

1981

An investigation of narrative blend in the expository writing of students enrolled in introductory college composition courses

Jane E. Bell
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AN INVESTIGATION OF NARRATIVE BLEND IN THE EXPOSITORY
WRITING OF STUDENTS ENROLLED IN INTRODUCTORY COLLEGE
COMPOSITION COURSES

Iowa State University

PH.D. 1981

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An investigation of narrative blend in the expository writing of
students enrolled in introductory college composition courses

by

Jane E. Bell

A Dissertation Submitted to the
Graduate Faculty in Partial Fulfillment of the
Requirements for the Degree of
DOCTOR OF PHILOSOPHY

Department: Professional Studies in Education
Major: Education (Curriculum and
Instructional Media)

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Iowa State University
Ames, Iowa

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DEDICATION

To my mother,

who taught me the value of hard questions

To my friend,

who loves me because I ask them

To my children,

who will find better answers.

INTRODUCTION

You can only believe something
that might be false.

Michael Polanyi (1969, p. 65)

Unless it is done as an empty exercise, research constitutes, at bottom, the testing of one's hunches, the challenging of one's beliefs. Good research is designed to reveal evidence which might support beliefs the investigator holds without stacking in favor of those beliefs. Educational research which satisfies this double-edged requirement is difficult to accomplish because of the complexity of the questions that are raised, the correspondingly complex human responses to those questions, and the problems encountered in creating ways of gathering evidence which would either substantially support or deny the validity of those responses.

Such statements about educational research constitute the essence of first chapters in texts on educational measurement and curriculum evaluation, as well as introductory paragraphs on classroom evaluation in teacher methods handbooks. Important though they are, the statements are easily forgotten in the subsequent presentation of techniques and procedures needed in research design, statistical manipulation, or student evaluation.

As I began preparation for this research study, I found it necessary to return to those forgotten generalizations and to return to them in the specific. I consider myself to be a student of curriculum theory, but my background is in the teaching of the humanities and my experience

has been primarily in curriculum development and implementation in the broad field of language arts. I wanted to use this research opportunity to gather evidence to support a professional belief I held. Further, I wanted to test that belief in the context of my understanding of the relationship between curriculum theorizing and its practical application to a specific curriculum problem.

My belief was that a certain curriculum design for the teaching of English composition created an excellent framework for helping college students learn how to be better writers. The curriculum design had been presented as the doctoral dissertation of my colleague, Joyce D. Shaffer (1979). In her writing, she had outlined the framework of the design and built a rational defense for its structure. She testified to its classroom success by including samples of student writing and excerpts from student evaluations of the course.

Although her presentation was a logically convincing one, the carefully chosen selections from some thirty writers could hardly be viewed as representative of the products of the some 850 students who had experienced the design in her classes, nor were the student testimonies included in her text in any sense randomly selected. A pilot study I had done in 1979 provided more objective evidence that students could identify the underlying structure of the curriculum and that they found such structure to be valuable to them. I had also interviewed two other teachers who had used the design in their composition classes. One of those instructors had used the design for four years; the other used it for only one class that she taught in the spring of 1978. Both teachers were

pleased with the design's appeal to college writers and with the quality of writing students produced. These data, though far from conclusive, convinced me that further evidence was worth pursuing. The question was, what sort of evidence could I gather which might 1) further substantiate the quality of the design, and 2) form a sound basis for further research?

The answer to this question came from scholars in the field of curriculum theory, rather than composition. Contemporary curriculum theorists have pursued carefully the kinds of thinking that shape varying views of the process of education, the purposes of schooling, and of the research questions and procedures deemed appropriate for scholarly study. William Pinar's book, Curriculum Theorizing: The Reconceptualists (1975), presents a collection of essays written by contemporary theorists devoted to raising questions about present and past assumptions regarding the educative process and warning others of the dangers of ignoring such questions in their work.

Duane Huebner, a contributor to the Pinar collection, draws attention to the power of language to shape a field of study and the modes of inquiry pursued within it. He and other theorists included in the volume remind their colleagues that problems addressed in the field of curriculum are first problems of description. Scholarly as well as conventional ways of describing what is, become the bases for further attempts to explain, predict, preserve, or alter perceived reality as shaped by the language used to describe it. In his essay, Huebner urges that curriculumists clarify the language they use in talking about curriculum and

thereby turn its variety to advantage rather than confusion.

Elliot Eisner writes in The Educational Imagination (1979) of the many dimensions of the complex field of curriculum and reinforces the need for many ways of talking about what exists and what ought to exist in the realm of educational activity. He deplores what he sees as curriculumists' tendency to adhere to the scientific paradigm in their efforts to understand and solve school problems. His practice of educational connoisseurship marks his attempt to extend meanings by adding the view of the poet to that of the scientist. His statements stand not as a denouncement of scientific ways of knowing, but as a plea that educators enrich their conceptions by drawing from the insights and forms of many disciplines, rather than a few.

Attempts to plan educational activity to match varying, sometimes conflicting conceptions of the ideal and to defend those plans as appropriate take place within every subject area offered as part of formal education. As Eisner and Huebner have shown, part of the difficulty encountered in these attempts comes from failure to recognize either the presence or healthy possibilities of varying conceptions of both the ideal and the real. Another problem exists in the seeming separation between theorists and practitioners in education. Decker Walker (Note 1), in his presentation to the 1977 Curriculum Theory Conference, addressed this problem forthrightly and condemned the separation of theorists from the real world of schooling about which they were theorizing. It was in this context that he made his call for new emphasis on midrange

theorizing, a systematic effort to make connections between what happens in school settings and theories which might be applied in those settings. The overriding concern voiced in his talk was his perception of a lack of shared reality between people who worked in the schools and scholars who write about what those people should be doing there. He recognized that actions taken by professional educators are, at best, ones which attempt to align their perceptions of what exists with their conceptions of what is educationally virtuous. Midrange theorizing, he believed, could help to broaden perceptions and strengthen conceptions, thereby making successful alignment more likely.

Statement of the Problem

The background provided by Huebner and Eisner created a way to organize the literature from the field of composition and to talk about the essential concepts undergirding Shaffer's (1979) curriculum design. It was Decker Walker's work that led me to my research question and the problem this study would address. The basic premise of Shaffer's design is implied in the title of her dissertation, "Communicating Images: A Narrative Based Approach to the Process of Writing." Students can become better expository writers if they first learn to create images through practice in narrative techniques usually associated with what is commonly referred to as creative writing, and, more particularly, techniques associated with fiction writing, and are then provided guided practice in using those techniques in writing expositions.

There was no evidence that more college students experiencing Shaffer's curriculum design (hereafter referred to as the experimental curriculum) do in fact use narrative techniques in their expository writing than do students experiencing different curricula. Nor was there evidence that the number of students participating in the experimental curriculum who choose to use narrative techniques in their expository writing is dependent upon the sequence Shaffer recommended. Because the problem of the lack of evidence was confounded by conceptual ambiguity, I found it necessary to follow Walker's advice and attempt to make connections between the theorizing taking place in the field of composition and the classroom where theorists' ideas might be tested.

A review of previous writing and research in the field of composition reveals that, like the educative process itself, composition can be talked about as a technical activity, an aesthetic activity, a scientific activity, a logical-rational activity, a political activity and/or an ethical activity. As in the broad field of curriculum, problems have occurred for composition theorists and practitioners alike from a past failure to recognize the varying ways in which they talked about and thought about their field of specialty. As theorists in curriculum attending to problems of language and perspective have called for deeper examination of the assumptions which underlie beliefs and practices, so have scholars contributing to composition and its parent discipline, rhetoric, worked to deepen their understanding of the composing process and to apply their insights to the teaching of composition.

Much of the work emerging from these scholars' research focuses on the redefining of conceptual frameworks within their discipline. W. Ross Winterowd's reformed conception of rhetoric as "the global art that develops theories concerning, and studies the manifestations of, all human discourse, not just persuasion" (Winterowd, 1975, p. 2), represents a willingness to broaden the base from which knowledge about his discipline might be drawn. Concern for the process of invention as well as matters of arrangement and style, as reflected in the work of Richard Larson (1968) and Young and Becker (1965), point to renewed emphasis on the generation of ideas as a part of the composing process and underscore the value of research methodologies less precise than those employed in studies of grammar and sentence structure.

Contemporary theoretical concerns have focused on the possibility that the composing process is a creative act which can at one stage or another involve all the kinds of activity earlier named: technical, political, logical-rational, scientific, aesthetic, and ethical. Attention is now being paid to the composing process as it actually operates for writers and to the relationships between those observations and the theoretical understandings which give them meaning. Two research studies in this area have received particular acclaim. The first study was conducted by James Britton and a team of four other researchers (Britton, Burgess, Martin, McLeod, & Rosen, 1975) who studied 2,122 scripts of British school children, ages eleven to eighteen. The researchers' purpose was to create a model which would allow for categorizations of writing products helpful in understanding the development of writing

abilities in adolescents.

Although this study is discussed extensively in the Review of the Literature, a skeleton of the Britton team's model is presented here as an introduction to terminology essential to the study. The researchers examined student writings in terms of the audiences addressed and the functions the writings were to serve. Audience and function categories were broken down into subcategories according to the following figure.

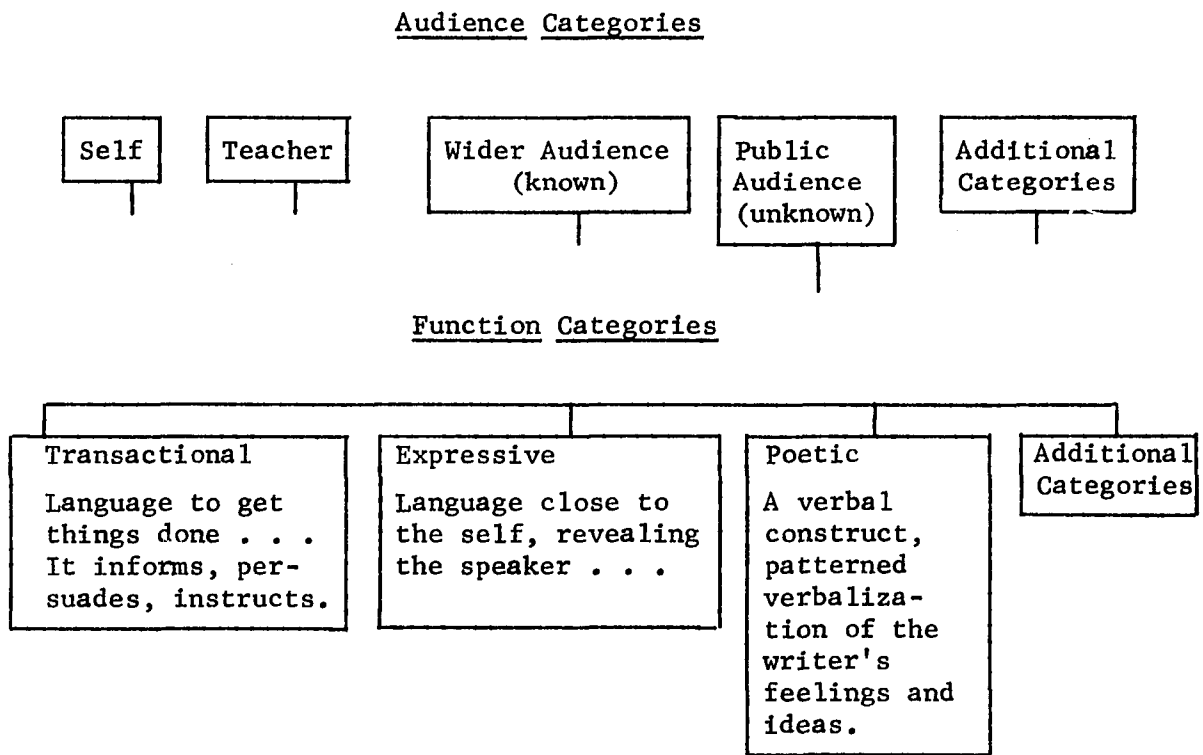


Figure 1. Categories of writing by audience and function
(Britton et al., 1975, pp. 130-131)

The entire model showing further refinement of the seven key categories is presented in Appendix A. Subcategories labeled "additional categories" were included in the model so that writing which served no clear purpose or which had no discernible audience could also be categorized. Identification of the broad categories of writing according to function (transactive, expressive, and poetic), and use of the categories as a means to analyze student writing provided the model for my research procedures.

From Janet Emig (1971), who used the case study approach to investigate the composing processes of twelfth graders, came a clear statement of the relationship of the creative process in general to the composing process in particular. Her discussion of the contradictions between the ways writers go about writing and the ways teachers try to teach them to write gave support to the importance of my own research problem.

The third source which aided me in formulating the conceptual basis for this study was the work of Suzanne Langer, cited as references by both curriculum theorists and composition scholars. Her two-volume study, Mind: An Essay on Human Feeling (1967, 1972), presents her proposition that the evolution of feeling is the process which "adds up to the total qualitative difference which sets human nature apart from the rest of the animal kingdom as a mode of being that is typified by language, culture, morality, and consciousness of life and death" (Vol. 1, p. xvii). Considered in conjunction with her earlier work, Feeling and Form (1953), her writing on the evolution of feeling helped to break the artificially tight divisions Britton's model implies and provided a basis for

considering the blend of narrative techniques in expository writing as an acceptable construct.

Initial investigation of the effects of the experimental curriculum and review of the previous research generated the following hypotheses to be tested within this study.

Hypotheses

1. Narrative techniques in expository writing can be identified and delineated along a dimension of increasing sophistication of blend.
2. More students participating in the experimental curriculum will elect to use narrative techniques in their expository writing than will students participating in other curricula.
3. Reversing the narrative and expository components of the experimental curriculum will reduce the incidence of the successful blending of narrative techniques in expository writing.
4. More students with low apprehension about writing will use narrative techniques in expository writing than will students with high apprehension about writing.

The design of this study and the generalization drawn from analysis of the data rested upon the following assumptions:

1. Students selected for this study belong to the normal population of students enrolled in introductory composition classes at universities comparable to Iowa State University.
2. Teachers participating in the study accurately portrayed their curricula and adhered to the researcher's instructions regarding writing assignments completed for this study.

Efforts to add to the understanding of the composing process and the writing products which emerge bring with them many limitations: the inexactness of product analysis, the necessity of discovering intent and

attempted means either by self-report or by inference from writing products, the difficulty of identifying and taking into account all the variables that might influence student writing are among the most formidable. In addition to the specific problems which emerged as data were gathered and analyzed and which are reported in later chapters, the following limitations were recognized at the outset of this research:

1. This study did not attempt to verify effects of the experimental curriculum except as it was implemented by its designer.
2. The instrument designed for measuring incidence and degree of sophistication of blend is a construction of the researcher and has not been substantiated as an accurate operational definition of the construct it represents through repeated use by other researchers.

There is no accepted standardization of composition terminology. To increase the usefulness of this research to others, it is necessary to provide clear definitions of terms as they are used in this study.

Definition of Terms

Categories of writing

Britton's research team categorized student writing by function and audience. Function refers to the conventional or typical purpose which a piece of writing is designed to serve. The model presented in Figure 1 identifies three broad categories by function: transactional, expressive, and poetic. In the Britton team's study, the intent was to categorize each piece of writing according to its overall purpose. The definitions presented in Figure 1 are the definitions used in this study, but particular emphasis was placed on differentiating between transactional

and expressive writing which are typically used to report or directly relate ideas, feelings, or experiences, and poetic writing which serves to create virtual life, or virtual experience. Shaffer (1979, p. 129) adds to the list of discriminators:

1. The key difference between narration and exposition¹ is that the former is time-bound while the latter is not.
2. The significant point . . . [in distinguishing between the two] is the different purposes for which various writing techniques are used.
3. A piece of narration places a greater responsibility upon the reader for drawing inferences. A piece of exposition places a greater responsibility upon the writer for making connections for the reader.

Language used to create art, Langer says, presents a semblance of life to create life (Langer, 1953, p. 245). To create any art symbol is to create a symbol of feeling, an expression of quality, not actuality, of human experience.

Use of narrative techniques in expository writing

In their discussion of categories of writing, researchers in the Britton team's study (1975) recognized that elements of several categories might be present in a given piece of writing, although they appropriately focused their investigation on dominant categories according to purpose and audience. The implied intents of a writer, though, are not necessarily synonymous with the ways in which the writer goes about meeting those intents. Aristotle made note of this fact as he described the

¹Shaffer's use of exposition here encompasses both expressive and transactional writing as categorized by Britton.

ways in which orators of his day caught and held the attention of their audiences. He identified three sources of appeal available to the rhetorician: ethos, through which the speaker demonstrated his credibility as an ethical man seeking truth and justice; pathos, through which the speaker evoked the emotions of his audience as regarded a problem of reason; and logos, through which the speaker demonstrated his powers of reason in the presentation of an argument. For Aristotle, the true rhetorician was one who could successfully draw upon all three sources in order to carry his listeners with him in the pursuit of wisdom (Jebb, trans., Aristotle's Rhetoric, 1354A-1359A, 1909). The ancient art of rhetoric, then, like composition in the present, required skill in shaping the means available to serve the priorities established by the speaker's (writer's) purpose.

In expressive and transactional writing, as defined by Britton and his colleagues (1975), the writer's priorities lie with ideas, feelings, and audience; in poetic writing those priorities lie with ideals, feelings, and form. The notion of priority is key. As Young, Becker, and Pike (1970) have put it, any writer may "at various times shift his attention from his experience and his own resources to his audience and to the written work itself; these shifts of attention and activity constitute the rhetorical process for the writer" (p. 9).

The following quotation from Langer (1953) both defines the notion of blend as it is used in this study and sets the standards for determining successful blending of narrative techniques in expository writing.

Good discourse seeks above all to be transparent, not as a symbol of feeling, but as a vehicle of sense; the artistic form is strictly bound to the literal function. That is why such writing is not poetry; the writer . . . is committed to the envisagement of one living experience--the intellectual experience of following this discourse. The feeling presented has to be actually appropriate to the matter represented . . . and the excellence of expository style depends on two factors . . . the unity and vividness of the feeling presented, and the sustained relationship of this feeling to the actual progress of the discourse represented. (p. 303)

Techniques used to create fiction, or the illusion of life, are appropriate to exposition as they serve the intents of the writer. Narrative techniques examined within this study will be those associated with the form of fiction: plot, setting, and character. These techniques are operationally defined by the instrument designed to analyze student writing in this study, as presented in Chapter Three.

Apprehension about writing

As the term is used in this study, apprehension about writing refers to a construct defined by Daly and Miller (1975b) as the degree to which apprehension about writing outweighs projection of gain. They define apprehension about writing as a general anxiety about writing and believe that it is a factor in determining likely success of students in composition courses. Although there has been insufficient research to clearly substantiate their claim, mixed evidence leans in their favor. In this study, their Writing Apprehension Inventory was used to measure changes in apprehension levels. The construct is operationally defined by the instrument as presented in Chapter Three (see Appendix B).

REVIEW OF THE LITERATURE

What teachers of writing need, but have not had, is a reservoir of wisdom and sophistication about writing on which to draw.

Douglas B. Park (1979, p. 55)

The above statement is quoted from Park's article published in College English. It reflects his concern as a composition scholar and as an English department chairperson for the kinds of knowledge research in composition has yielded in the past and the ways in which its findings have been applied, misapplied, or ignored in pedagogical practice. In his discussion of theories and expectations in the fields of composition and rhetoric, he made two observations that indirectly serve as a rationale for the approach to reviewing the literature within this study. He urged that current emphasis on the need to gain hard scientific knowledge be replaced by emphasis on the need to understand. Such understanding, he argued, would be "all the more useful for teachers and curriculum designers in so far as it is organically connected to our understanding of such matters as the nature of written language and the forms and functions of modern prose" (pp. 54-55). Secondly, he pointed out that the various understandings needed emerge from diverse fields of study and that responsibility for synthesizing knowledge from all of these fields should not be left to one mind or one career, and certainly, by implication, not to one research study.

Park's remarks reinforced for this researcher the need to limit attention to past research that directly contributed to a deeper

understanding of the research problem to be addressed and to examine that reservoir of knowledge in sufficient depth to apply it intelligently. This review therefore focuses upon two seminal studies which provide the conceptual and methodological basis for an investigation of narrative blend in expository writing, as supported by secondary sources within and beyond the field of composition. Also included is an overview of the experimental curriculum as its design relates to these studies.

This organization was selected after a preliminary review of the research published in the field of composition. This preliminary review reinforced a professional consensus within the field that much of the research published in journals and discussed at conferences has not been useful in the sense that it adds to professional understanding of principles that can shape intelligent action, a criterion Zais (1976) identifies as essential in education research.

In 1961, Richard Braddock, Richard Lloyd-Jones, and Lowell Schoer worked as directors of an NCTE project to analyze some 504 research studies in order to review what was known and what was not known about the teaching and learning of composition and the conditions under which it was then being taught. A summary of their findings is perhaps best provided in an analysis offered by a colleague to one of the directors prior to the study: "The further we get from the particularities of the sentence, the less stable our research becomes" (Braddock et al., 1963, p. 5). At the conclusion of their project, the directors themselves stated that research in composition, taken as a whole, "may be compared to chemical research as it emerged from the period of alchemy" (Braddock

et al., p. 5).

Although the tendency to compare research in composition with research in the hard sciences has been viewed as unfortunate by other scholars, the essence of the directors' remarks can be somewhat substantiated by a review of the contents of professional journals published from 1965 to 1979. Listings in the tables of content of College Composition and Communication, College English, and Research in the Teaching of English (first published in 1974) encouraged the cataloging of articles into three groups: 1) speculative articles written in search of a new rhetoric, 2) testimonials of methods, attitudes, results entertained/obtained from personal practices, and 3) an increasing number of quantitative studies on sentence structure which reflect increased interest in linguistic science as it relates to composition. Interspersed among those easily categorized listings appeared a series of thoughtful studies which met Walker's definition of midrange theorizing because they dealt with questions such as the following:

1. What is the composing process? What are its elements?
2. How do writers go about writing?
3. In what ways do writers' attitudes toward writing affect their efforts to write?
4. How does the context of composing affect the process of composing?
5. How do instructional interventions affect the composing process as carried out by student writers?

Concern for how processes are carried out, for the ways curricula work have led to broader definitions of research. Proximate replicability and exploratory methodologies are given legitimacy recently awarded

only to tests of statistical significance as applied to experimental designs. Ethnographies, case studies, anecdotal observations are used to build cases for reasonable assent, rather than to stand against the test of systematic doubt. Such a stance toward research, as Wayne C. Booth would have it, requires that it be assumed "reasonable to grant some degree of credence to whatever qualified men and women agree on, unless one has specific, stronger reasons to disbelieve, thereby assenting to the degree that in the particular case seems warranted" (Booth, 1974, p. 101). In this context, the voices of all researchers cannot be considered equal.

Study #1: The Development of Writing Abilities (11-18),
by James Britton, Tony Burgess, Nancy Martin,
Alex McLeod, and Harold Rosen

Notable among those whose recent research has received the assent of their peers in the field of composition are James Britton and a team of four other researchers who studied the writing of British school children (1975), and Janet Emig, whose study of the composing processes of twelfth graders raised serious questions about conventional approaches to the teaching of writing (1971).

These researchers sought within their studies connections between established theories of the parent disciplines (rhetoric, psychology, linguistics, philosophy) and experienced events which could be synthesized to better describe the composing process as it operates for writers. What emerged from these studies was a series of categorizations which provide a structural framework from which to generate hypotheses regarding

writers and writing in the school setting.

The Britton team's study as published in 1975 represents partial completion of a multifaceted, longitudinal project begun in 1966 which was to provide the following:

1. A lucid assimilation of formal understandings which would order a conception of the composing process as it relates to writing.
2. A model which could characterize categories of mature writing as influenced by the variables which shape such writing.
3. Application of the model as a means of characterizing a broad sample of school writings drawn from all subjects.
4. Application of the model as a means of describing, in a four-year follow-up study, the development of writing abilities on the part of selected pupils in five British secondary schools.

The published study is an explication of considerations and findings within the first three areas outlined above. The model itself is the generated theory for describing the composing process in the transactional, expressive and poetic modes.

Britton and his associates hypothesized that writing could be classified according to function and audience categories, and that expressive writing, writing which assumes intimacy between writer and reader, is the base from which the forms of mature writing emerge. The following figure is their graphic representation of this hypothesis (Britton et al., 1975, p. 83). The definitions of terms are theirs but were added to the figure by this researcher.

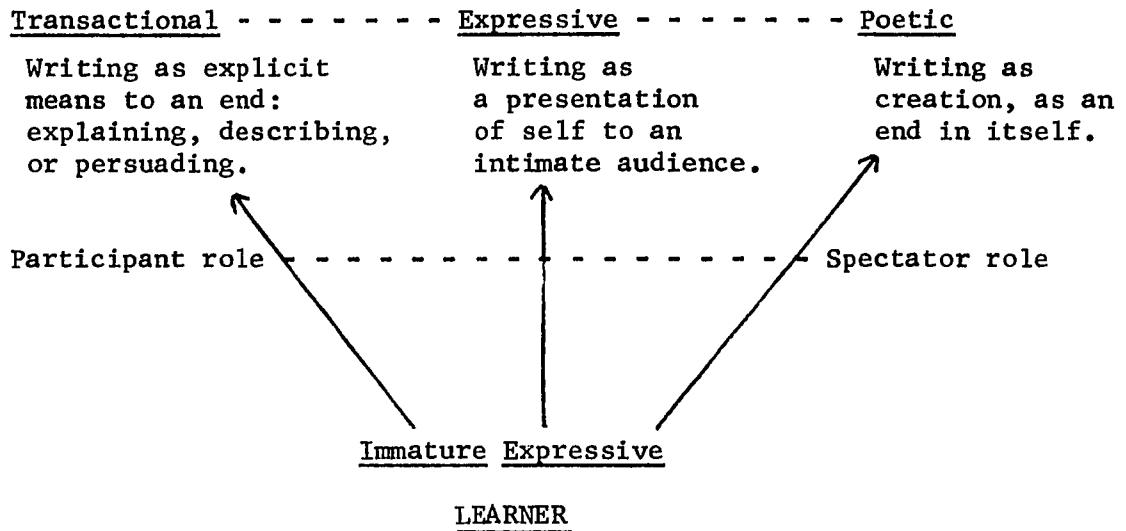
MATURE WRITER

Figure 2. A visual representation of the Britton team's hypothesis regarding writing abilities as a developmental process (Britton et al., 1975, pp. 81-83)

Identification of this structure of the development of writing abilities led the researchers to formulate this major hypothesis regarding the development of writing ability in school:

what children write in the early stages should be a form of written-down expressive speech, and that what they read should also be, generally speaking, expressive. As their writing and reading progress side by side, they will move from this starting point into the three broadly differentiated kinds of writing. . . . Thus, in developmental terms, the expressive is a kind of matrix from which differentiated forms of mature writing are developed. (1975, pp. 82-83)

As the model indicates, the more writing meets the demands of participation in the world's affairs, the more nearly it will approach the transactional end of the spectrum; the more it satisfies the spectator-role demands, the closer it will move to the poetic end. Movement in

the first direction increases attention to audience and outcomes beyond the writing, while movement in the other direction increasingly focuses upon form as it gives structure to feeling. The researchers made clear that their concern was for identifying dominant modes, or categories, but the model itself recognizes movement along a continuum, rather than the presence of discrete categories. Aware of the complexities of defining gradations along a continuum such as the one they have defined, the researchers stated, "What we need above all to develop is a recognition of writings along the whole spectrum from expressive to poetic--a recognition of the principles upon which the work of literature is constructed, and the application of those principles to less highly organized kinds of writing" (1975, p. 83). Langer's discussion of rhetoric quoted in Chapter One adds to the complexity noted by Britton and his colleagues. The purposes for which one writes do not unconditionally define techniques or principles available to the writer; they may set parameters for the ways in which those techniques and/or principles are applied in a given piece of writing.

Britton and his associates defined the composing process, no matter in what mode, as one which begins with those events which lead up to the decision to write, a stage labeled as conception. Once the writer has decided to write and has formed some notion of the task at hand, the second stage begins. The incubation stage, which is also a prewriting stage, involves the process of becoming mentally and emotionally set to write. This process, the researchers said, involves two aspects of projecting thought into writing: the need to get projected responses right

in terms of what is, as perceived by the writer, and to get projected responses right in terms of the writer's personal satisfaction with what he will compose. The third stage identified is that of production, in which the writer puts pen to paper. The writer is engaged in enacting and altering his projections in the shape of a product. The writer is involved in the struggle of "getting it right"--getting it right for the topic, the writer, and for the reader (1975, p. 41).

Permeating aspects of writing as process are the interplay of long- and short-term memory as part of the imaginative process, the influence of written/printed resources as shapers of intent and product, and revision as it operates in each of the three major stages. At every stage, the writer can be and often is influenced by outside interventions.

The variables identified as forces which influence the composing process as it shapes any given piece of school writing were identified to be (Britton et al., 1975, p. 10)

1. Whether the writer became involved in the writing task.
2. The writer's expectations with regard to the reader (the writer's sense of audience).
3. The teacher's expectations in regard to the writers (individually or as a class).
4. Function, or the demands that different writing tasks make upon the writer.
5. The varying language resources which writers bring to their writing.
6. Whether the writing is means to some practical end or not.

The powerful influence exerted by variables two, three, and four are evidenced by the findings of Britton and his colleagues. Analysis

of student products revealed a predominance of upper level (equivalent to eleventh and twelfth grade in the United States) student writings (92 percent) in two audience categories: teacher/examiner and teacher-learner dialogue. The same group of writings reflected an emphasis on transactional writing (84 percent) with 67 percent of such transactional writing categorized as written in the informative-analogic mode for an examining audience. Only six percent of the student writings for age eleven were in the expressive mode; for age eighteen, only four percent. The data showed expected links between modes of writing and audience categories and indicated that, in the British school system at least, writing demanded in the public schools tends to move toward the transactional as response to the teacher as examiner.

Further, the data indicated an expected link between writing in the expressive mode and the audience categories of trusted adult and teacher-learner dialogue, as well as an expected link between writing in the poetic mode and a public audience. The suspicion that writing in the poetic mode for a public audience tends to precede sophisticated levels of transactional writing for a public audience was neither confirmed nor denied by the evidence available, due to the paucity of writing in the poetic mode and in conative and higher-level subcategories of the informative in the transactional mode for a public audience. The researchers formulated their understanding of the relationships as follows:

That school children should share their experiences ever more widely by gradual stages to the point where they write in the poetic mode for a public audience is something we should expect to happen before they are ready to offer their speculations, interpretations or opinions to strangers.

What we do not know is how far one process can pave the way for the other. (p. 194)

One thing seems clear from their findings: if educators assume that student writers should develop an ability to address a public audience in any of the function categories, then the focus of school writing needs to be altered.

Britton and his team of researchers were unable to clearly support their hypothesis of writing as development from immature expressive to ever more mature written utterances in the three modes through processes of dissociation (movement away from the intimacy and shared context of immature expressive). Intervening school demands seem to have precluded such evidence by pressures across the school curriculum upon students to write at an analogic level of the informative, frequently for an audience of teacher as examiner. The small amount of speculative writing found in the data would seem to imply that curricular aims "did not include the fostering of writing that reflects independent thinking; rather, attention was directed toward classificatory writing which reflects information in the form which both teacher and textbook traditionally present it" (p. 197).

Summary

Britton and his associates analyzed the writing of British secondary school students according to categories of function and audience. Their model of the development of writing abilities from immature expressive to ever more mature written utterances in the three modes represents insightful integration of knowledge from parent disciplines. The

researchers draw their elaborate conception of writing as a developmental process from the works of Langer (1953, 1960, 1967, 1972) and Polanyi (1969) in philosophy; the works of Sapir (1961), Jakobson (1960), Hymes (1968, 1971), and Vygotsky (1962) in linguistics; and from Harding (1937) whose work in literary criticism provided background in the participant/spectator roles essential to the Britton team's model.

Categorization of student writings according to audience and function revealed that a majority of school writing is done in the transactive mode for the teacher/examiner as audience. Students do little speculative writing and little writing for a public audience. Although the researchers categorized writing by dominant function, they did not define categories as discrete differentiations.

Supporting studies

Several studies have been carried out in the United States and Canada using Britton and associates' categories for analyzing student writing. The Saskatchewan study completed by Whale and Robinson (1978) is the only one structured tightly enough to serve as replication, yet expanded sufficiently to add to the body of knowledge such analyses can provide. Their study examined four sets of writings from students in nine classrooms, grades three, five and eight. Two sets of writings came from motivations provided by the researchers; two sets were provided by the teachers. All writings were presented as free-writing situations. Approximately 63 percent of the student writing at all three grade levels was in the transactive mode. Students in grades three and five wrote

in the expressive mode in 11.6 percent of their responses, while students in grade eight used the expressive mode in 18.2 percent of their responses. Students in grades three and five used the poetic mode in 22.9 percent and 24.6 percent of their responses, while students in grade eight used this mode in only 8.6 percent of their responses. Their findings, based on the analysis of some 850 writings, do not support the Britton team's hypothesis that young children naturally write in the expressive mode. Children in grades three and five wrote more frequently in the poetic mode than in the expressive, which could raise questions regarding ever-increasing dissociation as part of the developmental process the Britton team identified. In spite of the free-writing context in which assignments were to be given, past classroom practices and expectations could have had greater power over the kinds of writing submitted than did the children's natural inclinations toward one mode over others.

Gere (1977) studied the kinds of writing required of students at the University of Washington. She noted the absence of poetic and expressive writing, and observed that college students have little opportunity to explore the uses and power of their language. Her study did not make use of direct analysis of student writings by the Britton team's categories, as did the Saskatchewan study.

Nancy Martin, one of Britton's associates, directed a study published in 1976 which analyzed the function (per the Britton team's categories) of language in examples of student talk and proposed that the school curriculum should encourage writing which is close to talking.

Recommendations also included the suggestion that courses in all subjects should encourage imaginative and speculative writing, and that students should be encouraged to connect personal observations and speculations with ideas from secondary sources. This study did not expand the theoretical base of the Britton team's work, but rather, served to explicate its pedagogical implications. Newkirk's study (1977) of how writing is actually taught to students ages eleven through thirteen in representative urban British secondary and middle schools further substantiated the contradictions between theoretical conceptions of the composing process and classroom practices.

Lloyd-Jones (1978), Larson (1968), Fish (1973), and Winterowd (1975) are among the most influential composition scholars who have supported Britton and colleagues' plea that students need to experience a variety of modes of writing and who have encouraged writing in the poetic mode, both as an end in itself and as a means to better writing in other modes. Lloyd-Jones, who is one of the most prestigious members of the National Council of Teachers of English, perhaps best summarized the thinking of colleagues when he said,

Descriptions about how language has worked in the past are helpful, so long as one does not say each form always has to be preserved in the same way in the future. But in the end writing or speaking, often in different circumstances with different kinds of people paying attention, is what develops powers of invention. The spirit which embraces variation is the spirit of play. If the machinery of the school makes play impossible, probably real improvement in writing will be difficult. Play with language, I think, leads at first to what James Britton identifies as spectator discourse but competence in spectator language not only leads to literary excellence but to effective transactional writing. The end game requires intensity and openness to surprise.

Study #2: The Composing Processes of Twelfth Graders,
by Janet Emig

Janet Emig's study was presented in a 1971 NCTE publication as a revision of her doctoral dissertation completed at Harvard in 1969. She focused her research on this question: What are the ways that students usually or typically behave as they write? Although little was known about the ways people go about writing, there was evidence from what professional writers had said about their own composing processes to support the notion that writers might not practice their craft according to the prescriptions of writing texts and writing teachers. Data from a pilot study Emig completed in 1964 indicated that students did not consistently follow prescriptions regarding "oughts" in writing (outlining, for example), nor did efforts to follow prescriptions give cause to expect higher rewards (more positive evaluation of written products).

She chose the case study as an appropriate methodology for further investigating the composing process as it operates for student writers. Eight twelfth graders of average or above average intelligence were selected upon recommendation by chairpersons of the subjects' respective English departments. All subjects were drawn from five high schools in the metropolitan Chicago area.

These students were to meet in four individual sessions with the researcher. They were to provide complete oral autobiographies of their writing experiences and to compose aloud three themes in the presence of a tape recorder and the researcher. Although the first two oral compositions did not, except in one case, conform to the instructions given, and

only six of the eight students responded to the final assignment in usable ways, Emig was able to generate four hypotheses from the data gathered. They are taken directly from her text (p. 3).

1. Twelfth-grade writers engage in two modes of composing-- reflexive and extensive--characterized by processes of different lengths with different clusterings of components.
2. These differences can be ascertained and characterized through having twelfth-grade writers compose aloud--that is, attempting to externalize their processes of composing.
3. In the composing processes of twelfth-grade writers, an implied or an explicit set of stylistic principles governs the selection and arrangement of components--lexical, syntactical, rhetorical, imagaic.
4. For twelfth-grade writers extensive writing occurs chiefly as a school sponsored activity; reflexive, as a self sponsored activity.

Emig cited theories of the creative process as a basis for devising a means of delineating the composing processes of twelfth graders. She referred to Wallas' classification (preparation, incubation, illumination and verification) as one acceptable conception, as well as Cowley's four stages as applied to story writing (conception of the germ, meditation at varying levels of consciousness, creation of the first draft, and revision, which varies in degrees from proofreading to redrafting). Both of these conceptions of the creative process are closely linked to the description of the composing process outlined by Britton and his associates. She also discussed Bruner's paradigm of tension among antimonies and Koestler's view of creation as bisociative activity, noting that it was possible that there are still other, equally defensible, alternative profiles of the creative process.

Assuming that, as with the creative process which encompasses it, the composing process consists in part of elements, moments, and stages which can be distinguished and characterized, Emig attempted to delineate dimensions of the composing process for secondary students against which case studies of twelfth-grade writers could be analyzed. These dimensions included 1) the context of composing, 2) the nature of the stimulus to write, 3) prewriting, 4) planning, 5) starting, 6) composing aloud (a characterization), 7) reformulation, 8) stopping, 9) contemplation of product, and 10) seeming teacher influence on piece (pp. 34-35).

In her discussion of the nature of the stimulus to write, Emig identified four categories of experience tapped by writers: 1) encounters with the natural (nonhuman) environment, 2) human interrelations, 3) symbolic systems, induced environments or artifacts, and 4) self. These categories together define the fields of discourse, or the areas of experience to be dealt with in a piece of writing (p. 36). Given that a person chooses to respond in writing to some sort of experience, the writer has yet to choose how to respond to that experience, to choose a mode of discourse. Emig did not agree with what she had seen of the Britton team's preliminary conception of their model, and presented her own model as a more satisfactory alternative (Figure 3).

As her representation indicates, Emig agreed that all student writings likely emanated from an expressive impulse and that they spread themselves between two major modes. However, she thought that the two terms, reflexive and extensive, better described what she saw to be the two general relationships between the writing self and the field of

Modes of Student Writing

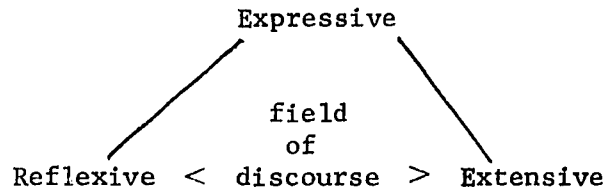


Figure 3. Emig's representation of the modes of student writing (1971, p. 37)

discourse. She defined reflexive as "a basically contemplative role: 'What does this experience mean?'; the extensive, a basically active role: 'How, because of this experience, do I interact with my environment?'" (p. 37). Her representation ignores polarity and the possibility of blend. The matter of audience seemed to be addressed only indirectly through the delineation of choices regarding tenor of discourse, from informal to formal.

Because the model generated by the Britton researchers was based on present understandings of the composing process and analysis of student writing products while Emig's model was structured as preliminary to the observation of the writing process, comparisons beyond those made are not possible. Aspects of each of the ten dimensions identified by Emig were discussed as they relate first to self-sponsored writing and then to school sponsored writing. Her analysis of the dimensions as they relate to school sponsored writing provided a means for teachers to rethink their classroom practices in terms of the kinds of assignments given, the time allotted for writing, the kinds of interventions introduced by whom

prior to, during, and following production. The differences Emig found in composing patterns when students engage in self-sponsored writing and in school sponsored writing could suggest ways to challenge student writers to experiment more freely with a variety of modes for a variety of audiences.

Emig concluded from her study that seniors in American high schools participate in extensive writing chiefly as a school sponsored activity. Reflexive writing is usually self-sponsored writing, rarely seen as acceptable or desirable in the school setting. Like Britton et al., she found that the chief audience for extensive writing is seen to be teachers, most often in the role of examiner/evaluator. For self-sponsored writing (frequently in the form of poetry) the audience is most often the writer or a trusted peer. She found that students view school sponsored writing as a task to be "gotten through"; there is little formal planning done for school sponsored writing and almost no voluntary reformulation at any stage. Students tend not to voluntarily share their school sponsored writing outside the school setting.

Emig found that teachers' descriptions of the composing process differ markedly from descriptions by established writers and with students' own accounts, conceptualizations, and practices. Criteria for evaluation of school sponsored writing focus on incidents of writing: spelling, punctuation, penmanship (neatness), length, grammatical accuracy by major rule definition. There is, according to her conclusions, minimal emphasis on stylistic concerns, rhetorical sophistications, conceptual development of fulfillment of intent.

Summary

Using the case study approach, Emig tentatively defined the dimensions of the composing process as it operates for twelfth-grade students in the United States. Her delineation included ten elements/stages/moments from the stimulus to write through reformulation and seeming teacher influence on a writing product. She compared and contrasted student behaviors within each of the ten dimensions for school sponsored and self-sponsored writing. Variations in composing behaviors for self-sponsored and school sponsored writing (differences in stopping patterns, etc.) were interpreted as clues to generative and mechanistic responses to discursive tasks. Her findings support the notion that school sponsored writing encourages students to respond mechanically to assignments by "plugging in" to learned patterns in the extensive mode.

Although Emig generalized to a large population from an exceedingly small sample which only partially met the demands of her design, her study has been rightly praised for the strength of its conceptualizations and her efforts to establish a methodology for studying a very complex question. Further, other studies have tended to support her generalizations about adolescent writers and the contradictions between the ways they might naturally go about writing and the ways writing is taught at school. The work of Britton and his associates and studies cited as supporting research certainly tend to confirm them.

Supporting studies

There is strong historical support for the notion that the search for personal meaning is a valid end for school sponsored writing. Elsie Nutting (1916) stressed the importance of impression giving what the composer (writer) sees, hears, and feels equal validity to what can be said to objectively exist. John T. Frederick (1933) argued that rigid adherence to form in any mode tended to lead to artificial imitation. He urged that creative expression be included across the curriculum as a means to help students find meaning in their own experiences, and thereby come to value them. Rosenblatt (1938) believed that encouraging students to engage in imaginative writing would help them to appreciate the artistry of language and come to value the quality of means rather than the practical ends with which she thought society was obsessed. Lawrence Conrad (1937) defined the imaginative state as one in which the individual explores and organizes experiences to give them new meanings and patterns and argued that the teacher's role is to help the student discover aspects of personal past and present and to realize them in written form.² Conrad's view was not unlike that presented at the Dartmouth Conference of 1966 and James Moffett's student centered curriculum (1978, 1968). Especially Moffett's newer text represents an effort to provide ways for teachers to encourage more reflexive writing in their classes,

²An excellent summary of the historical roots of composition as creative experience is provided in Kenneth Kantor's article (1975, pp. 5-29).

as well as a rationale for doing so. Emig's own later work (1977) links writing with thinking and builds a case for writing as that which "connects the three major tenses of our experience to make meaning" (p. 127).

Applebee's survey of the winners of the 1977 NCTE Achievement Awards in Writing (1978) showed that the 481 respondents attended smaller classes than did their peers; that 86 percent of their past five papers written for English classes were assigned a grade on both mechanics and content; that they discussed 26 percent of their papers with their teachers during writing, and 45 percent of their papers after writing. Students rewrote only 14 percent of their papers after handing them in for the first time.

Although students saw their English teachers as the main audience for their writing, they voluntarily shared their writing with others. Approximately 17 percent were exchanged with others as part of class practice (therefore not entirely voluntary). The most typical writing assignment was an essay on a literary topic (approximately 54 percent). Imaginative writing accounted for 23 percent of the work reported. Essays on non-literary topics amounted to another seven percent.

Results of Applebee's study of high-achieving eleventh and twelfth grade writers reinforce several of Emig's generalizations about school-sponsored writing. However, these students seem to have felt significant ownership of their papers, no matter what mode they were written in, as evidenced by their desire to share what they had written with others. What is needed is a clearer understanding of the kinds of classroom intervention that encourage students to respond to writing assignments as

creative, rather than mechanical tasks.

The work begun by James Daly and Michael D. Miller may lead to better understanding of one factor which might inhibit creative response to writing assignments. Their study of writing apprehension as it affects writing performance has yet to clarify the degree to which apprehension affects students' writing, but studies have shown that writing apprehension is linked to career choice (Daly & Shom, 1976), selection of extracurricular activities (Daly & Miller, 1975a), and other choices related to the amount of requisite writing involved (Daly, 1978). Descriptions of the creative process provided by Emig and Britton et al. make it clear that writers may well be anxious at different points in the composing process. It is not known at what point anxiety becomes dysfunctional.

Daly and Miller consider significant apprehension (fear) about writing to be present when apprehension outweighs projection of gain. It would seem logical, then, to infer that significant apprehension would negatively affect class performance. Bill Fowler and Barry Kroll (Note 2) conducted a study at Iowa State University in 1979 to test this inference. They compared student scores on Daly's Writing Apprehension Inventory (Daly & Miller, 1975b) with grades students earned in their freshman composition classes. Scores on the inventory did not correlate well with grades earned in the composition course. In spite of these findings, Fowler and Kroll indicated that it was possible that apprehension was somehow linked to the quality of writing students did. The link between the two, however, remained unclear.

Emig's discussion of Lynn, one of the students involved in her study,

showed the importance of a writer's feeling that she can indeed successfully meet the challenges of a writing task. Her discussion, along with Applebee's, supports the notion that there is a correlation between a sense of one's own competence and a willingness to take risks in one's own writing.

Study #3: Communicating Images: A Narrative Based Approach to the Process of Writing, by Joyce D. Shaffer

As presented in her dissertation, Shaffer's design is structured for an introductory composition course for college freshmen. It is based upon the following tenets drawn from a set of assumptions about writers as learners and the writing process. These tenets are quoted directly from her text (1979, pp. 15-16):

1. Human beings need to find meaning in their lives and need to express the meaning that they find. These needs are the basis for the creative impulses of all humans, and are the context in which the composing process is realized.
2. The composing process is the structuring reality of rhetoric, the parent discipline from which composition derives. People learn to write by interacting with the composing process; they learn to write by writing.
3. The successful application of the composing process depends upon having something to say and knowing how to say it. A helpful composition curriculum must attend both to the structure of the discipline/process to be learned and the learners who attempt to master that discipline/process as a means to expression of personal meanings.

Shaffer assumes the correctness of Fish's belief that human discourse is essentially creative and Winterowd's observation that the purposeful use of language is ultimately a persuasive act. These propositions are not scientifically substantiated, nor are they likely ever to be. They

conform to an epistemological stance which shapes one way of talking about the human ways of knowing and sharing what is known. The experimental design itself is an attempt to demonstrate the usefulness of such a stance as a basis for pedagogical practice.

Her framework for instruction meets the criteria she cites from Jerome Bruner, who is noted not only for his work in instructional theory, but for his study of writing as it relates to thinking processes (Shaffer, 1979, p. 16). Her design provides or prompts memory of experiences which move students toward learning; it specifies ways to structure the body of knowledge; it presents her view of an effective way to sequence presentation of knowledge and materials; and, it identifies the nature and pacing of rewards and punishment in the process of learning and teaching. By designing a curriculum which demands a workshop approach and which uses an evaluation system dependent on peer and self-appraisal and independent of teacher grading of individual papers, Shaffer would seem to have followed Emig's and the Britton team's recommendation that the role of teacher/examiner be de-emphasized.

Of particular interest in this research is Shaffer's attempt to design a curriculum which encourages students to write in a variety of modes and use a variety of techniques, in order to be respectfully read by a variety of audiences. Student writers are encouraged to take into account the options available to them by considering the following questions (p. 129):

1. What do I have to say?
2. Why am I saying it?

3. To whom am I speaking?
4. Under what circumstances am I speaking?
5. Of all the writing techniques I know, which ones will be most effective to use considering my answers to the preceding four questions?

Assuming that student writers have the opportunity to involve themselves in writing tasks that yield a variety of responses to these questions, their writing products could be expected to encompass the full range of the Britton team's categories. However, opportunity is a necessary but insufficient condition for sophisticated writing. It is a basic assumption of formal education that teachers can help students to be more successful in the work they undertake. In composition courses, then, the task of the teacher is to help students more successfully engage in the composing process. Although Shaffer addressed instructional problems from stimulating invention through reconceiving and revising, only her presentation of sequence is considered here.

In her introduction to the sequence of assignments which form the framework of her design, Shaffer stated, "Writing techniques are best learned when they are presented in a cumulative manner, when students can see a connection between each technique and a building of those techniques to a meaningful whole" (p. 19). Further, she argued that those techniques should be linked to demand for increasingly sophisticated integration of content, voice, and sense of audience.

Her sequence assumes that students will be most successful if they begin experimenting with the techniques commonly associated with fiction writing (poetic mode), transfer the image-creating skills those techniques

provide to writing which is essentially transactive, and then, finally, use the techniques, the language control, and a developing sense of voice and audience to attempt writing in the expressive mode for a public audience.

Shaffer's belief that the elements of fiction writing should come first in a composition course because writing in the poetic mode is the most natural form of expression would seem to be somewhat supported by Emig's findings regarding self-sponsored writing of high school seniors. Britton and colleagues' careful description of the participant--spectator continuum provides further support for her sequencing. If school children should 1) begin their writing experiences in the expressive mode for an intimate audience, and 2) expand those experiences to the point that they write in the poetic mode for a public audience, before they are 3) expected to address owned speculations and interpretations for a public audience (see text, p. 23), appropriate sequencing would seem to begin with a consideration of the likely developmental level of students participating in the curriculum.

Beginning with writing tasks that allow maturing adolescents to focus on their own power to create writing that pleases (spectator role), may ease the way for learning to create writing that argues directly for the authors' speculations and interpretations (participant role). Writing which is predominantly either mature expressive or transactive focuses a writer's attention beyond the form of the written product to the audience addressed. Such a change in focus forces the student to attend not only to structuring personal content in satisfying ways, but to present

substantiated content in ways which command the attention of the audience to which it is directed. The more abstract the content, the more diverse the audience, the more complex this task becomes.

If the Britton team's thinking is essentially correct, then a sequence which moves from narrative writing, as Shaffer defined it, to expository writing (expressive/transactive) would likely meet the developmental needs of college freshman writers, to the degree that their previous writing experiences parallel those of British pupils examined by Britton and his colleagues.

Shaffer's design further purports that students can learn to transfer narrative techniques to expository writing, thereby more effectively appealing to their audiences. To effect that transfer, narrative techniques are introduced so that they build one upon the other until students have access to the techniques needed to create a short story. Shaffer defined these techniques as,

use of the five senses in description (the notion of show, don't tell); selection of details to reinforce a mood or attitude; focus of a point of view in characterization (first person, third person, alter ego, omniscient narrator, dialogue, interior monologue, stream of consciousness); creation of an organic plot including conflict; and recognition of a theme, an underlying major statement about life. (p. 54)

Students then are asked to see what differences they recognize between the narrative writing they have been doing and exposition. Examples of professional writing, some of which are depersonalized exposition taken from college catalogues and technical journals, and some of which are examples of expository writing which makes use of narrative techniques to build support for ideas, are shared as the bases for discussion.

Once the differences between why one writes and the techniques one might choose to use in writing are clarified, students progress through a series of expository writing tasks which make increasingly complex demands on the writer. In none of these assignments is a topic given. Instead, students are asked to consider the various ways in which the tenuous links between the writer, his content, and his audience can be strengthened to accomplish the writer's purpose. These considerations are required in the context of a personal essay in which the content comes from the writer's direct or vicarious experience, an essay in which the writer's personal experience has been denied or supported by outside sources, and in the context of a critical essay in which the writer must convince her audience of her own credibility as an interpreter and evaluator of experience. Techniques presented in the expository sequence focus primarily on structural and organizational options for developing a central idea and on the use of images as means for allowing audiences to see situations, problems, solutions with the writer's eye. The five questions presented on pages 38-39 of this text are continually used to help students analyze their approach to the tasks presented.

The final assignment included in the design asks students to write an expressive essay for a public audience, in response to the questions, Who am I?/What have I learned? Students are given no specific techniques with which to experiment, but are encouraged to draw upon anything they have learned from their past writing experiences which might be of help to them. However students respond to the questions, Shaffer asserted that through this curriculum, they can come to see themselves more

clearly as people who hold ideas and feelings worth sharing and who can share those ideas and feelings on paper in ways that warrant the attention of others.

Summary of the Review of the Literature

The purpose of the Review of the Literature was to examine what is presently known about the development of writing abilities of adolescents as that development relates to theories of the composing process. It included an overview of two seminal studies completed in the field of composition and investigation of supporting research which refined, expanded, or in some cases, contradicted the findings of those two studies. The sequencing of the experimental curriculum was then examined in light of the above research. This examination led the researcher to hypothesize that 1) narrative blend was a verifiable construct which could be operationally defined; 2) the experimental curriculum could be expected to increase the number of students who used narrative blend in their expository writing; and, 3) such increase could in part be attributed to the sequence of the experimental curriculum. Further, it was hypothesized that more students with low apprehension about writing would use narrative blend in their expository writing than would students with high apprehension about writing.

In their study, The Development of Writing Abilities (11-18) (1975), Britton and his team of researchers set forth a model of writing as a developmental process. Their categorization of writing products according to audience and function was seen as a way of delineating

stages of that developmental process from immature writing in the expressive mode through increasingly mature written utterances in the poetic, expressive, and transactive modes. The sequencing of assignments in the experimental curriculum is supported by the Britton team's understanding of the relationship between writing in the poetic mode for a public audience and writing in the transactive mode for a public audience. Emig's study of the composing process of twelfth graders (1971) supports the logic of a sequence which begins with writing in the poetic mode.

Although Britton's categorizations of student writing were based upon determination of dominant function, he and his team of researchers were aware that elements of several categories might be present in a given piece of writing. Just as a character in a novel may develop and present a logical argument at the will of his creator, a writer may choose to use narrative techniques (those associated with the poetic mode) to strengthen his argument in the eyes of his readers. In this situation, Langer (1953) said, "the excellence of expository style depends on two factors . . . the unity and vividness of the feeling presented, and the sustained relationship of this feeling to the actual progress of the discourse represented" (p. 303).

Review of research in composition revealed no systematic study of the blending of elements from several modes to serve the writer's purpose. Although rhetoricians from the time of Aristotle to the present have recognized the power of images (which are created by techniques associated with the poetic mode) to move an audience, there seems to be little known

about how student writers come to recognize that a variety of techniques are available to them, no matter what purposes their writing is to serve. It is not surprising, then, that little is known about pedagogical practices that might encourage this recognition.

METHODOLOGY

Our discussion will be adequate if it has as much clearness as the subject matter admits of, for precision is not to be sought for alike in all discussions any more than in all the products of the crafts . . . for it is the mark of an educated man to look for precision in each class of things just so far as the nature of the subject admits; it is evidently equally foolish to accept probable reasoning from a mathematician and to demand from a rhetorician scientific proofs. (Aristotle, p. 1094b, trans. by Jebb in Readings in classical rhetoric, 1972)

Although Aristotle mistakenly viewed mathematics as syllogistic, his observation regarding the art of rhetoric and the study of the processes by which it is created remains essentially unrefuted. Precision, where it has existed in composition research, has yielded little which adds to the understanding called for by Park (1979). There are no precise means for determining how a student writer becomes aware of stylistic choices in composing, how he acquires the skills for shaping available techniques to serve his purpose, nor the pedagogical practices that encourage him to experiment with blending those techniques. Systematic investigations such as those examined in the previous chapter have led to a clearer conception of the ways young writers go about writing and have stimulated questions which encourage further useful research.

Purpose of the Study

The purpose of this study was threefold:

1. To verify the construct of narrative blend in expository writing.

2. To test the presence of narrative blend in the writing of college students enrolled in freshman composition.
3. To investigate the relationship between the sequencing of the experimental curriculum and the presence of narrative blend in expository writing.

The literature provided a sound theoretical base for the construct of narrative blend. The means for investigating the presence of narrative blend in writing products were less readily available. The procedures carried out fall far short of the precision required of a scientific proof, but instead represent an effort to systematically analyze student writing products in ways that add to the broad insights provided by previous studies about the kinds of writing students do and the pedagogical interventions that influence the stylistic choices young writers make.

Selection of Subjects

Students participating in this study were drawn from the population of freshman composition students enrolled at Iowa State University, Winter Quarter, 1980.³ With the help of Dale Ross, Director of Composition, six sections of the introductory composition course taught by instructors he identified as excellent were selected for participation from the approximately twenty-five sections offered. Two of these sections were taught by Joyce Shaffer, designer of the experimental curriculum. The other four were taught by four different instructors using

³Approval of student participation in this research was granted by the Iowa State University Human Subjects Committee November 19, 1979. A copy of the consent form is included in Appendix C.

curriculum designs of their own choosing within the constraints of the English Department requirements. Care was taken that the sample of sections met a variety of hours across the school day. None of the students enrolled in these sections had been identified through the University's initial screening process as being in need of remedial coursework.

To assure equivalence among the six groups in terms of variables which might affect writing performance, information regarding high school class rank, ACT-language and ACT-composite scores, college grade point average, writing apprehension, age, and sex was collected for each student writer. These data were also analyzed in relation to the writing performance of subgroups within the two experimental groups.

No single category of information collected was known to serve as a reliable predictor of writing ability. However, with the exception of scores from the Writing Apprehension Inventory (WAI), the categories of information listed are generally accepted as predictors of performance at academic tasks.

All six sections comprising the experimental and control groups were determined to be equivalent in terms of the identified independent variables: age, sex, ACT language scores, ACT composite scores, grade point averages, high school class rank, and writing apprehension. Analysis of variance completed for each variable revealed no statistically significant differences in the groups. Probability levels ranged from .3 to .9.

Scores from the WAI pretest were included because of research done

by Daly and others who have established at least a theoretical association between freedom from undue apprehension and creative, risk-taking behaviors (Daly & Miller, 1975b; Daly & Shom, 1976). The WAI was given as a posttest at the end of instruction to measure change in confidence levels for each of the six sections of student writers and as a means of identifying any correspondence between students' increasing confidence in their writing skills and their use of narrative blend.

Dr. Ross explained the general focus of the study (the investigation of the kinds of writing college freshman do and the stylistic choices they make) to the four instructors of the control sections and outlined their role in the research. They were asked to

1. Introduce the study to their students and to obtain a signed consent form from each student who chose to participate.
2. Administer the Writing Apprehension Inventory as a pre-posttest.
3. Give two writing assignments for purposes of this study and to share student responses with the researcher.
4. Meet with the researcher for at least one thirty-minute interview to further discuss the study and to talk about their approach to the teaching of composition.

The interviews

The four instructors whose classes were selected to serve as control groups brought to their students a variety of backgrounds and approaches to the teaching of composition. One of them, a medievalist and linguist, had been a college professor for twenty-five years. Two of the instructors were women with approximately five years' college teaching

experience in composition and English as a second language. The fourth instructor had taught high school composition for five years before coming to the university.

The researcher scheduled interviews with the four instructors during the first two weeks of classes. The interviews were conducted for three reasons:

1. The interviews gave the instructors an opportunity to raise questions regarding the research project. The instructors understood that examination of stylistic choices made by student writers was not intended as a means of evaluating any instructor or any specific curriculum used by these instructors.
2. They provided an opportunity to work out the mechanics of distributing and collecting material. Student writing was collected from the instructors immediately following completion of assignments, copied and returned within two school days. The instructors then evaluated the original papers, made comments in accordance with their usual marking procedures, and returned them to the students. The researcher and instructors worked together to assure appropriate placement of the second researcher-assigned essay.
3. They gave the researcher an opportunity to learn more about the varying approaches to the teaching of composition taken by the instructors.

The interviews were informal in nature and lasted from forty-five to sixty minutes. Following the sessions, the researcher used her notes to write summaries of the interviews.

Questions used to structure the interviews were adapted from those designed by Steven Zemelman (1977) for his study of the ways college teachers encourage students to write. He conducted an indepth survey of a sample drawn from the social sciences and humanities faculty of Livingston College, Rutgers University to learn about attitudes teachers held toward writing as part of the teaching/learning process. He wanted to

learn from the faculty sampled how much writing was assigned, what types of writing were asked for and expected, to what degree teachers involved themselves in the writing processes of their students, and, if involvement was desired, what techniques were used to achieve it.

Key questions posed to instructors of the four control groups are presented in the following paragraphs along with a summary of instructor responses.

Question #1: What do you see as the priority needs of English 104 students entering your classroom?

The researcher posed this question as a means of learning about expressed instructor priorities. Responses were more similar than different from one another. Instructors were primarily concerned that students overcome their tendency to respond mechanically to writing tasks.

One instructor stated that her greatest concern was that student writers in her class did not realize "they have options available to them in their writing." Another stated that her students needed to learn that "they have something to say that is worth saying." The third instructor believed that his students needed first to learn to "experiment in their writing." The fourth instructor felt that students needed to master skills that would make the soundness of their ideas visible to their readers. Other concerns voiced in the context of their responses to this question were related to students' limited reading and writing experiences, lack of knowledge of basic grammar/usage rules and patterns of organization.

Question #2: Could you give a general overview of the course as you teach it, focusing especially on the kinds of writing emphasized?

The researcher asked for an overview of the four classes to determine the instructors' approaches to dealing with the Britton team's categories of writing in the context of an introductory college composition course (Britton et al., 1975). It was important that none of the instructors would discourage students from choosing to use narrative techniques in their expository writing. It was also important to know what emphasis was placed on narrative techniques and whether transfer of narrative techniques to expository writing was actually taught in any of the classes.

All four of the instructors encouraged use of narrative techniques in personal essays. Only one instructor taught for effective use of specific narrative techniques in the poetic mode such as those included in the first two assignments of the experimental curriculum.

One of the instructors stated that her course was organized to encourage growth at two levels. In class, she helped students to address problems of structure, moving from problems of sentence structure to problems of structuring an entire composition. Formal writing assignments focused first on description, then narration (personal essay), followed by editorial writing, and progressed to what she called formal exposition. At the time of the interview, she stated that she had not further formalized her teaching plans for the quarter because she had not yet been able to assess the specific needs of students enrolled in the class.

The second instructor organized his class around six major assignments which encouraged experimentation with a variety of techniques and organizational patterns. The first two assignments he described were narrative in Shaffer's (1979) terms: for one of the assignments, writers were to imply a judgment of a person or group through description; for the second, students were to describe a place in such a way that a reader could infer their feelings about it. The remaining assignments focused on the use of specific organizational patterns and/or content for transactive purposes. In addition, this instructor asked that students use every Friday's class period for experimenting with their writing. Sometimes specific assignments were given; sometimes they were not.

Another of the instructors organized her course around a combination of language exercises and formal assignments. She stated that assignments tended to be position papers which encouraged students to formulate and present their stances toward contemporary issues. This instructor had not committed her class to specific exercises or writing assignments because she preferred to plan the course on a weekly basis according to students' needs and rates of progress.

Only one instructor in the control group had given a formal rota of assignments to her class at its outset. Her students were asked to complete ten writing assignments during the quarter, each of them linked in organization, purpose, and/or content to readings from an anthology of essays. Although her first assignment was a personal essay which called for the use of narrative techniques, she planned to focus her course on

the rhetorical problems of formal exposition.

Question #3: How would you describe the class format in terms of the teaching approaches you use?

The purpose of this question was to determine whether instructors' expressed priorities were reflected in their choices of classroom approaches. Their answers also served as a check for consistency between course plans they shared in response to the previous question and classroom approaches they made available for carrying them out.

The researcher presented to each of the instructors the following alternatives with elaboration where necessary: the workshop approach, discussion, information-giving (lecture), the conference or tutorial approach. She then asked them which of these approaches they used in their classes and whether they used other approaches not described by the researcher.

None of the classes was organized around a single broad approach, such as the workshop or conference method. All four of the instructors used the workshop approach, the lecture, and discussion in varying proportions. All of them stated that they used student papers as the basis for class discussion on some occasions. Three of them reported that they scheduled work days to address specific writing problems students were encountering in completing their assignments. All of them encouraged students to request conferences as needed. One of them scheduled conferences with each of her students to discuss individual concerns and progress. All of them stated they made use of small group work during class time. Two of the instructors used class time to conduct drill work

in sentence combining and language usage.

Question #4: In what ways and for what reasons do you use readings as a part of the course?

The researcher posed this final question to determine whether any of the classes in the control group was essentially a reading class calling primarily for written interpretations. The instructors' responses to this question and the two previous questions indicated that this was not the case.

All of the instructors made use of readings from anthologies, primarily as examples of specific approaches to writing problems. None of them stressed the content of the readings as a consistent reason for their use. Some of the instructors encouraged discussion of the readings in their classes; others provided readings primarily as models for students to refer to as they worked at their own writing. Three of the instructors used the text entitled Someone Like Me (Gillespie & Stanley, 1978) as their major source of readings. The text includes examples of essays, stories and poems categorized according to six broad topics.

Summary

In summary, each of the instructors expressed belief in the importance of writing as a generative, creative process. All of them stated that they tried to structure their courses in ways that increased students' rhetorical and stylistic options as they addressed writing tasks. They were unanimous in their expressed concern for building students' confidence in their writing skills and in their hope that students would

find personal satisfaction in the writing they did.

Three of the four instructors encouraged expressive writing in their classes. All four of them planned expository assignments which allowed use of narrative techniques. One of the instructors included assignments designed to encourage experimentation with narrative techniques. Although use of narrative techniques in exposition was apparently acceptable to all of the instructors, none of them stated that he/she helped students learn to effectively use those techniques in their expositions.

Because Shaffer's (1979) classroom practices were clearly outlined in her dissertation and known to the researcher through previous consultation and observation, no formal interview was conducted with her. She met with the researcher throughout the fall of 1979 to establish her role in the study and to assure agreement on procedures for reversing narrative and expository components of the experimental curriculum.

The Writing Products

Collecting writing products demanded compromises between the researcher and the instructors of the composition classes. Because it was important that the assignments analyzed for this research be an integral part of the courses from which they were drawn, flexibility was required in terms of timing and content.

For both assignments collected from the control groups, instructors could choose to either give an assignment provided by the researcher or to create one of their own. If they chose to create their own

assignments for either of the writings, it was asked that those assignments conform to the following constraints: they were to be structurally open-ended, so that students could exercise stylistic choices; they were to encourage responses that were essentially transactive or expressive in purpose; they were to be given as out-of-class assignments.

All four of the instructors of the control sections chose to design their own assignments for the first writing. For the second, all four used the assignment provided by the researcher. Assignments provided by the researcher and the instructors are presented in Appendix D along with the final writing assignment for the experimental groups. The two researcher-assigned writings and the final assignment for the experimental groups had been tested as equivalent assignments for diagnostic and evaluative purposes with approximately 800 students over a five-year period. They were, therefore, used as equivalent assignments for this study.

Although the literature revealed no clear agreement on the number of writing samples needed to assess general performance of writers or specific effects of treatments, the National Council of Teachers of English (NCTE) has accepted use of two samples collected as pre-post writings for pedagogical studies. Gerald Kincaid's 1953 study, as cited in Braddock et al. (1963), of factors affecting variations in the quality of student writing, which has received praise from the NCTE, supported the use of two similar essays as pre-posttests to assess qualitative changes in overall group performance. This practice was adopted for measuring changes in the incidence of narrative blend in the four control groups.

Kincaid's suspicion that determining more subtle effects, especially as they relate to individuals, requires several writing samples written on different topics on different days indicated that more writing samples were needed to properly study the effects of reversing the narrative and expository components of the experimental curriculum. The researcher collected a total of six assignments from the two treatment groups. They included responses to the three assignments in the expository component, the two assignments paralleling those completed by the control groups, and the final writing assignment.

The first assignment for all six sections was completed by the end of the first full week of classes in the quarter. The second assignment was completed by all six groups at approximately midterm and submitted to the researcher by January 14, 1980. Both experimental groups completed the second assignment prior to any class discussion of the differences between narrative and expository writing or of the transfer of techniques associated with one kind of writing to the other. The four control groups responded to their final assignment only after instruction had moved from any emphasis on poetic/expressive writing and related narrative techniques to problems associated with formal exposition. The final papers for the two treatment groups were written during the week of February 11, 1980. The final assignment, like the researcher-assigned writing tasks, allowed students freedom of stylistic choice. The only restriction imposed was that responses were not to be short stories or poetry.

Instruction in the two experimental groups was controlled as much

as possible so that measured differences in writing could be primarily attributed to reversal of the narrative and expository components. With the exception of the two researcher-assigned writings and the final papers, each assignment was introduced as posing a particular problem of intellect and technique. Examples of writing done by other student writers were then examined and evaluated in terms of the problems posed. The same examples were used for both treatment sections.

Use of examples posed some problems in accurately assessing effects of the reversal because the examples themselves contained instances of narrative blend. As students in the reversed group worked through the expository component, they had available to them models for a principle which had not been formally introduced. Although the models were present, Shaffer offered the reversed group no class instruction in the narrative techniques used in the example papers. Such exposure to narrative blend seemed acceptable since the anthologies used by instructors of the control sections made such examples available in the writings of professional authors. Students in the two experimental groups were not required to use narrative blend in any of the assignments given in the expository component, nor was evaluation of any essay focused upon its use. Students were, however, encouraged to use blend where they found it appropriate to their purposes.

The general structure for the two treatment groups can best be illustrated graphically:

Treatment Group I (regular order)

Practice in narrative techniques
building to short story.

↓

Discussion of differences between narration
and exposition and of the use of narrative
techniques to serve expository purposes.

↓

Problems in exposition addressed through an
expanding repertoire of techniques, including
those associated with narration.

↓

An open-ended expository assignment which
demands independent selection of techniques
and organization.

Treatment Group II (reversed order)

Problems in exposition addressed through an
expanding repertoire of approaches to building
ethos, pathos and logos within an essay.

↓

Discussion of differences between narration and
exposition and the transfer of techniques from
one category of writing to the other.

↓

Practice in narrative techniques building
to short story.

↓

An open-ended expository assignment which demands
independent selection of techniques and organ-
ization.

A sense of sequence beyond that based on techniques was created by focusing on changes in the writer's stance toward audience and subject. The abbreviated syllabus included in Appendix E illustrates the reversal as it was carried out through specific assignments.

Analysis of Writing Products

Writing products from the six sections were analyzed in an effort to answer two questions: In what ways, if any, did writers make use of narrative techniques in their writing? If narrative techniques were used, did writers successfully subordinate their use to an essentially expressive/transactive purpose? Creating an instrument which could help to answer these questions was a major challenge of this research.

Extensive review of writings by professional essayists and students yielded eleven means of creating narrative blend in exposition. As the means were identified, they were placed along an ascending scale of sophistication. Placement along the scale was determined by the degree to which the author's poetic stance permeated expressive/transactive purposes. In other words, the less separable the techniques (form) from the content (ideas and feelings), the more sophisticated the blend.

Next, rhetorical guidelines were applied to build a rating scale for determining the successful blending of narrative techniques in expository writing. The criteria for assessing quality of blend came primarily from Britton's conception of audience and function as they relate to the spectator--participant continuum (Britton et al., 1975).

The instrument was developed for assessing successful use of techniques primarily associated with the form of fiction. It was not designed to identify such characteristics as "descriptive language" which is readily associated with all three of the Britton team's categories, or "poetic devices" (metaphor, simile, etc.) which could appear within a single phrase in any of the three modes, but which are most

often associated with poetry.

The first draft of the instrument was used by the researcher and Joyce Shaffer (1979) to independently analyze fifty papers written by high school and college students. Examination of the few differences in the two sets of markings led to the restructuring of several items.

The instrument and accompanying guidelines for readers were reviewed by two professors at Iowa State University, two professors at Drake University, and three instructors of English composition. Two of these people have professional expertise in instrument design as well as the teaching of English. Two are experts in educational evaluation. Because the reviewers had no opportunity to study the construct being measured or to test the instrument themselves, their attention necessarily focused on problems related to face validity and apparent usability of the instrument. The instrument was revised a final time based on comments from these professionals regarding format and the wording of specific items. The researcher and Joyce Shaffer then analyzed a second set of twenty papers to test the revisions. Only two instances of one-point differences occurred in the marking of these papers.

Categories of narrative blend

Part A of the instrument indicates possible ways in which writers might use narrative techniques within expository writing. The techniques are listed in order of increasing sophistication of narrative blend. The first and last categories indicate an absence of narrative blend as defined by the instrument. The first category indicates an absence of

narrative techniques; the last category indicates failure of the writer to use narrative techniques as means to an end within exposition. It was expected that some writers participating in the study would use several narrative techniques within a single essay. Readers were asked to score the papers according to the most sophisticated technique used. The thirteen categories of Part A of the instrument are explicated to clarify the categories. As used in this study, narrative blend was operationally defined as that phenomenon described by Part A of the instrument.

Analysis of Narrative Blend in Expository Writing (Part A):

1. Exclusion of narrative techniques. The writer directly explains, relates, criticizes, or argues. There is no attempt to create or recreate experience for the reader.
2. Use of narrative passages from other authors as frame, introduction, support, or conclusion for exposition. For example, the writer uses the scene of blind children playing a game with a beeper ball from John Gardner's The Resurrection (1966) to initiate a discussion of the American citizen's tenuous position in political decision-making.
3. Inclusion of assumed reader response as dialogue. In this category, the interview format is used as a writing technique. The reader's assumed questions/responses are verbalized or implied as a means of organizing the writer's information or position to be shared. Removal of assumed reader response does not break the internal logic of the writer's message.
4. Creation of virtual setting as ordering principle. This is a

technique used by many essayists for its power to give a sense of immediacy to their arguments. The scene of a tragic shooting is developed as a setting from which the writer presents an argument for stringent gun control measures; a young man's room becomes his vehicle for examining the values which have shaped his life.

5. Interspersal of dialogue as support for ideas or as a refrain.

One writer used the dialogues of victims and perpetrators of environmental disasters to support her call for a careful examination of the trade-offs between immediate economic gain and human catastrophe. An official's line, "There must be trade-offs," was used as a refrain to emphasize the incredible human costs of present choices. This writer exemplified the use of dialogue both to support ideas and to create form which is pleasing to the reader's aesthetic sense.

6. Inclusion in the introduction, conclusion or body of example(s) or a sequence of experiences in the form of created scenes. This technique was the one found to be most frequently used by both professional and student writers. Its frequent appearance in professional writing reinforces Robert Kraft's observation (1975) that writers have learned that it is the power of the image that turns reason to action. Robert Pirsig's book, Zen and the Art of Motorcycle Maintenance (1974), represents a highly sophisticated application of this technique. One student writer developed three scenes involving the telling of a joke, small children reacting to a Road Runner cartoon, and the carrying out of a prank to examine the implications of humor based on human cruelty and violence.

7. Alternations of analysis and narration--the interspersing of narration within analysis. Internal monologue as reaction to stated generalizations would be one example. A writer presents his opposition to the arms race by creating an internal monologue of created/recreated memories of war experiences as responses to lines from a political speech urging increased military spending. This category is the first which describes a technique which becomes an integral part of the whole. The technique can no longer be separated from the basic structure of the essay.

8. Creation of a persona who stands in place of the author as speaker. One student writer constructed an interpretation of Edward Albee's Zoo Story (1961) in the voice of a friend of Peter, a major character in the play. Another examined the destruction of the American wilderness through the voice of an aging mountain man. There are many examples of professional political analysts who create personae of sim-pletons to examine complex issues.

9. Argument developed through characterized dialectic. Plato's Dialogues are a classic example. Formalized exchanges between a person and his alter ego might be another. One student writer created a series of exchanges between himself and his conscience to express his insights about the difficult process of growing up.

10. Images of levels of concept as prerequisite to argument (poetic to problem-solving). An example would be a series of images reflecting different levels of friendship to give impact to a discussion of the casual denigration of the term. This category is different from the one

which identifies created scenes (#6) in that the images created are the conceptual basis from which conclusions are derived, rather than the support for it. This category was rarely found in the student writing examined in the development of the instrument.

11. Images of levels of a concept without expository transitions or explication. The best example encountered for this category was created by a student writer. Through a series of five carefully constructed vignettes, she built a convincing case for the universality of human longing.

12. Contrived use of literary forms to develop an idea or argument. In writings belonging to this category, constraints of form are equal to and inseparable from those of content. Allegory and satire are two examples; the parable is another. Jonathan Swift's "A Modest Proposal" (Swift in Harrison, 1959) is one of many noted essays which can be categorized here.

13. Failure to use narrative techniques as means to transactive or expressive ends. This category includes all student papers belonging to the poetic mode as defined by Britton et al. (1975). Constraints of form dominate in the creation of an art symbol. In these instances, the writer has created a sustained image or a short story.

Rhetorical strength of narrative blend

Part B of the instrument was used only in the analysis of papers found to exhibit narrative blend. It was designed to provide information about the success writers achieve in controlling narrative techniques in their expository writing. There are seven items in this section. Three

of these items require assessment of the general rhetorical quality of a paper (attention to purpose, audience, organization). The remaining four items call for determination of specific effects of the use of narrative blend.

Analysis of Narrative Blend in Expository Writing (Part B):

1. Reader can identify purpose. (yes) (no)

This item asks readers whether they can infer the general intent of the paper, or whether weaknesses in the choice or structuring of content prevent such an inference. What does the writer ask of the reader?

2. Reader can identify audience. (yes) (no)

The audience for any paper might be the writer, a specific group or individual, or a general/public audience. Is the paper sufficiently focused to allow identification of one of these possibilities as an intended audience?

3. The reader can identify the central idea. (yes) (no)

This item focuses directly on the structure of the paper. Can readers identify a main idea, a major statement developed within the paper?

The last four items of Part B ask readers to consider specific effects of the use of narrative techniques within a given paper. For each item, readers are to choose from three possible responses the one which most clearly describes their assessment of the writer's use of narrative techniques.

4. The author uses narrative techniques in ways which

_____ increase audience engagement/involvement
 _____ do not directly influence the reader
 _____ disengage the audience from the content

Readers are to determine ways in which use of narrative techniques in a specific paper affects its capacity to engage and hold the interest of its audience.

5. The author uses narrative techniques in ways which

- enhance the central idea
- do not detract from the central idea
- obscure the central idea

The item is self-explanatory. Readers are to determine the effect of narrative techniques on the development of the central idea.

6. The author uses narrative techniques in ways which

- demand further exploration of problem or idea within the paper
- allow further exploration of problem or idea within the paper
- deny necessity for further exploration of problem or idea within the paper

The response to this item depends both on the writer's ability to control use of techniques and on the degree of sophistication of blend. To the degree that techniques (form) are inseparable from the content, they tend to appropriately deny the necessity for further exploration of the problem or idea which is the focus of the paper. Less sophisticated techniques may be inappropriately used so as to make further discussion of the central idea or problem carried out in the paper seem redundant.

7. The author uses narrative techniques in ways which

- purposefully subordinate narrative techniques to transactive/expressive purpose
- do not allow narrative techniques to dominate transactive/expressive purpose
- fail to subordinate narrative techniques to transactive/expressive purpose

This item asks readers to determine the degree to which the writer

exercises control of the means used to accomplish the ends the paper attempts to serve. Inability on the part of the reader to infer a trans-active/expressive purpose for the first item of Part B may indicate the writer's failure to appropriately control use of narrative techniques.

The readers

Three experienced composition teachers used the instrument to analyze 433 student writing products submitted by the experimental and control groups. At the time the readers were selected, all of them had done graduate work in English. One was completing a master's degree; one held a master's degree in English; one was completing work for a Doctor of Arts degree. Two of the readers had taught introductory composition courses at the college level. The third reader had taught composition at the junior high and high school levels. None of the readers had access to or reason to know students participating in the study.

In a series of informal preparatory meetings with the researcher, the three readers discussed the development of the instrument, familiarized themselves with the Britton team's (1975) categories of writing, and demonstrated a clear understanding of the concept of narrative blend. Following these informal meetings, they worked with the researcher in a five-hour group training session to reach consensus in the rating of twenty papers previously used in the initial testing of the instrument. Difficulties encountered in analyzing these papers were taken into account in preparing the final set of written instructions for using the instrument to score student writing products (see Appendix F).

Next, the readers were asked to analyze a second twenty papers independently. These analyses were used to test interrater reliability. Two criteria were applied in selecting the twenty pilot readings: 1) the papers were to provide instances of blend across the eleven categories, as well as the absence of blend; and 2) the style and structure of the papers were to be varied and sufficiently complex to challenge the readers' analytical skills. It was expected that these papers would require more skill in analysis than would most of the papers collected for this study. The results of the pilot readings are tabulated by instrument item in Table 1.

Only two instances of difference occurred in the scoring of Part A for the twenty pilot readings. Only one of those instances indicated a difference of opinion regarding the level of sophistication of blend, as the scores of one (1) and thirteen (13) both indicate absence of blend. Readers agreed in their scoring of fourteen of the fifteen papers found to contain narrative blend (93 percent agreement). In total, they agreed in the scoring of Part A for eighteen out of twenty papers (90 percent agreement). Two of three readers agreed in their scoring of Part A for all papers. There was unanimous agreement in selecting papers containing narrative blend from those which contained no blend.

Because the scoring of Part B requires qualitative judgment rather than identification, it was expected that readers would vary more in the scoring of this section than in the scoring of Part A. There were seven items included in Part B of the instrument. The readers were unanimous in their scorings of items one, two and three, which asked them to

Table 1. Scoring of 20 pilot readings by 13 categories of narrative blend, Part A

Reader	Pilot readings																			
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
1	13	4	1	6	10	13	12	1	8	7	1	6	6	10	11	12	3	2	7	6
2	13	4	1	6	10	13	12	1	6	7	1	6	6	10	11	12	3	2	7	6
3	13	4	1	6	10	13	12	13	8	7	1	6	6	10	11	12	3	2	7	6

ascertain the presence or absence of purpose, sense of audience, and central idea for each paper they judged to exhibit some form of narrative blend (Part A). For items four through seven, there was only 63 percent agreement in the scoring of the fifteen papers found to exhibit narrative blend. Overall, there was 79 percent agreement in the scoring of Part B. Tables 2 and 3 present the scores assigned by each reader for items one through three and four through seven, respectively.

Four papers⁴ drawn from the twenty pilot readings are included in Appendix G to clarify the process of analysis undertaken by the readers. The papers are numbered 8, 9, 14, and 16 in Tables 1, 2, and 3.

Reading of the first of these papers resulted in the greatest numerical discrepancy in the scoring of Part A. "Growing Up Catholic" is an excellent example of mature expressive writing as described by Britton and his colleagues (1975). The author recounts a series of experiences which marked her changing attitudes toward Catholicism and concludes with her reflections about the power of beliefs, even when they are denied.

Her sophisticated style marks her as a superb storyteller, but her purpose in relating her experiences is not left to the inference of the reader. Although all three readers recognized the absence of blend, only two of them identified the piece as exposition. Because they realized the paper contained no instances of blend defined by the instrument, Part B was not completed.

The second paper (#9 in the table) generated the other difference in scoring in Part A. Only one of the three readers had previously shown

⁴The papers included are samples of student writers who made their work available for reproduction.

Table 2. Scoring of pilot readings containing narrative blend for items one through three, Part B

Reader	Pilot readings																			
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
(Item 1)																				
1	-	2	-	2	2	-	2	-	2	2	-	2	2	2	2	2	2	2	2	2
2	-	2	-	2	2	-	2	-	2	2	-	2	2	2	2	2	2	2	2	2
3	-	2	-	2	2	-	2	-	2	2	-	2	2	2	2	2	2	2	2	2
(Item 2)																				
1	-	2	-	2	2	-	2	-	2	2	-	2	2	2	2	2	2	2	2	2
2	-	2	-	2	2	-	2	-	2	2	-	2	2	2	2	2	2	2	2	2
3	-	2	-	2	2	-	2	-	2	2	-	2	2	2	2	2	2	2	2	2
(Item 3)																				
1	-	2	-	2	2	-	2	-	2	2	-	2	2	2	2	2	2	2	2	2
2	-	2	-	2	2	-	2	-	2	2	-	2	2	2	2	2	2	2	2	2
3	-	2	-	2	2	-	2	-	2	2	-	2	2	2	2	2	2	2	2	2

Table 3. Scoring of pilot readings containing narrative blend for items four through seven, Part B

Reader	Pilot readings																			
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
(Item 4)																				
1	-	3	-	3	3	-	3	-	3	3	-	3	3	3	3	3	3	3	3	3
2	-	3	-	3	3	-	3	-	2	3	-	3	3	3	3	3	3	3	3	3
3	-	3	-	3	3	-	3	-	2	3	-	3	3	3	3	3	3	3	3	3
(Item 5)																				
1	-	3	-	3	3	-	3	-	3	3	-	2	3	3	3	3	3	3	3	3
2	-	3	-	3	3	-	3	-	3	3	-	3	3	3	3	3	3	3	2	3
3	-	2	-	3	2	-	3	-	2	3	-	2	2	3	3	3	2	3	2	3
(Item 6)																				
1	-	2	-	2	3	-	2	-	2	3	-	1	2	2	1	1	2	3	3	2
2	-	2	-	2	2	-	2	-	2	3	-	2	1	2	1	1	2	3	2	2
3	-	2	-	2	2	-	2	-	2	3	-	1	1	2	1	1	2	3	2	2
(Item 7)																				
1	-	3	-	3	3	-	3	-	3	3	-	1	3	3	3	3	3	3	3	3
2	-	2	-	2	2	-	3	-	2	3	-	2	3	3	3	3	3	3	3	3
3	-	2	-	2	3	-	3	-	3	3	-	1	2	3	3	3	2	3	3	3

her students how to create a persona to present their ideas in an essay. During the training session, the readers placed papers in category #8 (creating of a persona who stands in place of the author as speaker) only after much discussion.

Julie, who was just fifteen when she wrote this piece, created a speaker, a supposed friend of Peter in Albee's Zoo Story (1961), to give authority to her analysis of the insidious dangers of conformity. The reader's problem in analyzing the paper was that the writer assumed her readers would know who Peter was. This oversight in attending to the needs of potential readers in no way alters the fact that a persona was created. It does limit the effectiveness of the technique for readers unaware of the context in which the essay was written.

Two of the readers identified the technique; one of them did not identify it, perhaps assuming that Peter's friend was a character in a loosely created scene. Each of the readers could identify a purpose, a central idea, and a sense of audience. While they varied in their analysis of the specific effects of the use of this narrative technique within the paper, none of the readers indicated that delivery of the essential content suffered for its use.

Paper #14 in the table was submitted by a college freshman for a sociology class. She asked her readers to consider the risks professionals take in their overdependence on jargon by showing how technical language can be used to hide as well as reveal the realities of human behavior. The contrasting opening and closing scenes vividly illustrate the power of images to contribute to meaningful communication.

This essay was selected for the sample because it contains two categories of blend, category #6 (inclusion of examples in the form of created scenes) as well as category #10. All three readers recognized the use of the two key created scenes as providing the conceptual structure. All three readers identified a purpose, a sense of audience, and a central idea. They agreed in their assessment of the effects of the use of these scenes in the structuring of the essay. Their response to item #6 in Part B suggests that the central idea of the essay is implicit in the contrasting scenes.

In the final paper (#16 in the table), the author created a short allegorical story expressly designed to convey the futility of attempting to legislate equality. Here, the constraints of form operate in concert with the demands of content.

There was unanimous agreement in all markings assigned by the readers for this paper. It is important to note that a well-crafted parable or allegory structurally denies the need for further exploration of the central idea. This is not to say that the reader should avoid questioning the writer's premises, nor that the writer should have no more to say on the subject in another context. It does mean that the writing product should create a sense of wholeness in itself, in the sense of the Britton team's (1975) discussion of writing as object.

Results from the scoring of the pilot readings indicated that the readers could use the instrument to identify and categorize instances of narrative blend in expository writing. The inconsistency in scoring for items five, six, and seven of Part B of the instrument led to the

following procedures:

1. The researcher contacted the readers to clarify any misunderstanding of the items included in Part B.
2. Readers were encouraged to contact the researcher when they encountered problems in analyzing writing products for the study.

After these corrective measures had been taken, student writing products were coded and divided among the readers for scoring. During the scoring process, the readers were free to consult with the researcher to address specific problems of analysis. When all readers had completed their analysis of student writings, scoring results were examined to determine the significance of differences occurring among the six groups.

Because each of the 433 writing products was read by only one reader, the researcher scored twenty papers assigned to each reader as a check for scoring consistency. Agreement between each reader and the researcher was 100 percent for Part A of the instrument. For Part B, item consistency between the researcher and Reader #1, Reader #2, and Reader #3 was 100 percent, 96 percent, and 95 percent, respectively. Overall, there was agreement in the marking of Part B for 56 of the 60 papers (93 percent). The improved level of agreement for Part B was likely caused by a combination of two factors: 1) the student writing products were easier to analyze than were the pilot readings which were chosen for their complexity and difficulty in scoring; and, 2) 39 of the 60 writing products were judged by both the reader and the researcher to contain no narrative blend, thereby limiting the number of decisions to be made about quality of blend. Results of the consistency check are tabulated in Appendix H.

Confirmation of hypothesis #1

The three readers' accuracy and consistency in scoring Part A of the instrument for the pilot readings and the high level of agreement between reader and researcher for the consistency check tend to confirm the first hypothesis of this study. Narrative techniques in expository writing can be identified and delineated along a dimension of increasing sophistication of blend.

The instrument designed to operationally define the construct of narrative blend and to measure the quality of narrative blend in the context of the writing product in which it occurs was judged by knowledgeable examiners to be acceptable in format and has been successfully used to analyze student writing products. Because the readers readily recognized the logic of categories of increasing sophistication of blend, there is reason to believe that the ordering of categories is not seriously flawed. Although reader agreement for Part B of the instrument fell short of that experienced for Part A, it was within the limits of acceptability. Whatever weaknesses remain in Part B do not affect the instrument's apparent usefulness in identifying categories of narrative blend.

ANALYSIS OF RESULTS

. . . research constitutes, at bottom, the testing of one's hunches, the challenging of one's beliefs. Good research is designed to reveal evidence which might support beliefs the investigator holds without stacking in favor of those beliefs.

Herein, p. 1

Because analysis of the results of this study demands emphasis on numbers and statistical manipulation, it is appropriate to preface such examination by considering the professional beliefs with which the researcher began. Review of the literature encouraged the researcher to suspect that 1) narrative blend was a valid construct which could be operationally, as well as theoretically defined; and 2) the experimental curriculum as taught by its designer encouraged the incidence of narrative blend in expository writing.

These propositions were made specific in the four hypotheses presented in Chapter One. The first hypothesis was discussed in Chapter Three. The remaining hypotheses to be considered are presented below:

2. More students participating in the experimental curriculum will elect to use narrative techniques in their expository writing than will students participating in other curricula.
3. Reversing the narrative and expository components of the experimental curriculum will reduce the incidence of the successful blending of narrative techniques in expository writing.
4. More students with low apprehension about writing will use narrative techniques in expository writing than will students with high apprehension about writing.

Data for testing these hypotheses came from three sources: information about student writers enrolled in six sections of an introductory

composition course at Iowa State University, the writing products of those students, and the writing products of other college students and professional writers. Data from the 433 papers included in the study were examined in light of the independent variables provided by background information on students, pre- and posttest scores on the Writing Apprehension Inventory, and experimental and control groupings.

A total of 120 students comprised the experimental and control groups. Students enrolled in the experimental groups were included in the study only if 1) both pre- and posttest writings were available, 2) at least four of the six writing products were available, and 3) they were missing no more than three items of background information. Treatment Group #1 (T_1) included 25 students who participated in the experimental curriculum as it was originally designed. Treatment Group #2 (T_2) included 24 students who participated in the experimental curriculum with the narrative and expository components reversed.

The control group consisted of four other sections of the same introductory composition course participating in different curricula. Students enrolled in the control sections were included in the study only if both the pre- and posttest writings were available and they were missing no more than three items of background information. Students included in the control sections numbered 15, 17, 22, and 17, respectively, for a total of 71 students.

Total enrollment for the six sections in November, 1979 was 139; 19 students across the sections were eliminated due to lack of data. Missing values for subjects included in the study were determined by visual

examination to be evenly distributed across the six sections. Missing data for the independent variables ranged from one missing value (GPA) to eight (ACT scores and WAI posttest scores). A total of 291 writing products were collected from the experimental groups; 142 writing products were collected from the control sections.

Scoring of the pretest writing assignment established entering performance of the groups in terms of their use of narrative blend in expository writing. Results tabulated in the following table show the consistently limited incidence of narrative blend across the six sections.

Table 4. Number of students displaying narrative blend in pretest writing products for the experimental and control groups

Incidence of blend	Group					
	Experimental		Control			
	E ₁	E ₂	C ₁	C ₂	C ₃	C ₄
Blend	2	0	2	0	0	0
No blend	23	24	13	17	22	17
Total	25	24	15	17	22	17

Analysis of variance revealed no significant difference in the groups at the .05 level (see Table 5).

Hypothesis #2: More students participating in the experimental curriculum will elect to use narrative techniques in their expository writing than will students participating in other curricula.

Scores on posttest writing products were then tabulated and an analysis of variance was completed to determine statistical significance

Table 5. Analysis of variance of incidence of narrative blend in the pretest writings of the experimental and control groups

Source	D.F.	Sum of squares	Mean squares	F-ratio	F-Prob.
Between groups	5	0.2933	0.0587	1.872	0.1047
Within groups	114	3.5733	0.0313		
Total	119	3.8667			

of any difference between the combined experimental groups and the combined control sections. The difference was found to be significant beyond the .0001 level (see Table 6). Tabulation of the incidence of blend in the posttest writings clearly shows the difference in performance between the experimental and control groups.

Table 6. Analysis of variance of incidence of narrative blend in the posttest writings of the combined experimental and the combined control groups

Source	D.F.	Sum of squares	Mean squares	F-ratio	F-Prob.
Between groups	1	8.5111	8.5111	61.688	< 0.0000 ¹
Within groups	118	16.2805	0.1380		
Total	119	24.7916			

In the combined experimental group, 31 of 49 students, or 63 percent, chose to use narrative blend in responding to their posttest writing task. In the control group, only five of 71 writers, or seven percent, chose to use narrative blend for the posttest writing task (Table 7).

Table 7. Number of students displaying narrative blend in posttest writing products for the experimental and control groups

Incidence of blend	Group					
	Experimental		Control			
	E ₁	E ₂	C ₁	C ₂	C ₃	C ₄
Blend	15	16	1	1	1	2
No blend	10	8	14	16	21	15
Total	25	24	15	17	22	17

Comparison of the writing performance of combined experimental groups with that of the combined control groups supported the hypothesis that significantly more students in the experimental groups would elect to use narrative blend in their expository writing than would students in the control groups.

Hypothesis #3: Reversing the narrative and expository components of the experimental curriculum will reduce the incidence of the successful blending of narrative techniques in expository writing.

If the sequencing of narrative and expository components established by the experimental curriculum was important to students' success in using narrative techniques in expository writing, it would be expected

that instrument scores obtained from writing products of Treatment Group #2 would be significantly lower than those obtained for the regular group. This was not the case.

To test this hypothesis, the researcher examined scores obtained from reader analyses of 291 writing products written by the 49 students in the experimental groups. Products included the pretest writings, the second researcher-assigned writings, the three writings from the expository component of the experimental curriculum, and the final writing assignment.

The 25 students in Treatment Group #1 (T_1), which experienced the curriculum in regular order, submitted a total of 150 writing products. There were no missing papers in this group. There were 141 writing products out of a possible 144 submitted by the 24 students in Treatment Group #2 (T_2), which experienced the narrative and expository components of the experimental curriculum in reversed order. The three missing writing products were essays from two assignments in the expository component.

Instrument scores were manipulated to emphasize the importance of results of Part A of the instrument and to compensate for the lower reliability among readers in the scoring of Part B. First, the incidence of blend occurring in all writing products was recorded for each student, along with the average level of sophistication employed. A combined score for the frequency and level of sophistication of blend was obtained by multiplying the two figures.⁵

⁵Raw data for blend scores is presented in Appendix I, Table 14.

Incidence of blend x average level of
sophistication of blend = blend score.

Then the scores obtained from Part B of the instrument were used to calculate a quality score. The average score obtained from items one, two and three, which indicated general rhetorical quality of writing products in which blend occurred, was recorded for each student, along with the average score obtained from items four through seven, which specifically indicated the quality of use of blend. These two figures were added to yield a quality score:

Average rhetorical quality + average
quality of use of blend = quality score

The figures obtained from the two formulae were combined as indicators of successful blending of narrative techniques in expository writing:

Blend score + quality score = success score

Analysis of variance between the two groups for blend scores, quality scores, and success scores revealed no significant differences at the .05 level (see Tables 8, 9, and 10).

Table 8. One-way analysis of variance of blend scores on posttest writings between the two experimental groups

Source	Sum of squares	D.F.	Mean squares	F	Significance of F
Main effects	18.404	1	18.404	0.259	0.613
Residual	3198.910	45	71.087		
Total	3217.315	46	69.942		

Table 9. One-way analysis of variance of quality scores on posttest writings between two experimental groups

Source of variation	Sum of squares	D.F.	Mean squares	F	Significance of F
Main effects	0.056	1	0.056	0.022	0.883
Residual	116.018	45	2.578		
Total	116.075	46	2.523		

Table 10. One-way analysis of variance of success scores on posttest writings between two experimental groups

Source of variation	Sum of squares	D.F.	Mean squares	F	Significance of F
Main effects	15.365	1	15.365	0.211	0.648
Residual	3272.503	45	72.722		
Total	3287.869	46	71.475		

Students participating in both treatment groups chose to use narrative blend in their expository writing in 116 out of the 291 writing products they submitted. The incidence of blend was almost equally split between the two groups--61 out of 150 in T_1 and 55 out of 141 in T_2 . The percentage difference, 41 percent and 39 percent, might have been entirely eliminated had the three missing papers from T_2 been available for scoring.

A significant positive correlation was found to exist between ACT language and composite scores and incidence of blend. ACT language scores correlated significantly with incidence of blend and success scores. High school class rank was found to have a significant positive correlation with incidence of blend and success scores. In other words, the better the high school class rank, the higher the writing scores. Although correlation between these three variables and quality scores were also statistically significant, the range of possible quality scores was too limited to permit meaningful interpretation. General predictors of academic performance appeared also to be predictive of student success in using narrative blend in expository writing (Table 11).

Table 11. Pearson r correlations between high school rank, ACT language scores, and ACT composite scores (independent variables) and incidence of blend and success scores on posttest writings submitted by the two experimental groups

	Incidence of blend	Success scores
High school rank	$r = -0.4649^a$ $p = 0.001$	$r = -0.3983^a$ $p = 0.007$
ACT language	$r = 0.4259$ $p = 0.004$	$r = 0.3745$ $p = 0.013$
ACT composite	$r = 0.3017$ $p = 0.049$	$r = 0.2408$ $p = 0.120$ n.s. ($p = \leq .05$)

^aNegative numeric correlations reflect actual positive correlations between class rank and blend scores and between class rank and success scores.

Hypothesis #4: More students with low apprehension about writing will use narrative techniques in expository writing than will students with high apprehension about writing.

As defined by the Daly and Miller (1975b) instrument, the degree of writing apprehension experienced by students appeared to be unrelated to their decision to use narrative blend in expository writing. According to the inventory results, none of the instructors succeeded in significantly increasing students' confidence in their ability to successfully address writing tasks.

The Writing Apprehension Inventory (WAI) contained 26 items. Respondents were to mark each statement according to the degree they felt the item applied to them (see Appendix B). Thirteen of the items expressed writing apprehension. Thirteen of the items expressed absence of writing apprehension. Writing apprehension for each respondent was calculated according to Daly and Miller's formula:

Writing Apprehension = $78 + \text{Positive Scores} - \text{Negative Scores}$
Scores could range from a low of 26 to a high of 105. The lower the score, the less writing apprehension experienced by the respondent.

In their testing of the instrument with 164 undergraduate students enrolled in basic composition and interpersonal communication courses at West Virginia University, Daly and Miller found the mean score to be 55.27 with a standard deviation of 15.37. A .940 instrument reliability was obtained by the split-half technique. Test-retest reliability over one week was .923.

Mean scores obtained from the six groups as both pretest and post-test scores were significantly higher than the score reported by Daly

and Miller. Mean score for the pretest was 82.22 with a standard deviation of 15.29. For the posttest, the mean score was 85.60 with a standard deviation of 14.45. Analysis of variance revealed no significant difference among the six groups for either the pre- or posttest scores, or for changes in scores from pre- to posttest ($p \leq .05$).

WAI posttest scores from the experimental groups were split into thirds to establish high, middle, and low clusters (high = 91.84 through 105, middle = 79.36 through 91.83, low = 41 through 79.35). A one-way analysis of variance was done with high, middle, and low incidence of blend in the posttest writings (high = 4-5, middle = 2-3, low = 0-1). Differences by clusters were insufficient to indicate separate populations ($p \leq .05$) (see Table 12).

Table 12. Analysis of variance between high, middle, and low scores on the WAI posttest and high, middle, and low incidence of blend scores in the combined experimental groups

Source	D.F.	Sum of squares	Mean squares	F-ratio	F-Prob.
Between groups	2	75.1574	37.5787	0.156	0.8561
Within groups	45	10845.6287	241.0140		
Total	47	10920.7852			

A Pearson correlation was done for the WAI posttest scores with incidence, blend, quality and success scores of the two experimental groups. No significant correlations were found (levels of significance ranged from .3 to .8).

Limited research has not substantiated use of the WAI as a predictor of writing performance. There is no clear evidence that the instrument is a valid measure of writing apprehension as it negatively affects writing performance.

IMPLICATIONS AND RECOMMENDATIONS

The notion that in putting an experience into words we always start from a definite something and seek words to convey it may be an oversimplification. It seems necessary to add that language and experience interpenetrate one another. The language available to us influences our experience at intimate levels and if we manage to convey experiences precisely, that may be due partly to the fact that available modes of expression were influencing the experience from the start.

Harding (1967, p. 110)

Harding's view of the interrelationships between language and both the interpretation and the sharing of experience were examined by the Britton team (1975) in the specific context of the incubation stage of the composing process. The implications of such a view, however, touch all who engage in formal inquiry in order to further understanding. Problems of inquiry are, in the light of Harding's discussion, first problems of description. Knowledge builds in the presence of new language for describing what is seen.

Efforts to more clearly understand the composing process have rightly been accompanied by the search for ever more appropriate ways of describing the process and the products which emerge from it. New ways of talking about the composing process have, in turn, shaped scholarly attempts to further explain, predict, preserve or alter the ways in which that process operates for writers.

The search for richer, more explicit language in the field of composition assumes a grounding in experience. An oversight of contemporary

scholarship has too frequently been the systematic linking of theory and experience through research.

Myrna L. King, a noted composition scholar and member of the National Council of Teachers of English study group formed to assess the state of the art in composition, noted the following specific research needs (1978, pp. 194-199):

1. The need for new and/or more powerful formulations in regard to the composing process, the context of writing, and the classifying of varieties of discourse as means to understanding the process of writing within a larger, more cohesive theoretical framework.
2. The need for methodologies which allow systematic investigation of composition theory in the context of the writing experience.
3. The need to encourage use of basic information about how writing is learned and how it functions as a language activity to facilitate school sponsored writing activities that could constitute genuine language learning.

The balance between theory building and application is difficult to maintain. Without theory there can be no systematic application, but theory loses its value to the degree that it fails to bring about more wisely considered actions. This researcher has attempted to maintain that balance by formulating a construct, operationally defining it in a research tool, and using that tool and the construct from which it was derived to test the assertions emerging from other research as they were realized in instructional settings.

The Construct of Narrative Blend

It was the researcher's intent to build from the formulations of other scholars by using the language of Britton and his colleagues along with that of Langer as a base for refining present descriptions of writing products. The construct of narrative blend and the categories developed to describe it can enrich the ways theorists and practitioners in the field of composition talk about writers and writing.

The Britton team's (1975) transactional, expressive, and poetic categories as they occur within the context of the participant--spectator continuum improved upon the traditional rhetorical categories because they center upon inferred intents of the writer rather than observed or presumed effects upon an audience. The Britton team's model, for which expressive writing serves as a matrix, is generally affirmed by Langer's conception of human feeling (1967, 1972). The Britton team was unable to confirm its hypothesis that writing ability was a developmental process of progressive differentiation from immature expressive through dissociation. Langer (1972) suggested instead a progression of increasingly sophisticated human feelings through integration of self and experience reflected in writing as well as other communicative forms. She saw all writing as expressive and creative, but recognized variety within the unity she defined.

The Britton team's model assumed that writers moved developmentally from immature expressive toward the transactional, expressive and poetic modes for increasingly wider audiences. Their examination of adolescent writing led them to pose an important question: Why did young

writers write for a public audience in the poetic mode earlier and more readily than in the transactional mode? They answered their own question by speculating that writing in the poetic mode focused attention on the written utterance as object. The writer held his audience through shared satisfaction in form (1975, p. 193). Because transactional writing for a public audience and poetic writing for a public audience appeared at opposite ends of the spectrum their model presented, the power of form as the link to audience seemed to the Britton team far less readily available to writers whose intents were transactional. The researchers' perception of this gap had been reinforced and perhaps shaped by past pedagogical practices and scholarly study in the field of composition.

Langer (1953) linked the sharing or recreating of experience and the presentation of ideas in her discussion of rhetoric. She recognized that it was the sharing of feelings through images which could bond the emotional impact and rational power of ideas for both the writer and the reader. Further, she postulated that attention to form is the mark of sophisticated writing in any mode. Techniques associated with writing in the poetic mode allow the writer to create virtual experience through images shaped within the disciplined demands of form. Attention to form made visible through controlled images is, Langer says, a requisite of sound rhetoric. The writer, and the reader as well, respond to ideas as their power is given impact through form.

The construct of narrative blend assumes that the means available to writers in the poetic mode for capturing and holding a public audience

are also available to writers in the transactional and expressive modes. The categories of narrative blend describe the bonding of the emotional impact and rational power of ideas by identifying means used to obtain it. Because the construct purposely closes the gap between means available to writers at one end of the Britton team's spectrum and the other, it implies that adolescent writers can be encouraged to use what they know about writing for a public audience in the poetic mode in their transactional writing.

Although this research confirmed that an instrument could be designed for identifying narrative techniques in expository writing along a dimension of increasing sophistication, the categories and their order need to be tested by other researchers. Determining the quality of the use of blend and the quality of a writing product in which blend occurs is a more subjective task. Systematic appraisal might be improved through an expansion of Part B of the instrument so that it would call for more specific judgments on the part of readers.

The Experimental Curriculum

The research was designed to answer two questions regarding the experimental curriculum:

1. Did the curriculum, as taught by the designer, seem to encourage the use of narrative blend by students participating in the curriculum?
2. If so, could such results be attributed in part to the sequencing of the curriculum?

The answer to the first question was yes. The results of the writing

product analyses indicated that many students participating in this curriculum did in fact use narrative techniques in their expository writing.

The researcher expected to find that sequencing made a difference in the incidence of narrative blend among the writing products of composition students. Implications from the literature as set forth in Chapter Two reinforced the logic of Shaffer's (1979) original assertion that instruction and practice in narrative techniques followed by an examination of and practice in the transfer of those techniques to expository writing would most nearly meet the developmental needs of adolescent and young adult writers. However, reversal of the narrative and expository components as described in Chapter Three appeared to make no clear difference in writing performance. Differences in the incidence of blend occurring for any single assignment were insignificant. Because only 14 (six in the regular group and eight in the reversed group) chose to use narrative blend in the second researcher-assigned writing, it could be speculated that actual discussion of the transfer was a significant variable affecting students' independent choice of narrative blend as a stylistic option. At the time this open-ended assignment was written, the regular group had completed the narrative sequence, but had not discussed the transfer. The reversed group had completed the expository component which introduced models illustrating the use of narrative techniques in expository writing, but had neither received instruction in narrative techniques nor participated in a discussion of the transfer of those techniques to expository writing. Although a number of students

in the reversed group chose to use narrative blend within the expository component, they did not select to use narrative blend in a situation which did not directly encourage it. Only in the posttest writings completed after discussion of transfer did students choose to use narrative blend in the absence of direct instructional reinforcements described earlier.

This research attended to only one indicator of the effects of the reversal--the presence of narrative blend in writing products. There was no measure of students' personal reactions to either sequence nor of their reactions as they moved from one component to the other. The Writing Apprehension Inventory (Daly & Miller, 1975b) was the only measure of students' attitudes toward writing at the beginning and ending of the course. Responses to a personal inventory designed by Shaffer (1979) and the researcher and self-evaluations completed at midterm and at the end of the course were collected from students in the experimental groups to be analyzed with data from this research at a later date.

To learn more about the impact of the sequencing of components within this curriculum, the design itself and the reversal of components should be tested using other teachers as well as variations in the reversal procedures. The impact of the models on writing performance remains a particularly conspicuous unknown. Also unknown is the degree to which students continue to successfully use narrative blend in expository writing after they have completed the introductory composition course.

If the curriculum encourages use of narrative blend in expository

writing as it appears to, students participating in the design need to be studied as they enter into discussions about their writing and as they work through the composing process in the context of assignments. The case study methods Janet Emig (1971) used for her study, ethnographic procedures adapted from anthropological studies, and the critical approaches developed by Eisner and his colleagues (1979) all suggest possible means for learning how students go about writing as they participate in the experimental curriculum.

This research provides evidence that students participating in the experimental curriculum create writing products that differ significantly from those produced from other curricula under similar circumstances and establishes a way to talk about those differences. The value of the differences must be weighed by other researchers; their replicability must be tested in other studies.

A Comment on Value

It was stated in the introduction to this study that underlying much educational activity are sets of assumptions about what ought to exist. It is difficult to imagine that any researcher begins work without such assumptions. Underlying this study is the belief that adolescents and young adults need to find that bond Langer (1953) speaks of between emotional impact and rational powers in their writing.

Britton and his colleagues, Janet Emig, and other noted scholars in the field of composition have voiced their concerns regarding the kinds of writing students produce. Emig's two labels, reflexive and

extensive writing, have come to be synonymous with writing as a generative, creative process in the first case, and a mechanical, school sponsored task in the second. If these associations are to be altered, students must feel that all writing they do is self-sponsored, that whatever they create reflects their desire to share ideas and feelings.

The desire to speak and be heard is met only when human beings give form to their ideas and feelings. Form is limited only by the creative powers of the speaker. Tom Wolfe (1972), a noted journalist, expressed his discovery of new limits to form this way:

What interested me was not simply . . . that it was possible to write accurate non-fiction with techniques usually associated with novels and short stories. . . . It was the discovery that it was possible in non-fiction . . . to use any literary device, from the traditional dialogism of the essay to stream-of-consciousness, and to use many different kinds simultaneously, to excite the reader both intellectually and emotionally. (p. 37)

The more tools made available, the more stylistic options open to them, the more likely it seems that people will choose writing in a variety of modes and for a variety of purposes as a valid means of authentic self-expression.

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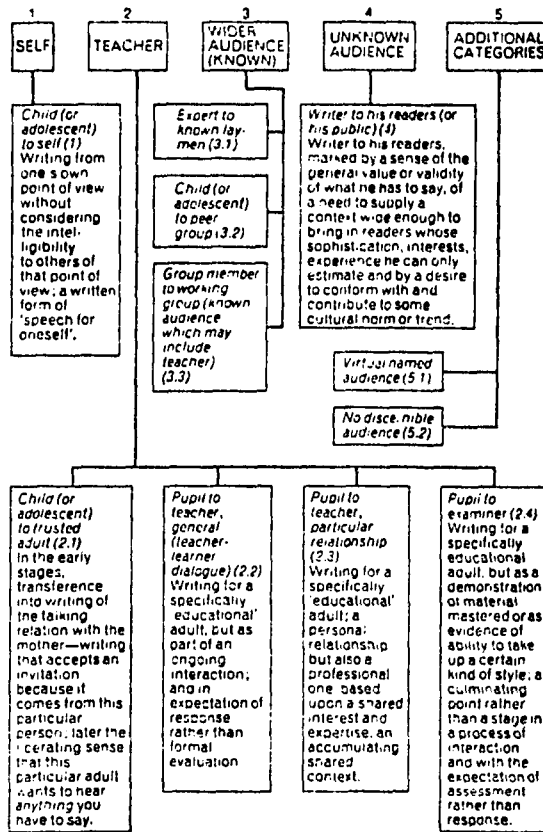
Without the scholarly assistance of my major professor, Dr. Lynn Glass, and the technical assistance of Mrs. Gwen Ethington the content of this study might never have found form.

The time and effort all of these people have given to this research is greatly appreciated.

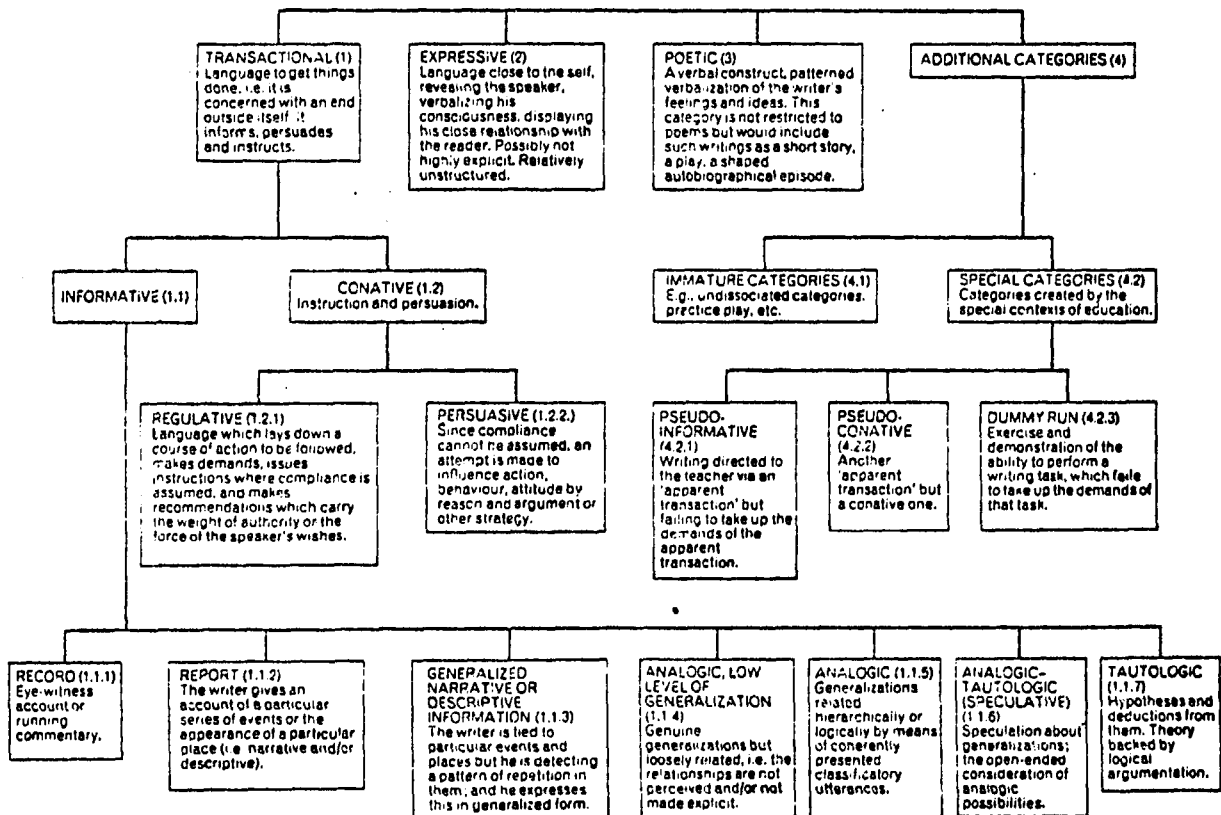
A special thanks goes to my husband. Without his patience and support, the researcher could not have enjoyed doing this study.

**APPENDIX A: CATEGORIES OF WRITING PRODUCTS BY FUNCTION AND
AUDIENCE (Britton et al., 1975)**

108
AUDIENCE CATEGORIES



FUNCTION CATEGORIES



APPENDIX B: THE WRITING APPREHENSION INVENTORY

110

DIRECTIONS: Below is a series of statements about writing. There are no right or wrong answers to these statements. Please indicate the degree to which each statement applies to you by marking whether you 1) strongly agree, 2) agree, 3) are uncertain, 4) disagree, or 5) strongly disagree with the statement.

While some of these statements may seem repetitive, take your time and try to be as honest as possible. Thank you for your cooperation.

1. I avoid writing.
2. I have no fear of my writing being evaluated.
3. I look forward to writing down my ideas.
4. I am afraid of writing essays when I know they will be evaluated.
5. Taking a composition course is a very frightening experience.
6. Handing in a composition makes me feel good.
7. My mind seems to go blank when I start to work on a composition.
8. Expressing ideas through writing seems to be a waste of time.
9. I would enjoy submitting my writing to magazines for evaluation and publication.
10. I like to write my ideas down.
11. I feel confident in my ability to clearly express my ideas in writing.
12. I like to have my friends read what I have written.
13. I'm nervous about writing.
14. People seem to enjoy what I write.
15. I enjoy writing.
16. I never seem to be able to clearly write down my ideas.
17. Writing is a lot of fun.
18. I expect to do poorly in composition classes even before I enter them.
19. I like seeing my thoughts on paper.
20. Discussing my writing with others is an enjoyable experience.
21. I have a terrible time organizing my ideas in a composition course.
22. When I hand in a composition I know I'm going to do poorly.
23. It's easy for me to write good compositions.
24. I don't think I write as well as most other people.
25. I don't like my compositions to be evaluated.
26. I'm no good at writing.

This instrument was designed and tested by John A. Daly and Michael D. Miller and published in Research in the Teaching of English, Vol 9, No. 3, p. 246.

APPENDIX C: STATEMENT OF INFORMED CONSENT

112
STATEMENT

OF
INFORMED CONSENT

Information is being collected to determine expected writing abilities of students enrolled in English 104 classes, Winter Quarter, 1980. The sources of data to be used in this investigation are:

1. ACT scores *
2. High school class rank
3. College grade point average
4. High school English credits
5. Results of the Writing Apprehension Inventory to be administered at the beginning of Winter Quarter, 1980.

Information is also needed about the kinds of techniques students choose to use in their writing. Several of your papers written during Winter Quarter, 1980 will be collected and analyzed for this purpose.

Neither your name nor social security number will be used to identify you with the above information for purposes of this study. The intent is to obtain information on groups rather than individuals.

I have read the above statement and agree to permit use of the data requested. I understand that I may withdraw my consent for the use of these data at any time during Winter Quarter, 1980.

Name _____

Date _____

* ACT scores are obtained from results of the American College Testing Program which is accepted as an entrance examination by Iowa State University.

APPENDIX D: PRE- AND POSTTEST WRITING ASSIGNMENTS

Researcher-Assigned Pretest Writing. (Used by two experimental groups only.)

Read the following assignment and write a paper sharing the ideas the assignment generates for you. The quotations and questions are there to stimulate your thinking. Your paper will be used to diagnose the content and stylistic choices you make as a writer.

"What is REAL?" asked the Rabbit one day.
"Real isn't how you are made," said the Skin Horse,
"It's a thing that happens to you."
"Does it hurt?" asked the Rabbit.
"Sometimes," said the Skin Horse, for he was always truthful.
"Does it happen all at once," Rabbit asked, "or bit by bit?"
"It doesn't happen all at once," said the Skin Horse.

"You become. It takes a long time. That's why it doesn't often happen to people who break easily, or have sharp edges, or who have to be carefully kept. Generally, by the time you are REAL, most of your hair has been loved off, and your eyes drop out and you get loose in the joints and very shabby. But these things don't matter at all, because once you are REAL you can't be ugly, except to people who don't understand."
The Rabbit sighed. He wished that he could become real without these uncomfortable things happening to him.

Margery Williams
The Velveteen Rabbit

How do you define being a "real" person? Is it necessary to understand everything to be "real"? Should you accept or perhaps demand limitations on what you will know? Do you think that life forces us to try to know more than we sometimes want to? Is it a mark of being human that we keep trying to know?

Pretest Writing Assignments from The Control Groups.

Describe a person or a group and by implication rather than direct statement make a judgment about that person or group. Implications are shown, not stated.

For this assignment you will need to use a little imagination. Let's suppose you have just finished your studies at Iowa State and have graduated with honors in your field. You have been offered a high-paying, high-prestige job with an internationally famous firm. It's the type of job you have always hoped for.

Your new employer, Mr. Goodforyu, has carefully checked your academic qualifications and is very pleased. However, he now wants you to submit in writing a description of some of your personal qualities. Mr. Goodforyu wants you to:

- 1) tell him why you should be given this prestigious position instead of any other candidate. (In other words, he wants you to tell him about some of your admirable or valuable qualities that make you different or better than anybody else.)
- 2) include a description of your physical appearance since he will be sending one of his aides to pick you up at the airport when you arrive in New York for your interview.

. . . You need not include any other formalities of the letter form (beyond salutation and closing). . . . What you want to do is to create an image of yourself that makes an impact on the reader.

Examine your viewpoint on any contemporary issue. Use any techniques available to encourage your reader to adopt or at least consider your viewpoint as it is presented in your paper.

Describe a first-time experience from which you learned a valuable lesson,

OR

Discuss a major goal of your own or your culture that will significantly alter the future.

Make use of all pertinent writing techniques and experiences available to you. Your writing will let me know more about you as a student and a person.

Posttest Writing Assignment for Four Control Groups.

Read the following assignment and write a paper sharing the ideas the assignment generates for you. The quotations and questions are there to stimulate your thinking.

Your paper will serve as a midterm check for assessing the content and stylistic choices you make as a writer.

I met a girl more beautiful than you
 Who's probably brighter - even more elegant,
 But she's too prosy for me, and
 Moves in pages and paragraphs,
 Speaks in sentences,
 Lives in chapters
 With the commas all in place,
 Predictable and shorn of wonder.
 Line flows coherently from line
 With logic and reason,
 With judgment and taste,
 With index and footnotes,
 With rules and rituals,
 The mystery's edited out. . . .

I met a girl more beautiful than you,
 But she could never look like someone I know
 Coming out of the rain
 In a canvas coat,
 A dingy hat,
 And in sneakers - of all things.

James Kavanaugh
 "She's too Prosy for Me"

Humans depend on the order of society to survive; we create traditions, institutions, philosophies to ensure the continuance of a system which will provide answers and protect us in spite of ourselves. Can these elements of social order bring destruction as well as salvation?

Is an ideology, a form of government, a personal belief, or an established pattern of living enough to guarantee the survival of either the individual or his society?

How do we come to terms with the conflict between our need for reason and order and the human need for laughter and tears? What do sneakers and a rainsoaked hat have to offer when the rest of the world is sitting dry and protected in the shelter of its reasonable rules?

Posttest Writing Assignment for Two Experimental Groups.

Who Am I?/What Have I Learned?

Read the following assignment and write a paper sharing the ideas the assignment generates for you. The quotations and questions are there to stimulate your thinking.

Your paper will be used to assess present quality of the rhetorical and stylistic choices you make as a writer. There is only one restriction for this assignment: Please do not respond with either a short story or a poem.

I just don't believe that most people are living the smooth, controlled, trouble-free existence . . . their words suggest. Today never hands me the same thing twice and I believe that for most people . . . life is a mixture of unsolved problems, ambiguous victories, and vague defeats - with very few moments of clear peace. . . . Just when I think I have learned the way to live, life changes and I am left the same as I began. . . . My struggle with today is worthwhile, but it is a struggle nonetheless and one which I will never finish.

Hugh Prather

"Life is not a spectacle or a feast; it is a predicament."

George Santayana

To be a full human being . . . one has to abandon altogether the search for security and reach out to the risk of living with open arms. One has to embrace the world like a lover. One has to accept pain as a condition of existence . . . to court doubt and darkness as the cost of living. . . .

Morris West

No one who thinks before he speaks will say that life is easy. No one who has grown will tell you that growth is painless. But each person must choose between two alternatives: to seek life, attempting to make the best of situations and himself, or to reject life, committing mental or physical suicide. What encourages an individual to struggle and grow toward his best self? Why do some people give up?

If today you were offered a third alternative of a conflict-free existence dependent upon your agreement to remain at your present level of maturity, would you accept the offer? Would there be any significant loss in no longer engaging in struggle as a requisite for living?

APPENDIX E: ROTA OF ASSIGNMENTS FOR TWO EXPERIMENTAL GROUPS

Writing Assignments for Experimental Groups

	<u>Treatment Gp. I</u> (regular order)	<u>Treatment Gp. II</u> (reversed order)
Week 1: *	Initiating activities and first diagnostic writing (researcher-assigned)**	Initiating activities and first diagnostic writing (researcher-assigned).
Week 2:	Five senses papers (notion of show, don't tell). Sustained image papers.	"What's Bugging You?"** assignment (personal essay -- focus on voice and audience).
Week 3:	Character sketch assignment.	Outside source assignment** (focus on using resources to support positions).
Week 4:	Discussion of conflict and theme.	Criticism assignment** and second diagnostic (researcher-assigned)**. Discussion of relationship between expository and narrative writing.
Week 5:	Short story assignment; mid-quarter self and course evaluations.	Mid-quarter self and course evaluations; five senses papers.
Week 6:	Second diagnostic writing** (researcher-assigned); discussion of relationship between narration and exposition.	Sustained image papers. Character sketch assignment.
Week 7:	"What's Bugging You?" assignment.** Outside source assignment.**	Discussion of conflict and theme.
Week 8:	Criticism assignment.**	Short story assignment.
Week 9:	In-class paper.	In-class paper.
Week 10:	"Who Am I?/What Have I Learned?" assignment.** (focus on individual choice of content and techniques).	"Who Am I?/What Have I Learned?" assignment.**

*Both sections met four days per week in fifty-minute sessions.

**Indicates papers collected for analysis in this research.

APPENDIX F: INSTRUMENT FOR ANALYSIS OF NARRATIVE BLEND IN
EXPOSITORY WRITING AND INSTRUCTIONS FOR ITS USE

Analysis of Narrative Blend in Expository Writing

INSTRUCTIONS:

You are being asked to read a number of composition papers written by college students and to identify instances of and kinds of narrative techniques those students use in their expository writing. The 13-point scale which follows identifies the kinds of techniques you are to look for. Categories 2 through 12 reflect increasing sophistication of use of narrative techniques (those techniques used to create virtual experience and, hence, ascribed to writing in the poetic mode) for transactional or expressive purposes. #1 indicates an exclusion of narrative techniques as defined by this instrument. #13 indicates failure of the writer to use narrative techniques described by this instrument as means to an end within exposition. Writing products belonging to this category will usually be recognized as short stories or sustained images.

Guidelines for Reading and Scoring Papers

1. These papers have not been edited or transcribed. Your concern as a reader is not with mechanical or specific stylistic problems. It is recommended that you read each paper twice--once to get a general sense for the content and structure of the paper, once to determine appropriate scoring on the scale.
2. Some writers will use several narrative techniques within a single essay. You will want to score the paper according to the most sophisticated technique used. For instance, a writer might create the persona of a convict on death row to present his argument against capital punishment. He might also make use of snatches of dialogue within this context. Although category #5 identifies one technique used, the paper would receive a mark of 8 because this category reflects the most sophisticated technique used by the writer.
3. You have been chosen as a reader because of your recognized skill in the teaching of composition and your professional knowledge of different modes of written expression. Most important here

is your skill in discriminating between related and created/recreated experience. Remember that a writer who relates past experience is doing something significantly different from a writer who creates experience for his/her reader.

4. This last item is essentially a reiteration/refinement of #1. It is most important that you take a holistic approach to the reading of these papers. Asking yourself the following questions may be helpful.
 - A. What is the apparent intent of this paper? What is its central idea?
 - B. How does the writer present his/her experience or statement? What techniques identified by the instrument do you recognize in the paper? Remember that some techniques, especially the more sophisticated ones, will pervade the essay or define its structure. In many cases, you will not be able to make a line-by-line determination.
 - C. Which of the techniques recognized is most sophisticated, according to the instrument? Very frequently, the most sophisticated technique is one which informs the structure of the essay itself. Because categories 10, 11, and 12 reflect highly sophisticated techniques, their use will be integral to the essays in which they appear.

Procedure

1. Read each paper and mark its score on the master sheet in the space allotted to the right of the paper number. Example: You have just finished reading paper #004 and determined its score on the scale to be 7. Find paper #004 on the master sheet and record in the space to the right, the number 7.
2. If the paper read received a mark of 2-12, complete Part B of the scoring instrument. This section of the instrument is designed to give you a way to indicate your perception of the writer's effectiveness in his/her use of narrative techniques for transactional or expressive purposes. This section contains seven items, each with a possibility of two or three responses. Each possible response has been assigned a corresponding number. Assume you are completing the scoring for paper #004, which received a score of 7 on Part A of the instrument. You have determined the scores for Part B to be 2,2,2,2,2,1,1, respectively. Record those scores in the appropriate spaces for Part B on the master sheet. #004: 2 2 2 2 2 1 1

3. When you have read all of the papers in your packet, return them to me along with the master sheet in the enclosed manilla envelope. Please be sure that you have read every paper and included a score in Part A for every paper. Be sure that scores are included in Part B for every paper receiving a score from 2 through 12 in Part A.
4. If you need to talk to me for any reason, please feel free to call me. It is especially important that you contact me if you have any questions regarding scoring procedures or interpretation of categories in either Part A or Part B of the instrument.

Instrument for the Analysis of Narrative Blend
in Expository Writing

PART A The scale below indicates possible ways in which writers might use narrative techniques within expository writing. The techniques are listed in order of increasing sophistication of narrative blend. Categories #1 and #13 indicate an absence of blend. #1 indicates an absence of narrative techniques as defined by this instrument; #13 indicates failure of the writer to use narrative techniques described by this instrument as means to an end within exposition.

-
1. Exclusion of narrative techniques. The writer directly explains, relates, criticizes, or argues. There is no attempt to create or recreate experience for the reader.
 2. Use of narrative passages from other authors as a frame, introduction, support, or conclusion for exposition.
 3. Inclusion of assumed reader response as dialogue (interview as technique).
 4. Creation of virtual setting as ordering principle. (Scene of tragic shooting is used as a setting from which writer presents argument for stringent gun control measures.)
 5. Interspersion of dialogue as support for ideas or as refrain.
 6. Inclusion in introduction, conclusion or body, of example(s) or sequence of experiences in form of created scenes.
 7. Alternations of analysis and narration--the interspersing of narration within analysis. (Internal monologue as reaction to stated generalizations would be one example.)

8. Creation of a persona who stands in place of the author as speaker. (Writer creates the persona of a prisoner on death row to present argument regarding capital punishment.)
9. Argument developed through characterized dialectic. (Plato's Dialogues are a classic example; exchanges between a person and his/her alter ego might be another.)
10. Images of levels of concept as prerequisite to argument (poetic to problem-solving). Series of images reflecting different levels or meanings of the concept of friendship in order to give impact to a discussion of the casual denigration of the term, would serve as one example.
11. Images of levels of concept without expository transitions or explication.
12. Contrived use of literary forms to develop an idea or argument (allegory, for example).
13. Failure to use narrative techniques as means to transactional or expressive ends. (Writer has created a sustained image or a short story.)

Instrument for the Analysis of Narrative Blend
in Expository Writing (Continued)

PART B The index below is used to determine your perception of the success writers achieve in the blending of narrative techniques in expository writing. You will want to complete PART B for each paper you read which receives a score of 2-12 on PART A of the instrument. There is no need to complete PART B for any paper which does not achieve a blend.

-
1. Reader can identify purpose. yes (2) no (1)
 2. Reader can identify audience. (self, specific, general or universal.)
yes (2) no (1)
 3. Reader can identify central idea. (yes (2) no (1))

The author uses narrative techniques in ways which

- | | | | |
|----|--|---|---|
| 4. | <u>3</u> increase reader en-
gagement/involvement | <u>2</u> do not directly in-
fluence the reader | <u>1</u> disengage the
reader from the
content |
| 5. | <u>3</u> enhance the central
idea | <u>2</u> do not detract from
the central idea | <u>1</u> obscure the
central idea |
| 6. | <u>3</u> demand further ex-
ploration of problem
or idea within the
paper | <u>2</u> allow further ex-
ploration of problem
or idea within the
paper | <u>1</u> deny necessity
for further ex-
ploration with-
in the paper |
| 7. | <u>3</u> purposefully sub-
ordinate narrative
techniques to trans-
actional/expressive
purpose | <u>2</u> do not allow narra-
tive techniques to
dominate transac-
tional/expressive
purpose | <u>1</u> fail to sub-
ordinate nar-
rative tech-
niques to
transactional/
expressive
purpose. |

APPENDIX G: FOUR STUDENT WRITING PRODUCTS FROM THE
PILOT READINGS

Paper #8: Growing Up Catholic

I was born a Catholic, born and raised a Catholic in a city where you were Irish Catholic, Polish Catholic, Italian Catholic, Puerto Rican Catholic, Jewish, or a holy-roller. (A holy-roller was a derogatory phrase describing black people and their religious practices; it was a phrase born of the ignorance and, it follows, the fear bred in the closed minds of many of the Catholics I knew.) Each ethnic group lived in their own little community within the city. The Irish Catholics lived in Hungry Hill, the Polish Catholics in Chicopee, the Italian Catholics in the South End, the Puerto Rican Catholics in the North End, the Jews in Forest Park, and the holy-rollers in the Winchester Square ghetto. There are exceptions to every rule, and our family was the freak. We were French Canadian Catholics and lived in the Jewish Forest Park section.

My years at George Washington Public Elementary School left few memories. (Has anyone ever counted how many George Washington Public Elementary Schools there are in this country?) I do remember the year I was in the third grade. It was the year I had my tonsils out. When I came home from the hospital, I developed the worst case of measles Dr. Murray said he had ever seen. It was also the year that Grammy Dorval died of cancer. I can remember lying on my side, because of the two penicillin shots I had received in my butt, sweating in my hot, lumpy bed, unable to swallow and motioning my mother to shut my bedroom door to try to block out Grammy's moans coming from the extra bedroom. The ambulance came and took her away one day, and she died that afternoon. I didn't have to go to the wake or the funeral because I was so sick. I don't recall much about Grammy; my mother insists it's because I've blocked her out of my mind because I had to listen to her die. I missed one-third of the school term that year, and I got the one and only N (for not satisfactory) that I ever received at George Washington Public Elementary School. It was in map-reading.

I know I made my first confession and received my first communion somewhere around the age of seven, the so-called age of reason. I must have prepared for it. I remember Saturday morning catechism classes with the Baltimore Catechism. (Who made us? God made us. Who is God? God is a supreme being, who knows all things. Why did God make us? God made us to know, love, and serve Him in this world, and to be happy with Him in the next.) My mother has photographs of me wearing a white ruffly dress with white kneesocks, white patent leather shoes, and a white crown with a white veil, topped with white fake pearls. I was supposed to be a child bride of God. I remember receiving a scapular medal which they told us would protect us from death if and when we happened to be stabbed or shot. This medal made of cloth would stop any blade or bullet; have no fear; God protects His child brides and grooms.

It is curious to me that I have so few memories of what my life was like before the age of twelve.

Forest Park Junior High School, I remember. I became aware of being a Catholic then, mainly because all my friends were Jewish, except Stephanie Pagourgis, who was Greek Orthodox. On Jewish holidays, everyone would stay home from school. Stephanie and I would be the only ones in class. Stephanie insisted that if the Jewish kids could do it, so could she. So, on Greek Orthodox holidays, Stephanie Pagourgis stayed home. I remember Andrew Blumberg clearly. He looked like his name, overweight, white short-sleeved shirt tucked halfway into baggy, lint-covered, black pants, white socks with the heels missing, and scuffy worn-out black tie shoes. He wore a black yarmulke on top of his butch haircut. He even wore a skinny black bow tie. He'd take off his black horned-rimmed glasses, fold them up, hold them backwards, and squint through them to see the blackboard. He was a strange kid; he picked his nose. Names that sound so obvious to me now were just kids back then, Joyce Geller, Laura Goldberg, Steve Silverman, Laura Feldman, Sarah Levi, David Katz, Carla Van West. I don't remember that it bothered anyone's parents that I was Catholic; it sure didn't bother us. We'd eat tuna fish salad on matzos during Passover on Friday afternoons. I'd go over to the Van Wests' house to light the candles on the menorah during Chanukah, and the Van Wests would come over to our house to help decorate the Christmas tree. I went to dances at the Beth-El synagogue, and David Katz thought I looked cute in his yarmulke. I became frighteningly aware of what it meant to be Jewish when the Van Wests' relative came to visit from Holland. The family had had its roots in Germany; they were German Jews. But then came the book burnings, then the looting of their shops, the disappearances in the silent blackness of night, and, finally, the horrible realization of what was really happening. They had been smuggled out of Germany into Holland and had remained in hiding, in fear, for so long. This family of four was all that remained of the family of dozens. Perhaps, at this time in my life, I became aware more of being non-Jewish than being Catholic.

During my junior high school years, my Catholic instruction continued. I was confirmed and received my obligatory slap on the face by the bishop, prior to kissing his ring. The slap was symbolic of becoming an adult and a soldier in God's army; the kissing was in thanks for the slap. In one swift motion, I had gone from a bride to a soldier. Silently, I wondered about this slapping and soldiering, kissing and thanking business, but I never mentioned it to anyone. I just assumed God was testing my faith by letting me have doubts.

One event stands out in my mind; it was the summer I turned thirteen, the summer I discovered boys. Actually, what I discovered was Walter Dusza. Now I was a naive, sheltered thirteen-year-old babe-in-the-woods, and Walter was a worldly man of sixteen. He smoked; he said "shit." And for some reason, probably for lack of anything else better or maybe even because he knew a sucker when he saw one, he liked me. We had fun that summer; my mother called it my last summer as a child. We danced out on the patio behind the cottage every night; we threw rocks at the

skunks hanging around the garbage cans; we walked six miles down the road to a dive of a restaurant for a plate of french fries because that's all we could afford; and we rowed around the pond in the rowboat. It was that rowing around the pond that did it. We'd go below the bridge to try to catch turtles. One day, Walter stopped the boat under the bridge. There I was, alone, together with a boy who obviously had had some experience. I was terrified afterwards; I was sure I was damned to hell; I was panicky that I would die before I got to confession on Saturday. But I lived until Saturday, when I poured out my soul to the voice in the confessional box. As soon as the priest convinced me that kissing on the lips was not a mortal sin, punishable by the fires of hell, I calmed down. Along with the good act of contrition, the five Our Fathers and the five Hail Marys, I received a lecture about not putting myself in compromising situations and told to say rosaries to the Virgin Mary and to ask her to help me remain pure.

My strongest involvement with my Catholic religion began when I passed the entrance exam for Cathedral High School and started four long years of what was billed as the best place for good Catholic boys and girls to receive a good Catholic education in order to lead good Catholic lives. I bought it.

It was obvious from the beginning that there were, in reality, only two groups of kids in the school. The division had nothing to do with age, sex, intelligence, or wealth. You were either a Catholic or a public. I was a public, having come from public schools and attending a Catholic school for the first time. The Catholics had been going to parochial schools all their lives. It was also obvious that the nuns and priests liked the Catholics better than the publics. Maybe it was because the publics couldn't believe that before each class began, we'd stand up, turn around, kneel down on our chairs facing the back of the room, and recite the prescribed prayer of the hour, half of which the publics had never heard of before, but which the Catholics chanted mindlessly. Or maybe it was because the sexes were separated, in classes, in the lunchroom, at assemblies, in the halls, everywhere. I remember one couple, obviously crazy, who sat precisely on the line dividing the boys from the girls in the lunchroom. From the nuns, they received looks of disgust; from the kids, they received looks of bewilderment. So, it was quite a feat when John and I started going out together. Passing notes in the hall was enough to get you kept after school and given a lecture on the evils of integration. Integration, in this case, meant not only male and female, but also Catholic and public.

Cathedral High School had some other strange rules and ideas. I once got sent down to the principal's office because I wore blue knee-socks instead of green ones. One day a year we'd have dress-up day when we didn't have to wear our uniforms. But they put so many restrictions on it that everyone said, what the hell, and wore their uniforms anyway. The first Friday of each month we'd have a Mass, which everyone had to

attend, and it was expected that everyone would receive communion. If you didn't, your name was duly recorded. They had various other rules regarding length of hair, no white socks, length of the girls' skirts, conduct to and from school (the logic was that you were wearing your uniform, and everybody could tell you were a Catholic kid, and you had to show everybody that Catholic kids are well-behaved kids), mandatory voluntary contributions to the Catholic Charities Fund, and on and on. They had a rule to cover any given situation, and if a situation arose and there was no rule on the books, they'd make one up, just for you.

Religion classes were perhaps the foremost example of the archaic thinking of Cathedral High School. Freshman year I had Sister Mary Amabilis. The woman was about four feet, eight inches tall, and looked like a grinning white raisin peering out of a big black cape. She was a teacher when the Titanic sunk, and the grandmother of one of the girls in my class had had Sr. Amabilis in high school years before. This woman was there to teach us the facts of life and God's role in the scheme of things. Sophomore and junior years we had priests, and they weren't much better. It's an indication of their teaching abilities and material that I cannot remember a thing about either of those two classes. Senior year we had a lay teacher. To us, he was innovative and open-minded and honest; to the administration, he was a troublemaker and a pain in the ass. He talked about love and marriage and sex, perhaps for the first time in our lives, in ways we could relate to and understand. He gave us the information and guidance and experience that we so desperately needed. He was real. He was the best teacher I had ever had in my life. He was fired the next year.

I believed, as they say, all the way through my senior year. I went to Mass and communion every day during Lent. I went to confession every other Saturday and kept my conscience sparkling pure and white. I was a good Catholic girl.

After graduation, I went to work as a clerk in the Criminal District Court. I worked with the public, and my eyes were opened. Not everybody out there was a good Catholic man or woman. I saw the woman in the corner of the courtroom, nodding from a recent shot of heroin. I saw alcoholics arrested every single day of the week until they were sent to the state hospital to dry out, only to be back the day after release dead drunk. I saw a nineteen-year-old kid dragged in, screaming, and booked for stabbing his friend to death in a fight over a can of beer. I saw Mary Pappas shuffle in and jabber away in Polish until we'd call her son, who'd come to pick her up and bring her back home. I saw the man with twenty-seven stitches on his forehead where his wife had smashed him with a cast iron frying pan. I realized with a jolt of fear, of shock, of disgust, of anger, that this was real, that what they had all told me for so long was a lie.

It seems that I swung back and forth a lot in those days, unable to climb back up and unable to let go.

I remember an argument with my father. He told me how, when he was growing up, the kids had respect for nuns and priests, that if a nun said black was white and white was black, then so be it, that he'd been hung up on the coat rack for some forgotten evil, but that was OK because they were there to learn from the nuns, not to ask questions with no answers, that you had to have faith and believe because some things had to be accepted on faith. I said that was blind faith, the blind leading the blind, that somebody had to start asking questions and that they had better come up with some decent answers, that I couldn't accept something just because a nun or a priest had said it, that they had their heads in the sand. He asked me what was wrong with blind faith anyway, and I said nothing if you never wanted to see anything.

I started wearing jeans to Mass, and I went alone on Saturday nights, instead of with my parents on Sunday mornings. I stopped going to confession so often.

John and I continued to make plans. We'd have all the children God sent us. Birth control was not allowed in the Catholic Church. Abortion was not mentioned; it did not exist.

My cousin married a Protestant and left the Church because she started using birth control pills after the birth of her second child.

John and I went to pre-marriage conferences with the priest who was to marry us. We understood that the sole purpose for sexual intercourse was procreation, that all the many children we would have would be baptized and raised in the Catholic religion and receive a good Catholic education in order to lead good Catholic lives in order to raise good Catholic children, and that we would have to make a voluntary donation to the church. We were married in the Catholic Church, and I don't remember a thing about that night.

Our son was baptized in the Catholic Church. That Sunday afternoon was the first time John and I had set foot in a church since the night we were married.

As I write this, I try to recall what happened to make it all go downhill so quickly and surely, and what I was thinking at the time.

We got married because I was pregnant, so even then the Church's rules against birth control and abortion meant something to me.

We got married in the Church, so even then the Church's sanction of our marriage meant something to me.

We baptized our son in the Church, so even then, despite having discontinued church attendance, the Church's blessing on my son's life meant something to me.

And so it is today. I read about the Pope, and still he says that a woman's role is to provide a happy and clean and safe home for her husband and children. And I want to explain to him that I needed a little more than that, and still I feel guilty about not washing the dishes at night because I have to study for a biology exam. Or my niece makes her first communion, and they give her a scapular medal, and they tell her that it will protect her from blades and bullets. And I want to talk to her and convince her not to ask her cousin to try stabbing her because it doesn't work, and I wonder how they can tell kids something like that in this day and age. Or the Pope tells the masses of hungry, homeless people in Mexico that being poor is a blessing, and they boo and hiss at him. And I smile and think, Ah, yes. They know. He may be the Pope, infallible, God's representative on Earth. But he's still full of it. Yes, they know.

And I wonder why these things bother me. Why should I care what they say? What does it matter to me? I'm not a good Catholic girl anymore, remember? The Pope and his friends are no longer a part of me.

But then I realize that the roots of the dandelion grow tenaciously and deep, sometimes up to nine feet long. And to cut the flower and the leaves and the stem does not kill the roots.

--Cecelia Smith Burnett

Paper #9: A Friend of Mine

A conformist, stamped with the mark of society since the day of his birth, going through life following others just like him, together but alone...Society grinning on him as he tries hard to follow set rules, and make himself an ideal person in its eyes... People, letting themselves be the puppets of a ruthless culture, struggle painfully through each monotonous day while keeping imprinted smiles, sad smiles, on their assembly line faces. Their eyes are all the same, blind to the light of the future, closed to the promise of today. Sometimes I would like to take them in my hands and teach them to fly far from this place, up to the stars where dreams are truth and magic is real, a place where they can be free. However, it would be an almost impossible effort, for I, too, have been touched by the cold fingers of society. But what can you expect? I live here; I was born here, perhaps to be another conformist. Indeed I escaped my culture's vacuum cleaners, sucking in weak individuals, leaving what personal values they had behind. I shouldn't be caught off guard for a minute because I still feel its dry, cold pull. Thank God for my will to be free, my strong personal values, my dream of individualism, and most of all my opportunity to see what conforming can do. Sometimes when all is calm and my fears of being trapped are almost gone, I can hear the voice of some friends, distantly yelling at me to follow them, be like them, do what they want and not what I want, making me feel alone, an outcast, alienated. The saddest of all the voices is the one of my once dear friend, Peter, a man so blind he can't see himself, a man so molded that he actually thinks he's right, a man so sad he really thinks he's happy.

Society smiles on Peter, living in a nice part of town, which is a law to the conformist, married, another law, having two children, girls unfortunately, not good enough for male conformists, two cats again not good enough, and two parakeets, really quite worthless. Oh, how silly of me to forget his very important EXECUTIVE job -- at a small publishing company. Why, he is the perfect stamp of society, and if I remember correctly he has the same fingerprints as his neighbor. To other conformists, he is looked on as a very lucky man, having many things to talk about, a job to always count on and never too much excitement in his life, which, if you haven't guessed, will keep the danger of heart attacks down. Peter's life is a very stable one; he goes to work each day, a great value to his company which could probably replace him with a snap of a finger, a good father to his children, even though he is a little disappointed with them, a lover of people, most of whom he watches with much distrust, a pipe smoker, a reader of TIME magazines and textbooks, filled from cover to cover with pure, straight and somewhat dull facts, and most of all Peter finds the time to sit on park benches every nice Sunday afternoon. Undoubt-

edly, Peter is a master of small talk, still working on the art of listening with understanding, and very much a part of the establishment. Certainly, society smiles at Peter. He practically walked into its suction, and now he can't quite see why he is lonely. Maybe it's because everyone else seems to be like him and he is everyone else. And when you're with yourself, you're alone, which later leads to loneliness. Undoubtedly, Peter meets up with some non-conformists, who in his eyes are degenerates; almost immediately and perhaps unconsciously he starts mistrusting, acting shocked at their non-conforming ways and, in the end, making them feel alienated, as he himself is. Really, it's a shame.

Being alienated makes people very lonely, very sad and very angry...mostly angry. It seems that the whole world is a clique of troublemakers, all more molded together to make the different ones feel like weird outcasts. I wish the ones who follow my ways or different ways could see my friend, Peter, so that someday when he or his kind makes them feel alienated that they could see how much more lonely Peter is living with others than they are with themselves. He has no peace of mind, no hope, no dreams and most of all, no life that I would ever want. I also hope that they realize that society will not hurt them or suck them in if they have the weight of their personal values close by.

-- Julie Breiten

This particular Sunday afternoon was a busy one at the Greyhound terminal. Two members of my primary group waited with me for the bus that would take me back to my secondary group home, Ames. Joyce, in her maternal nurturing role, sniffled and dabbed a Kleenex to her nose. I could see the evidence of role strain on her brow. Dad, as norm demanded, was in the ticket line taking care of the business transaction.

I steered my gaze to the other faces of this conventionalized crowd. My eyes drank deeply the ascribed criteria of this menagerie of individuals. To my right, I observed two elderly ladies engrossed in cooperative interaction. I listened in on a piece of conversation; as they 'oohed' and 'ahhed' over swapped photos of grandchildren, they moved toward satisfying latent and manifest goals.

Across the room I spied a form of deviance. Graffiti-covered footlockers were evidence of the social signature of a local subculture. To the left, on either side of the ticket counters, people milled about vending machines and ducked in and out of the restrooms as they satisfied their biological needs.

My observations were cut short as the loud-speaker announced the pending departure of my bus. Mother, with thoughts of anticipatory socialization, reminded me to communicate via Ma Bell and Uncle Sam. Each of them then sanctioned me with a kiss.

As I gestured to them through the dirtied bus window, I thought of the positive consanguine relationship my primary group and I have.

Anticipatory socialization...consanguine relationship...ascribed criteria...when a writer uses jargon, he is either limiting his audience to a select few or boring them to...zzzz. The social sciences, psychology and sociology, are most frequently reproached for their inflated vocabularies. The precise and technical language used makes these two universally intimate subjects extremely impersonal and distant. Hidden behind a pseudo-scientific wall and ancient Greek and Latin lie simplistic messages.

The terminology used by the social sciences is, I am sure, essential for their existence. Its usefulness is not questioned here, simply the fact that these two very human studies lose their ability to be subjective by the use of restrictive language.

Primary group -- family...subculture -- street gang...in the two groups above isn't it the second half of each that presents an image? Don't they make the abstract term more clearly definable?

The other night in the den, two girls spent the evening reviewing for a psychology quiz.

"Okay, what was the experiment used to illustrate Pavlov's conditioning response theory?"

"He set up the experiment by using a dog and its salivating reaction to stimulus." Upon hearing this, a few of us had to break in.

"Hey, wait a minute. What are you talking about?"

"Where the hell are you coming from? Can't you speak English?"

Because they were not addicted to jargon, they were able to give us a realistic definition.

"Hey, you guys, have you ever been showering in the new showers when someone yelled 'flush?' I'll bet you jumped away from the shower stream even though there isn't a water pressure change in the new ones...well..."

The powerful wheeze and sigh of the bus awakened me as it came to a stop outside the small terminal. I had not really been asleep, merely daydreaming. The incessant drumming of the motor, the webbed pattern of rain drops as they ran down the windows and the stale, musty smell of smoldering cigarettes had made the ride monotonous and uncomfortable.

As I stepped off the bus, a nauseating cloud of exhaust enveloped me. Plump rain drops baptized the top of my head and the tip of my nose. I took a firm hold of my totebag and made a mad dash across the oil-stained driveway toward the station door. The mixture of rain and oil glistened in greens and blues as I highstepped my way around the maze of puddles. A stout, middle-aged man in a company emblem uniform held the door as I rushed inside. Anxiously, I settled into the stiff molded plastic of a chair and waited for the arrival of my sister's brown sedan.

The wall of glass to my left looked out onto the street. Next to the curb, there were two or three bright yellow taxis. Their windshield wipers were rhythmically slapping at the rain. In front of me were the ticket counters. Two solemn faced employees ritualistically wrote out ticket after ticket to impatient customers.

I exchanged glances -- occasional smiles -- with people sitting near me. The only conversations going on were those of traveling companions or the repetitious dialogue that came from the ticket counter. Everyone felt obligated to find a quiet way to pass the time, whether it be knitting, reading or sleeping. A small boy had cradled himself

in the chair beside mine. His head bobbed back and forth as he drifted in and out of consciousness.

I had been too busy observing the people inside to notice the brown sedan pull up to the curb outside. I walked outside to where my sister stood waiting to open the car door.

"C'mon, dogface, get in."

-- Diann Bachtell

In the land of Tl there was no time, no color, no sex. There were just Grimps. Grimps were grayish humans characterized by hard work and extreme fairness. They were identical in every detail from their bald heads down to their size eleven feet except for one thing, their height. Exactly one-half of the Grimps were 4'2" tall. The other half were all 7'2" tall. They both had gray eyes and a rounded nose that shadowed their permanent smiles. The Grimps were all the same sex so there was no need for clothes. There were no old Grimps since there was no time, and there was no death. There were just Grimps.

Grimps had an effective economic system; they all worked equally and shared equally. The tall Grimps picked fruit from the tall trees, and the short Grimps hunted the thick jungle for the wild game that lived under the thick branches of the jungle trees.

Every mealtime the tall Grimps would bring in the fruit from the fruit trees for all to share. The short Grimps would also bring in their prize captures for everyone to feast on.

The Grimps had little education except for what they needed to know to carry out their jobs or what they decided to be true. The Grimps held meetings quite often because there was little else to do. At these meetings the Grimps would sit, (short Grimps to the front and tall Grimps to the back,) and discuss how well their system worked.

"Isn't it nice how things get done around here?"

"Yes, it is really nice that everyone has an equal job."

"I think it is quite nice, too, but does anyone know if the jobs are really equal?" Silence struck the Grimps.

"Equal jobs?" No one had ever asked that before. Soon there was clatter among the Grimps.

"I think the tall Grimps get all the fun work."

"I think it's unfair that the short Grimps are the only ones who get to hunt." And soon there was an argument. But as quickly as it started, it stopped.

"This has never happened before. You know, an argument like this."

"We simply must do something."

And they did do something; they drew up a constitution. It said that one half of the tall Grimps had to work in the jungle, and one half of the short Grimps had to pick fruit. In any other jobs or activities, there was to be one-half tall Grimps and one-half short Grimps. This was to be carried out regardless of the qualifications of the Grimps or requirements of the job.

When they began to carry out the plan, they found problems. The short Grimps couldn't reach the fruit on the branches of the trees, and the tall Grimps had a hard time walking under the low branches in the jungle. At the next meal there wasn't enough food for everyone, so they had to go back to work early and work harder. But the short Grimps were being hurt falling out of trees, and the tall Grimps in the jungle developed back problems from bending over so much. The Grimps tried to call another meeting, but one half of the tall Grimps had to sit in the front, and one half of the short Grimps had to sit in the back. This caused nothing but havoc. Since nothing could get done they adjourned the meeting. Production among the Grimps continually fell and fell until something new developed among the Grimps, death. Grimps began to die of overwork and starvation. Eventually all the Grimps died out. There no longer were Grimps.

--Steven Patton

**APPENDIX H: RESULTS OF RESEARCHER CHECK FOR READER
CONSISTENCY**

Table 13. Comparison of instrument scoring by researcher and readers of 20 student writing products analyzed for this study

Scorer	Instrument items							
	A	B ₁	B ₂	B ₃	B ₄	B ₅	B ₆	B ₇
Paper 1								
Reader 1	1							
Researcher	1							
Paper 2								
Reader 1	1							
Researcher	1							
Paper 3								
Reader 1	1							
Researcher	1							
Paper 4								
Reader 1	1							
Researcher	1							
Paper 5								
Reader 1	1							
Researcher	1							
Paper 6								
Reader 1	1							
Researcher	1							
Paper 7								
Reader 1	1							
Researcher	1							
Paper 8								
Reader 1	1							
Researcher	1							
Paper 9								
Reader 1	3	2	2	2	3	3	2	3
Researcher	3	2	2	2	3	3	2	3
Paper 10								
Reader 1	1							
Researcher	1							
Paper 11								
Reader 1	1							
Researcher	1							
Paper 12								
Reader 1	3	2	2	2	2	3	3	2
Researcher	3	2	2	2	2	3	3	3

Table 13 (Continued)

Scorer	Instrument items							
	A	B ₁	B ₂	B ₃	B ₄	B ₅	B ₆	B ₇
Paper 13								
Reader 1	1							
Researcher	1							
Paper 14								
Reader 1	1							
Researcher	1							
Paper 15								
Reader 1	1							
Researcher	1							
Paper 16								
Reader 1	6	2	2	2	3	3	2	2
Researcher	6	2	2	2	3	3	2	2
Paper 17								
Reader 1	1							
Researcher	1							
Paper 18								
Reader 1	1							
Researcher	1							
Paper 19								
Reader 1	6	2	2	2	2	2	2	2
Researcher	6	2	2	2	2	2	2	2
Paper 20								
Reader 1	1							
Researcher	1							
Paper 1								
Reader 2	1							
Researcher	1							
Paper 2								
Reader 2	1							
Researcher	1							
Paper 3								
Reader 2	1							
Researcher	1							
Paper 4								
Reader 2	1							
Researcher	1							

Table 13 (Continued)

Scorer	Instrument items							
	A	B ₁	B ₂	B ₃	B ₄	B ₅	B ₆	B ₇
Paper 5								
Reader 2	1							
Researcher	1							
Paper 6								
Reader 2	1							
Researcher	1							
Paper 7								
Reader 2	1							
Researcher	1							
Paper 8								
Reader 2	1							
Researcher	1							
Paper 9								
Reader 2	1							
Researcher	1							
Paper 10								
Reader 2	1							
Researcher	1							
Paper 11								
Reader 2	1							
Researcher	1							
Paper 12								
Reader 2	1							
Researcher	1							
Paper 13								
Reader 2	1							
Researcher	1							
Paper 14								
Reader 2	1							
Researcher	1							
Paper 15								
Reader 2	1							
Researcher	1							
Paper 16								
Reader 2	1							
Researcher	1							

Table 13 (Continued)

Scorer	Instrument items							
	A	B ₁	B ₂	B ₃	B ₄	B ₅	B ₆	B ₇
Paper 17								
Reader 2	1							
Researcher	1							
Paper 18								
Reader 2	2	2	2	2	3	3	3	3
Researcher	2	2	2	2	3	3	3	3
Paper 19								
Reader 2	3	2	2	2	2	2	3	3
Researcher	3	2	2	2	2	2	3	3
Paper 20								
Reader 2	6	2	2	2	3	3	2	2
Researcher	6	2	2	2	3	3	2	2
Paper 1								
Reader 3	1							
Researcher	1							
Paper 2								
Reader 3	6	2	2	2	3	3	2	3
Researcher	6	2	2	2	3	3	2	3
Paper 3								
Reader 3	6	2	2	2	3	3	2	3
Researcher	6	2	2	2	3	3	2	3
Paper 4								
Reader 3	6	2	2	2	3	2	2	2
Researcher	6	2	2	2	3	2	2	2
Paper 5								
Reader 3	6	2	2	2	3	3	3	3
Researcher	6	2	2	2	3	2	2	3
Paper 6								
Reader 3	6	2	2	2	3	3	2	3
Researcher	6	2	2	2	3	3	2	3
Paper 7								
Reader 3	2	2	2	2	3	3	2	2
Researcher	2	2	2	2	3	2	2	2
Paper 8								
Reader 3	1							
Researcher	1							

Table 13 (Continued)

Scorer	Instrument items							
	A	B ₁	B ₂	B ₃	B ₄	B ₅	B ₆	B ₇
Paper 9								
Reader 3	1							
Researcher	1							
Paper 10								
Reader 3	1							
Researcher	1							
Paper 11								
Reader 3	6	2	2	2	2	2	2	2
Researcher	6	2	2	2	2	2	2	2
Paper 12								
Reader 3	6	2	2	1	3	3	2	2
Researcher	6	2	2	2	3	3	2	2
Paper 13								
Reader 3	6	2	2	2	3	3	3	3
Researcher	6	2	2	2	3	3	3	3
Paper 14								
Reader 3	1							
Researcher	1							
Paper 15								
Reader 3	6	2	2	2	3	3	2	2
Researcher	6	2	2	2	3	3	3	3
Paper 16								
Reader 3	6	2	2	2	2	2	2	2
Researcher	6	2	2	2	2	2	2	2
Paper 17								
Reader 3	5	2	2	2	3	3	3	3
Researcher	5	2	2	2	3	3	3	3
Paper 18								
Reader 3	6	2	2	2	3	3	3	3
Researcher	6	2	2	2	3	3	3	3
Paper 19								
Reader 3	1							
Researcher	1							
Paper 20								
Reader 3	1							
Researcher	1							

Table 13 (Continued)

Scorer	Instrument items							
	A	B ₁	B ₂	B ₃	B ₄	B ₅	B ₆	B ₇
Item agreement for reader #1 by percent	Part A	(20-20)	100%					
	B(1-3)	(12-12)	100%					
	B(4-7)	(15-16)	94%					
Item agreement for reader #2 by percent	Part A	(20-20)	100%					
	B(1-3)	(9-9)	100%					
	B(4-7)	(12-12)	100%					
Item agreement for reader #3 by percent	Part A	(20-20)	100%					
	B(1-3)	(39-39)	100%					
	B(4-7)	(48-52)	92%					

APPENDIX I: RAW DATA FOR BLEND SCORES

Table 14. Incidence of blend and average level of sophistication of blend in the two experimental groups across six writing tasks

Groups		Writing tasks					
		Essay A (Pretest)	Essay B	Essay C	Essay D	Essay E	Essay F (Posttest)
Exp. Group I (regular order)	Incidence of blend	2 (n=25)	6 (n=25)	16 (n=25)	14 (n=25)	8 (n=25)	15 (n=25)
	Ave. level of sophistication	4.0	5.2	5.8	6.4	5.9	7.6
Exp. Group II (reversed order)	Incidence of blend	0 (n=24)	8 (n=24)	15 (n=23)	14 (n=23)	4 (n=22)	16 (n=24)
	Ave. level of sophistication	--	4.8	6.1	6.3	5.8	7.0