. 509)

How can a style which lacks orderly structure be stronger than one that is welded together and artistically arranged? . . . why then should it be thought that polish is inevitably prejudicial to vigour, when the truth is that nothing can attain its full strength without the assistance of art, and that art is always productive of beauty. . . . Consequently, in my opinion, artistic structure gives force and direction to our thoughts . . . and for this reason all the best scholars are convinced that the study of structure is of the utmost value, not merely for charming the ear, but for stirring the soul. (Q_3, pp. 509-511)

But the more closely welded style is composed of three elements: the comma, the colon, and the period. Further, in all artistic structure there are three necessary qualities, order, connexion, and rhythm. (Q_3, p. 517)

B. Diction

For I am compelled to offer the most prompt and determined resistance to those who disregarding the subject matter which, after all, is the backbone of any speech, devote themselves to the futile and crippling study of words in a vain desire to acquire the gift of elegance. . . . (Q_3, p. 187)

The usual result of over-attention to the niceties of style is the deterioration of our eloquence. The main reason for this is that those words are best which are least far-fetched and give the impression of simplicity and reality.

And if we have to spend all our life in the laborious effort to discover words which will at once be brilliant, appropriate, and lucid, and to arrange them with exact precision, we lost all the fruit of our studies. . . . Even if the special aim of such a practice were always to secure the best words, such an ill-starred form of industry would be much to be deprecated, since it checks the natural current of our speech and extinguishes the warmth of imagination by the delay and loss of self-confidence which it occasions. (Q_3, p. 191)

Therefore, if possible, our voice and all our words should be such as to reveal the native of this city, so that our speech may seem to be of genuine Roman origin, and not merely to have been presented with Roman citizenship. (Q_3, p. 197)

Clearness results above all from propriety in the use of words. (Q_3, p. 197)

Others are consumed with a passion for brevity and omit words which are actually necessary to the sense, regarding it as a matter of complete indifference whether their meaning is intelligible to others, so long as they know what they mean themselves. For my part, I regard as useless words which make such a demand upon the ingenuity of the hearer. Others, again, succeed in committing the same fault by a perverse misuse of figures. (Q_3, p. 207)

For my own part, I regard clearness as the first essential of a good style: there must be propriety in our words, their order must be straightforward, the conclusion of the period must not be long postponed, there must be nothing lacking and nothing superfluous. (Q_3, p. 209)

On the contrary, discrimination is necessary in the acquisition of our stock of words; for we are aiming at true oratory, not at the fluency of a cheapjack. And we shall attain our aim by reading and listening to the best writers and orators, since we shall thus learn not merely the words by which things are called, but when each particular word is most appropriate. (Q_4, p. 7)

C. Prose Rhythm

For rhythms have, as I have said, no fixed limit or variety of structure, but run on with the same rise and fall till they reach their end, and the style of oratory will not stoop to be measured by the beat of the foot or the fingers. . . . I ask my reader, whenever I speak of the rhythm of artistic structure . . . to understand that I refer to the rhythm of oratory, not of verse. (Q_3, pp. 537-539)

But having stated that all prose rhythm consists of feet, I must say something on these as well. . . . For my part I propose to follow Cicero (for he himself followed the most eminent Greek authorities), with this exception, that in my opinion a foot is never more than three syllables long, whereas Cicero includes the paean (- ‿ ‿ ‿ and ‿ ‿ ‿ -) and the dochmiac (‿ -- ‿ -), of which the former has four and the latter as many as five syllables. He does not, however, conceal the fact that some regard these as rhythms rather than feet: and they are right in so doing, since whatever is longer than three syllables involves more than one foot. Since then there are four feet which consist of two syllables, and light composed of three, I shall call them by the following names: two long syllables make a spandee (/ /); the pyrrhic or pariambus is composed of two shorts (‿ ‿); the iambus of a short followed by a long (‿/); its opposite, a long followed by a short a choreus or trochee (/‿). Of trisyllabic feet the dactyl consists of a long followed by two shorts (/ ‿ ‿), while its opposite, which has the same time-length, is called an anapest (‿ ‿ /). A short between two longs makes an amphimacer (/‿/), while a long between two shorts produces its opposite, the amphibrachys (‿/‿). Two long syllables following a short makes a bacchius (‿//), whereas if the long syllables come first, the foot is called a palimbaccius (//‿). Three shorts make a . . . tribrach (‿ ‿ ‿); three longs make a molossus (/ / /). Every one of these feet is employed in prose, but those which take a greater time to utter and derive a certain stability from the length of their syllables produce a weightier style, short syllables being best adapted for a nimble and rapid style. (Q_3, pp. 551-553)

It may also be important to remark that there are degrees of length in long syllables and of shortness in short. Consequently, although syllables may be thought never to involve more than two time-beats or less than one, and although for that reason in metre all shorts and all longs are regarded as equal to other shorts and longs, they nonetheless possess some undefinable and secret quality, which makes some seem longer and others shorter than the normal. Thus, two syllables which are naturally short have their time-value doubled by position. (Q_3, pp. 553-555)

It is not, however, the words which cause some feet to be of more common occurrence than others; for the words cannot be increased or diminished in bulk, not yet can they, like the notes in music, be made short or long at will; everything depends on transposition and arrangement. (Q_3, p. 557)

Feet therefore should be mixed, while care must be taken that the majority are of a pleasing character, and that the inferior feet are lost in the surrounding crowd of their superior kindred. The nature of letters and syllables cannot be changed, but their adaptability to each other is a consideration of no small importance. (Q_3, p. 557)

Prose-structure, of course, existed before rhythms were discovered in it, just as poetry was originally the outcome of a natural impulse and was created by the instinctive feeling of the ear for quantity and the observation of time and rhythm, while the discovery of feet came later. Consequently assiduous practice in writing will be sufficient to enable us to produce similar rhythmical effects when speaking extempore. Further it is not so important for us to consider the actual feet as the general rhythmical effect of the period. . . . (Q_3, pp. 571-573)

My purpose in discussing this topic at length is not to lead the orator to enfeeble his style by pedantic measurement of feet and weighing of syllables: for oratory should possess a vigorous flow, and such solicitude is worthy only of a wretched pedant, absorbed in trivial detail: since the man who exhausts himself by such painful diligence will have no time for more important considerations; for he will disregard the weight of his subject matter, despising true beauty of style. (Q_3, p. 571)

D. Figurative Language

Writers have given special names to all the different forms, but the names vary with the caprice of the inventor. (Q_3, p. 477)

To confer distinction upon style is to render it ornate, embellishing it by variety. The divisions under Distinction are Figures of Diction and the Figures of Thought. It is a figure of diction if the adornment is comprised in the fine polish of the language itself. A figure of thought derives a certain distinction from the idea, not from the words. (C_1, p. 275)

Metaphors therefore should be derived from what is beautiful either in sound, or in signification, or to sight, or to some other sense. For it does make a difference, for instance, whether one says "rosy-fingered morn," rather than "purple-fingered," or, what is worse, "red-fingered." (A, p. 359)

For as eloquence consists of language and thought, we must manage while keeping our diction faultless and pure . . . to achieve a choice of words both "proper" and figurative. Of "proper" words we should choose the most elegant, and in the case of figurative language we should be modest in our use of metaphors and careful to avoid far-fetched comparisons. (C_2, p. 357)

Yet the critic who disproved of the figure because it was not upright, would merely show his utter failure to understand the sculptor's art, in which the very novelty and difficulty of execution is what most deserves our praise. A similar impression of grace and charm is produced by rhetorical figures, whether they be _figures_ of _thought_ or _figures_ of _speech_. For they involve a certain departure from the straight line and have the merit of variation from the ordinary usage. (Q_1, pp. 293-295)

It is therefore all the more necessary to point out the distinction between the two. The name of _trope_ is applied to the transference of expressions from their natural and principal signification to another, with a view to the embellishment of style or, as the majority of grammarians define it, the transference of words and phrases from the place which is strictly theirs to another to which they do not properly belong. A _figure_, on the other hand, is a term employed when we give our language a conformation other than the obvious and ordinary. Therefore the substitution of one word for another is placed among tropes, as for example in the case of _metaphor_, _metonymy_, _antonomasia_, _metalepsis_, _synecdoche_, _catachresis_, _allegory_, and, as a rule, _hyperbole_, which may, of course, be concerned either with words or things. . . . The _epithet_ as a rule involves an element of _antonomasia_ and consequently becomes a trope on account of this affinity. _Hyperbaton_ is a change of order and for this reason many exclude it from _tropes_. Nonetheless it transfers a word or part of a word from its own place to another. None of these can be called _figures_. For a _figure_ does not necessarily involve any alteration either of the order or the strict sense of words. As regards _irony_, I shall show elsewhere how in some of its forms it is a _trope_, in others, a _figure_. . . . For it makes no difference by which name either is called, so long as its stylistic value is apparent, since the meaning of things is not altered by a change of name. (Q_3, pp. 351-353)

For many authors have considered _figures_ identical with _tropes_, because whether it be that the later derive their name from having a certain form or from the fact that they effect alterations in language . . . it must be admitted that both these features are found in _figures_ as well. Their employment is also the same. For they add force and charm to our matter. (Q_3, p. 349)

A greater source of obscurity is, however, to be found in the construction and combination of words, and the ways in which this may occur are still more numerous. Therefore, a sentence should never be so long that it is impossible to follow its drift, nor should its conclusion be unduly postponed by transposition or an excessive use of _hyperbaton_. (Q_3, p. 205)

Again, hyperbaton, that is, the transposition of a word, is often demanded by the structure of the sentence and the claims of elegance, and is consequently counted among the ornaments of style. . . . Further, it is impossible to make our prose rhythmical except by artistic alterations in the order of words, and the reason why those four words in which Plato states that he had gone down to the Piraeus were found written in a number of different orders upon his wax tablets, was simply that he desired to make the rhythm as perfect as possible. (Q_3, p. 337)

But the nature of this form of embellishment is such that, while style is bare and inelegant without any epithets at all, it is overloaded when a large number are employed. (Q_3, p. 325)

When however the transposition (of words) is confined to two words only, it is called _anastrophe_, that is, a reversal of order. (Q_3, p. 337)

It is enough to say that _hyperbole_ lies, though without any intention to deceive. We must therefore be all the more careful to consider how far we may go in exaggerating facts which our audience may refuse to believe. (Q_3, p. 343)

It is . . . generally agreed . . . that there are two classes of _figures_, namely _figures of thought_, that is of the mind, feeling or conceptions, and _figures of speech_, that is of words, diction, expression, language, or style. (Q_3, p. 357)

Epanaphora occurs when one and the same word forms successive beginnings for phrases expressing like and different ideas. . . . "To you must go the credit for this, to you are thanks due, to you will this act bring glory."

In Antistrophe we repeat not the first word but the last . . .
"Since the time when from our state concord disappeared, liberty
disappeared, good faith disappeared, friendship disappeared, the common
weal disappeared." (C_1, pp. 275-279)

Interlacement is the union of Antistrophe and Epanaphora; we repeat
both the first word and the last in a succession of phrases, as follows:
"one whom the Senate has condemned, one whom the Roman people has
condemned, one whom universal public opinion has condemned, would you
by your votes acquit such a one?" (C_1, p. 279)

Transplacement makes it possible for the same word to be fre-
quently reintroduced, not only without offense to good taste, but even
so as to render the style more elegant, as follows: "You call him a
man, who, had he been a man, would never so cruelly have sought another
man's life. But he was his enemy. Did he therefore wish thus to
avenge himself upon his enemy, only to prove himself his own enemy?"
(C_1, p. 281)

Antithesis occurs when the style is built upon contraries, as
follows: "When there is need for you to be silent, you are uproarious;
when you should speak you grow mute." Present, you wish to be absent;
absent, you are eager to return. (C_1, p. 283)

Apostrophe is the figure which expresses grief or indignation
by means of an address to some man or city or place or object, as
follows: "Perfidious Fregellae, how quickly, because of your crime,
you have wasted away!" Again: "Plotters against good citizens,
villains, you have sought the life of every decent man!" (C_1, p. 285)

Not all Interrogation is impressive or elegant, but that
Interrogation is, which, when the points against the adversaries' cause
have been summed up, reinforces the argument that has just been de-
livered, as follows: "So when you were doing and saying all this, were
you or were you not alienating and estranging from the republic the
sentiments of our allies?" (C_1, p. 285)

Through the figure, Reasoning by Question and Answer, we ask
ourselves the reason for every statement we make, and seek the meaning
of each successive affirmation, as follows: "It is a good principle
which our ancestors established, of not putting to death any king cap-
tured by force of arms. Why is this so? Because it were unfair to use
the advantage vouchsafed to us by fortune to punish those whom the same
fortune had but recently placed in the highest station. But what of
the fact that he has led an army against us? I refuse to call it.
Why? Because it is characteristic of a brave man to regard rivals for
victory as enemies, but when they are vanquished to consider them as

fellow men." This figure is exceedingly well adapted to a conversational style, and both by its stylistic grace and the anticipation of the reasons, holds the hearer's attention. (C_1, pp. 287-289)

A Maxim is a saying drawn from life, which shows concisely either what happens or what ought to happen in life, for example: "Choose the noblest way of living; habit will make it enjoyable." "All the rules for noble living should be based on virtue, because virtue alone is within her own control, for all else is subject to the sway of fortune." We should insert maxims only rarely, that we may be looked upon as pleading the case, not preaching morals. When so interspersed, they will add much distinction. (C_1, pp. 289-291)

Reasoning by Contraries is the figure which, of two opposite statements, uses one so as neatly and directly to prove the other: "Do we fear to fight them on the level plain when we have hurled them down from the hills? When they outnumbered us, they were no match for us; now that we outnumber them, do we fear that they will conquer us?" This figure ought to be brief, and completed in an unbroken period. (C_1, p. 293)

Colon or Clause is the name given to a sentence member, brief or complete, which does not express the entire thought, but is in turn supplemented by another colon, as follows: "on the one hand you were helping your enemy." That is one so-called colon; it ought then to be supplemented by a second: "and on the other you were hurting your friend." This figure can consist of two cola, but it is neatest and most complete when composed of three, as follows: "You were helping your enemy, you were hurting your friend, and you were not consulting your own best interests." (C_1, p. 295)

It is called a Comma or Phrase when single words are set apart by pauses in staccato speech, as follows: "By your vigour, voice, looks you have terrified your adversaries." Again: "You have destroyed your enemies by jealousy, injuries, influence, perfidy." (C_1, p. 295)

A Period is a close-packed and uninterrupted group of words embracing a complete thought. . . . A compact style is so necessary for the force of the period that the orator's power seems inadequate if he fails to present the Maxim, Contrast, or Conclusion in a press of words. (C_1, p. 297)

We call Isacolon the figure comprised of cola which consist of a virtually equal number of syllables. To effect the isocolon we shall not count the syllables--for that is surely childish--but experience and practice will bring such a facility that by a sort of instinct we

can produce again a colon of equal length to the one before it, as follows: "The father was meeting death in battle; the son was planning marriage at his home." $(C_1, p. 299)$

Homoeoteleuton occurs when the word endings (in the same period) are similar: "You dare to act dishonorably, you strive to talk despicably; you live hatefully, you sin zealously, you speak offensively." Again: "Blusteringly you threaten; cringingly you appease." $(C_1, p. 301)$

Climax (Gradatio) is the figure in which the speaker passes to the following word only after advancing by steps to the preceding one, as follows: "The industry of Africanus brought him excellence, his excellence glory, his glory rivals." The constant repetition of the preceding word, characteristic of this figure, carries a certain charm. $(C_1, p. 317)$

Definition in brief and clear-cut fashion grasps the character-istic qualities of a thing, as follows: "That is not economy on your part, but greed, because economy is careful conservation of one's own goods, and greed is wrongful covetousness of the goods of others." $(C_1, p. 317)$

Transition is the name given to the figure which briefly recalls what has been said, and likewise briefly sets forth what is to follow next, thus: "My benefactions to this defendant you know; now learn how he has requited me." $(C_1, pp. 317-319)$

Reduplication is the repetition of one or more words for the purpose of Amplification or Appeal to Pity, as follows: "You are promoting riots, Gaius Gracchus, yes, civil and internal riots." $(C_1, p. 325)$

Synonymy or Interpretation is the figure which does not dupli-cate the same word by repeating it, but replaces the word that has been used by another of the same meaning, as follows: "You have overturned the republic from its roots; you have demolished the state from its foundations." $(C_1, p. 325)$

Reciprocal Change (Commutatio) occurs when two discrepant thoughts are so expressed by transposition that the latter follows from the former although contradictory to it, as follows: "You must eat to live, not live to eat." $(C_1, p. 325)$

(Kennedy--Ask not what your country can do for you--ask rather what can you do for your country.)

Asyndeton is a presentation in separate parts, conjunctions being suppressed, as follows: "Enter into a complete defense, make no objection, give your slaves to be examined, be eager to find the truth." This figure has animation and great force, and is suited to concision. (C_1, p. 331)

It is the same with asyndeta: "I came, I met, I entreated." For here delivery is needed, and the words should not be pronounced with the same tone and character, as if there was only one clause. . . . Therefore an asyndeton produces amplification. (A, p. 421)

Conclusion, by means of a brief argument, deduces the necessary consequences of what has been said or done before, as follows: "But if the oracle had predicted to the Danaans that Troy could not be taken without the arrows of Philoctetes, and these arrows moreover served only to smite Alexander, then certainly killing Alexander was the same as taking Troy." (C_1, p. 333)

There are, however, certain kinds of this figure which have no connexion with tropes. In the first place, there is the figure which derives its name from negation. . . . Here is an example: "I will not plead against you according to the rigour of the law. . . ." (Q_3, pp. 401-403)

But the orator must devote the greater attention to them in prose, since the latter has fewer resources than verse. It is metaphor above all that gives perspicuity, pleasure, and a foreign air, and it cannot be learnt from anyone else; but we must make use of metaphors and epithets that are appropriate. (C_1, p. 329)

The simile also is a metaphor; for there is little difference. . . . The simile is also useful in prose, but should be less frequently used, for there is something poetical about it. Similes must be used like metaphors, which only differ in the manner stated. (A, p. 367)

If these figures, the first is Onomatopoeia, which suggests to us that we should ourselves designate with a suitable word, whether for the sake of imitation or of expressiveness, a thing which either lacks a name or has an inappropriate name. (C_1, p. 333)

Antonomasia or Pronomination designates by a kind of adventitious epithet a thing that cannot be called by its proper name; for example, if someone, speaking of the Gracchi should say: "Surely the grandsons of Africanus did not behave like this!" In this way we shall be able . . . to express ourselves by using a kind of epithet in place of the precise name. (C_1, p. 335)

Metonymy is the figure which draws from an object closely akin or associated an expression suggesting the object meant, but not called by its own name. This is accomplished by substituting the name of the greater thing for that of the lesser. (C_1, p. 335)

Periphrasis is a manner of speech used to express a simple idea by means of a circumlocution, as follows: "The foresight of Scipio crushed the power of Carthage." For here, if the speaker had not designed to embellish the style, he might simply have said "Scipio" and "Carthage." (C_1, p. 337)

Hyperbole is a manner of speech exaggerating the truth, whether for the sake of magnifying or minifying something. (C_1, p. 339)

Synecdoche occurs when the whole is known from a small part or a part from the whole. (C_1, p. 341)

Understatement occurs when we say that by nature, fortune, or diligence, we or our clients possess some exceptional advantage, and, in order to avoid the impression of arrogant display, we moderate and soften the statement of it. (C_1, p. 355)

Vivid Description is the name for the figure which contains a clear, lucid, and impressive exposition of the consequences of an act. (C_1, p. 357)

Dialogue consists in putting in the mouth of some person language in keeping with his character. (C_1, p. 367)

Exemplification is the citing of something done or said in the past, along with the definite naming of the doer or author. (C_1, p. 383)

Simile is the comparison of one figure with another, implying a certain resemblance between them. (C_1, p. 385)

Personification consists in representing an absent person as present, or in making a mute thing or one lacking form, articulate. (C_1, p. 399)

With regard to genuine _figures_, I would briefly add that, while suitably placed, they are a real ornament to style, they become perfectly fatuous when sought after overmuch. There are some who pay no consideration to the weight of their matter or the force of their thoughts and think themselves supreme artistis, if only they succeed in forcing even the emptiest of words into _figurative_ form, with the result that they are never tired of stringing _figures_ together, despite

the fact that it is ridiculous to hunt for figures without reference to
the matter as it is to discuss dress and gesture without reference to
the body. (Q_3, p. 505)

V. INFORMATION ON DELIVERY

The speaker, then, should possess the faculties of Invention,
Arrangement, Style, Memory, and Delivery. Invention is the devising
of matter, true or plausible, that would make the case convincing.
Arrangement is the ordering and distribution of the matter, making
clear the place to which each thing is to be assigned. Style is the
adaptation of suitable words and sentences to the matter devised.
Memory is the firm retention in the mind of the matter, words, and
arrangement. Delivery is the graceful regulation of voice, counten-
ance, and gesture. (C_1, p. 7)

. . . Theory without continuous practice in speaking is of little
avail; from this you may understand that the precepts of theory
offered here ought to be applied in practice. (C_1, p. 5)

A useful thing for stability is a calm tone in the Introduction. . . .
Relaxation from a continuous full tone conserves the voice, and the
variety gives extreme pleasure to the hearer too, since now the con-
versational tone holds the attention and now the full voice rouses
it. (C_1, p. 195)

I admit the use of brief memoranda and notebooks, which may even be
held in the hand and referred to from time to time. (Q_4, p. 151)

APPENDIX II

Questionnaires for the May, 1963 Columbus Survey

INTERVIEW QUESTIONS, GRADES 1-3

1. (No. 1-3) I love to watch TV, do you? Let's talk about your favorite programs.

2. (No. 4-8) Can you dial your own programs on TV? Who helps you decide what to watch.

3. (No. 9-11) If you pick your own, how do you decide what to choose? What are your big interests?

4. (No. 11-15) Some programs on TV are not for children. Which ones do you think are not good ones for you? Why do you say this?

5. (No. 16-20) Do you know what <u>commercial</u> means? Why do they have these on TV? Do you think they are fun to watch? Can you sing a commercial for me? Are there any you don't like? Why?

MAGAZINES

1. (No. 1-5) This is a magazine I like to read. Does your mother read magazines? Can you name any? Do you ever buy yourself a magazine? Which one? Why? Do you read it to yourself or does someone help you?

2. (No. 6-8) Do you think you'll buy magazines when you grow up and learn to read better?

INTERVIEW QUESTIONS, GRADES 4-6

1. Do you watch much TV? What is your favorite program? Which programs come second and third?

2. Why do you like your first choice so much?

3. Why is _____ only third?

4. Do your friends tell you what programs to watch?

5. Does the TV Guide help you make decisions about good programs?

6. Do your parents tell you to watch certain programs? Your favorite one?

7. Did a teacher suggest your favorite program to you?

8. Do you have to watch your favorite program because an older brother or sister suggests this to you?

9. What do you get out of watching your favorite program?

10. To which other interest of yours is this program related?

11. Is this program related to anything you study in school? To what?

12. What two programs do you think are the worst ones on TV?

13. Why do you rate them so low?

14. Do you ever watch one of these? How often?

15. What makes you watch this awful program?

16. Do you enjoy commercials? Yes _____ No _____ Some _____

17. Name your favorite commercial.

18. What do you like about it?

19. Which commercial annoys you?

20. Why is this so?

MAGAZINES

1. Besides comic books, do you ever buy a magazine for yourself? Which one?

2. How often?

3. How much is it?

4. Do you save magazines?

5. Why do you buy this one?

6. Is it related to anything you study in school? What?

7. Name a magazine you would never buy for yourself.

8. Why not?

QUESTIONNAIRE FOR GRADES 7-12

1. In order of preference, what are your three favorite TV programs?

    a.
    b.
    c.

2. What makes you like your first choice best?

3. Why did you rate _____ third?

4. Did a friend recommend your favorite program to you?

5. Were you influenced by the TV Guide?

6. Did your parents tell you to watch this program?

7. Did a teacher suggest this program to you?

8. Did an older brother or sister suggest this to you?

9. What values do you get from your favorite program?

    (check) a. Education   _____
              b. Entertainment _____
              c. Excitement   _____
              d. Escape   _____
              e. Pastime   _____

10. Is this program related to any of your other interests? Name them.

    a.
    b.
    c.

11. Is this program related to anything you study in school? To what?

    a.
    b.

12. Which two programs do you think are the worst ones on TV?

    a.
    b.

13. Why do you rate them so low?   a. _____
                                   b. _____
                                   c. _____
                                   d. _____

14. Do you ever watch one of these? How often?

15. What makes you watch this awful program?

16. Do you enjoy commercials? YES _____   NO _____   SOME _____

17. Name your favorite commercial.

18. What do you like about it?   a _____   b _____

19. Which commercial annoys you?

20. Why is this so?   a _____   b _____

MAGAZINES

1. Besides comic books, do you ever buy yourself a magazine?

2. Which one?   How much?

3. How often do you buy one?

4. Why do you buy this particular magazine?   a _____
                                               b _____

5. Is it related to anything you study in school?

6. Can you name a magazine you would never spend your money on?
   Which one?

7. Why do you say this?   a _____   b _____

8. Given a choice between an interesting TV program and an interesting
   magazine, which would you choose?

9. Why would you?   a _____   b _____   c _____

10. Do we need magazines nowdays?

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