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STYLISTIC APPROACH IN TEACHING
WRITTEN COMPOSITION IN THE
JUNIOR HIGH SCHOOL

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CHAPTER I

INTRODUCTION

A. Purpose of the Investigation

Teachers of English and students of education in general have, for several years, felt that the results secured in the language arts in the junior high school have not been commensurate with the time given and the efforts expended. A feeling prevails that something can and should be done to improve the situation. With the hope, therefore, that some new light, however dim, might be turned upon the teaching of written composition, this investigation was begun.

B. Statement and Nature of the Problem

The purpose of this dissertation is (a) to make a critical study of the stylistic phases of composition writing, and (b) to determine, as far as possible, the degree to which a knowledge of technical grammar will contribute not only to the grammatical correctness of composition writing, but also to the stylistic factors which will insure a well-written composition.

By stylistic factors, we mean those that have to do with sentence structure, paragraph building, diction, unity, coherence, sequence, emphasis, clearness, exactness of expression, rhetorical fluency, beauty, creativeness, and the avoidance of a dead monotony of form. The more mechanical phases of composition, such as spelling, capitalization, punctuation, syllabication, and general structure of the manuscript, will be treated only incidentally as they contribute to the major divisions of the problem.

The decision not to stress such things as punctuation, spelling, and capitalization, as well as certain other phases of the more technical grammar and rhetoric, was due to the belief that in the past they have received more than their rightful share of attention, and that, although all of them are necessary factors in the best forms of expression, they are not the real essentials of written composition, especially for adolescent boys and girls.

As one illustration of the secondary importance of the mechanics of written composition, one needs but to refer to end punctuation and to the capitalization that follows it. For instance, the sentence, "He lived at Salem, an old town by the sea," may sometimes be written, "He lived at Salem. An old town by the sea." In the incorrect form, the mistakes, in puncutation and capitalization, are both due to a lack of sufficient "sentence sense". To develop a complete understanding of sentence structure would automatically eliminate both errors without dwelling on them as such.

The term "critical evaluation" as used in the title of the

dissertation comprises, in brief, two types of study. First, there was the survey of the literature on the subject. Needless to say, the amount bearing directly and in an allied way upon the topic is voluminous indeed. While it was practically impossible to make a detailed survey of all that has been written, it is hoped that the best has been gleaned from the great mass of accumulated material. Second, experiments were carried on in the junior high school during the first semester of the school year 1929-1930 to determine, if possible, what effect a knowledge of technical grammar has on the stylistic phases of English composition. The nature of these experiments will be discussed in subsequent chapters. At this point, it will suffice to make only a brief additional explanation of the nature of the dissertation. A careful study was made of the various phases pertaining to written expression, and the experiments were performed by means of which some of those factors were studied under laboratory conditions.

Six units of study were made up, consisting of:

- (a) The sentence, from a stylistic standpoint;
- (b) Among sentences (the paragraph), from a stylistic standpoint;
- (c) Units within the sentence;
- (d) Larger units among paragraphs (letters, articles, chapters, books);
- (e) Grammar (from a functional standpoint);
- (f) Mechanics of composition, from a functional standpoint.

The unit plan is the organization of the materials to be

taught. Each has as its core a fundamental principle or concept. Upon this central principle are focused the materials which will make the concept as a whole understandable to the pupil. The unit is different from a chapter. The chapter is a mere division of subject matter which cannot be understood except in relation to the chapters preceding and following. The unit is self-contained. The ordinary chapter is a measure of a ground-to-be covered, of lessons-to-be-learned. The unit is a comprehensive concept made intelligible by knowledge of a large amount of material bearing upon the central idea. It has no minimal essentials, because it is not a collection of information to be remembered.

In addition to the study of the six units, there were the usual preliminary and final testing in ability to write, a preliminary test of mental ability, certain suggestions for the pupils on how to correct their compositions, a set of suggestions for the teachers in the experimental school, regular reports by the teachers in the control schools, etc. Finally, there are certain evaluations of topics relating to written composition; these are given in the next few chapters.

The term "junior high school" is interpreted throughout this thesis to include the seventh, eighth, and ninth grades, whether they are established as a separate institution or not. The experimental phase of the study was made in grades seven, eight and nine in schools organized on the six-six plan.

The investigation was confined to the junior high school

largely because it is comparatively new, and is perhaps the least settled in its method of procedure of any part of the public school system. It was thought, therefore, that there might be a greater opportunity for real service in thus dealing with the relatively new, the more chaotic, and the less conservative junior high school than with the more stabilized, though perhaps less effective, elementary and senior high schools.

One further explanation is necessary. Although considerable attention is given to different phases of the method of teaching, the dissertation is not primarily concerned with method, but with certain phases of the content or subject matter of writing. In order to test experimentally the effectiveness of the content factors that are being emphasized, some type, or types, of method had, of course, to be used. Those employed are among the best in present-day theory and practice. Here and there a few original elements or processes appear, but no claim is made for any contributions in method except minor ones, as the main purpose has been to study the content phase of written expression under laboratory conditions in the classroom.

CHAPTER II

HISTORICAL DEVELOPMENT

Before entering upon a discussion of the historical development of language, it may be well to note the reason for including this chapter, as well as the next six chapters also. In a study of this nature it is very desirable to have a suitable set-up for the experimentable phase of the work. To plunge at once into the experiment would likely leave the reader without a proper perspective and, then, from the standpoint of the teachers concerned in the experiment, these chapters help to promote a proper attitude toward the whole procedure. Teachers need an historical outlook, a psychological background, a conception of the importance of the correct use of language and an insight into the best ways of teaching it. All these tend to dignify language teaching and to promote a larger sympathy with the efforts, experimental and otherwise, to improve both the subject matter and the methods of presenting it. In this particular study it seemed very desirable to provide this plan of approach to the experimental phase. It not only paved the way for the experiment, but it enlarged the view for its interpretation and broadened the sympathy

and attitude for its reception.

A. Early Continental Development

Inasmuch as this dissertation is not primarily an historical one, no attention will be given to the development of language expression before the rise of English speech. Even with the early periods of the English language itself, we are not concerned beyond the mere mention of the major divisions. Krapp divides its rise and growth into three parts:

I. The Old English, or Anglo-Saxon period, beginning with the coming of the Angles, Jutes, and Saxons to England and ending with the Norman Conquest in 1066, or better, about 1100.

II. The Middle English Period, extending from 1100 to about 1500.

III. The Modern English Period, extending from 1500 to the present time.

The language in each of these periods is distinguished by developments which are to a large extent characteristic of the various periods. The developments affect all the various sides of the language - sounds, inflections, words, and syntax. (80:55)*

For several years after this country began its various systems of schools; English played a very minor role in the course of study;

* The figures refer to the bibliographical reference and the page number.

the classics were in supreme control. The reason for this poorly placed emphasis goes back to European beliefs and practices. Only a few centuries ago two languages were in vogue in every European country, the vernacular, the despised speech of the lowly; and Latin, the language of literature and learning. The contention that Latin was a superior language was untenable. Even as early as a century ago William Cobbett, in his delightful series of letters, attacked the assumption that Latin and Greek, as distinguished from the modern tongues, are learned languages. Today such an assumption would receive but little, if any, recognition.

B. Changing Purposes in America.

It is well known by students of the history of education in this country that Greek and, especially, Latin were considered the cultural languages by the educators of our early colonies. The result was a late and slow advent of English into our courses of study. One does not have to go far back in our educational history to find no mention whatever of either oral or written English in the schools. Cubberley, in discussing the evolution of our elementary school system, does not list any form of study of our mother tongue before 1825. In his table (31:327) he lists grammar in the column headed "1825". By 1850, elementary grammar and language were being studied, and by 1875 oral language had found a place in the curriculum. One of the outstanding causes of the introduction of oral expression was the emphasis that began to be placed on "object" teaching, of which Pestalozzi was the father

and E. A. Sheldon, at the Oswego Normal School, the chief American exponent.

In the "object" type of teaching, it is plain to be seen that after observations are made, reports are in order. At first, those reports were primarily oral, but it was not long before the written form made its appearance. It has, however, been very tardy in gaining a foothold in the more backward schools. The writer, whose early education was secured in the rural schools of West Virginia, wrote no papers of any kind, not even a letter, as an assignment in the elementary school; it was not till he entered high school that he was asked to write his first "theme".

With reference to the English situation in the high schools of this country, Stout (150:141-142) says:

The place that English now holds has been gained in a little more than half a century; and the pre-eminent position that it now occupies dates back less than twenty-five years. In tracing the development of the subject, one is struck by the increased importance attached to it. The early practice was not to include English in the classical course, or if included, little attention was given to it. A parallel course, usually called the English or General Course, was provided and in it more emphasis was placed upon English instruction. The colleges neither required nor gave credit for it as an elective. As late as 1890, many of the higher institutions required but a year and a half of English for entrance. It is only recently that a teacher of English has been required to make special preparation for teaching it. For many years it was assumed that no special preparation was necessary, and the work was parceled out among the teachers in accordance with administrative convenience. It came into the curriculum as a result of social demands, and it suffered the prejudice common to all so-called practical subjects. The tendency in the earlier years on the part of the schools to regard English rather indifferently resulted in a very slow development in English instruction.

Stout goes on to enumerate the influences that worked from time to time to hinder and retard the growth of English in the schools, such as the demands of the commercial world, the idea of formal discipline, and the influence of higher institutions. J. V. Denny (71:230-231) discusses the changes in the ideals of English study under three divisions. The first was grammatical correctness, and so long as that ideal prevailed a single year of grammatical analysis, with occasional "rhetoricals" and essays, was sufficient.

The next ideal was rhetorical correctness. It found expression in the Harvard requirements of 1874, which were that English composition and a few pieces of English literature should be studied, the end proposed being, "accurate methods of thought and expression". Textbooks showed a change with the changing ideals. The first ones dealt largely with rhetoric as a topic in philosophy and were presented in a series of definitions supported by reasoning and illustrated by examples. So many subjects, especially figures of speech, were taken up that the term, "botany rhetoric", was applied to it. When the ideal of correctness came in, the texts became repositories of all sorts of errors in English that authors had ever been guilty of. The later texts, however, emphasized constructive rather than critical power, and offer writing in larger units than the single sentence and the shorter essay. Meanwhile, the development of commercial courses kept the ideal of grammatical correctness alive.

The third and present ideal, that of social efficiency, began to emerge after 1870, when the New England Association made an attempt

to secure a uniform scheme of requirements for admission to colleges. This was the beginning of a protracted consideration of educational values, and the outcome was a permanent commission (1885), the English conference soon after, and the "Committee of Ten", appointed by the National Educational Association in 1892. This movement has gone on by leaps and bounds until the present time, with the result that we are clearing up in a way never before known the haziness that has surrounded the various forms of English work. The present-day status of the phase relating to written composition will be dealt with at length in succeeding sections.

Viewing the past conditions and the various changes from another angle, we note in the Twentysixth Yearbook of the National Society for the Study of Education (107:23-25) the following:

English, for half a century, was a formal, pedantic thing. It was dominated by grammar, English analysis, word analysis, rhetoric, memorizing of definitions, and learning rules for developing skill with oral mechanics.

The analysis of the English sentence dominated over a curriculum which should have been devoted primarily to an understanding of the poetry of American rhythm. Instead of letting children read and feel deeply, and through literature develop an understanding and appreciation of American life, Welch and Green in the 1860's, Clark and Swinton in the 1870's, and their colleagues in every decade, drilled children in the mastery of syntax and in the critical study of figures of speech, etymological analysis, explanation of mechanical forms, spelling, paraphrasing, and language structure.

The criticisms which have been made about grammar can be duplicated for rhetoric and composition. Rhetoric was very closely tied up with logic. Chapter headings and classroom discussions dealt with argument, persuasion, perspicuity, elegance, eloquence, etc. Children were asked to write in good form when they had little or nothing in their minds to write about. During the entire half century there was little or no recognition that creative self-expression develops only when the writer has something on his mind to say.

Stout (149:123-146) conceives of three changes in the field of English:

1. There has been an increase of time devoted to it.
2. An increasing importance is being attributed to it as is evidenced by the greater uniformity in its teaching among schools.
3. A relatively greater emphasis is being placed upon the different English subject matter being taught.

Perhaps the greatest change of all has been made in the subject matter. Grammar seems to have changed least of all, but even it, as already noted, has undergone radical alterations. Kilpatrick, in speaking of the psychological versus the logical method (75:309-310), says:

In our best schools English grammar has already been so made over that little of the "nth" degree of the logical is now left. The older grammars were atrocious examples of teaching by the logical order.

C. The Advent of Composition into the Schools

Composition writing was given a place in the curriculum of the Boston High School in 1821 and other high schools a little later, but it was not until near the close of the century that it received the attention approximating that which it is receiving now. Before 1890 it was seldom given a separate place in the course of study, but was generally listed along with such activities as opening exercises and assembly programs. Even with its advent in the '90's, it was still lacking the importance due it; grammar and rhetoric were still persisting

tenaciously. Finally, the language aims were foreshadowed by such books as Scott and Denney's *Composition-Rhetoric* (1897). This text emphasizes composition as a whole and abounds in constructive directions for writing. In its progressive principles, it belongs more to the period since 1918 than the last years of the preceding century.

The art of composition has assumed rather great proportions within the last forty years. We learn that:

With the breaking away from the classical tradition, and with the increased recognition of the educational value in the study of modern life, the minds of teachers turned more and more toward instruction in the mother tongue. The beginnings of the movement go back indeed to Franklin and Jefferson. But the general movement in some of the more backward schools cannot be said to have become established before 1885. It is now usual to find composition given a large share of the time of the program, and taught as a vital subject rather than in the occasional and perfunctory fashion of former days. (Monroe's *Cyclopedia of Education*, Vol. 2, p. 166).

By way of brief summary, then, the history of English, and of written composition in particular, presents a sad spectacle of neglect and misguided efforts. The first period was one of little or no concern, extending well up into the 19th century. The second period, still existing to a large extent at the present time, has been one of interest in the subject, but of misguided efforts in its behalf. In this period, formal subjects for composition writing, formally assigned, and formally graded are some of the outstanding features of the method of teaching. Usually one or more themes a week are required of each pupil. These must be handed in on certain stated days to be corrected and handed back by the weary teacher at the next recitation. By way of

the uninterested writer the waste paper basket is soon the recipient of them, for a cursory glance at the teacher's corrections, without much attempt to remedy the defects, is satisfying to the student. He has had no part in the selection of his subject or in searching out any reasons for the writing. Why should he be concerned with the results secured? His motto usually is, "Let the teacher do the worrying; I shall not". It is all a matter of subservient obedience to higher authorities without motivation of any real value; hence, it is a task to be performed - and that is the end.

The third period, that of the present time but not wholly inclusive of all teaching, is characterized by modern educational beliefs and practices - motivation through the creation of interesting writing, or audience, situations, the realization of the need of different standards of attainment, more stress on letter writing, increased emphasis on the supervision of the writing by means of the class or laboratory period, etc. Several of these newer principles will be discussed further in succeeding chapters. *

* There are numerous good historical accounts of the development of English. Among the many, a few especially good ones are: Carpenter, Baker, and Scott, *The Teaching of English*, various parts (17). C. O. Davis, *Our Evolving High School Curriculum*, pp. 18-41. (32). P. L. Hamlett, *A Critical Analysis of English Teaching in the Kentucky High Schools*, pp. 4-18 (50). Paul Monroe's *Cyclopedia of Education*, various sections. (101). For further references, see the following in the Bibliography: 3, 7, 18, 28, 33, 42, 44, 45, 58, 60, 63, 68, 86, 89, 90, 98, 105, 115, 142, and 161.

CHAPTER III

THE PSYCHOLOGY OF LANGUAGE

A. Underlying Principles

Judd (58) holds that language is an impressive example of human evolution. It is a mode of mental procedure, a major aspect of human life, a social institution. No tribe is so low in the scale of civilization that it does not have a language.

In the words of Hayes:

Language is a typical product of social evolution. It is not produced by biological evolution. It is not produced by biological evolution, though for this as for all other social evolution, biological evolution furnishes the pre-requisite organic conditions. Even today language is in no sense an inborn gift. The deaf remain dumb, and no one has knowledge of any language that he has not learned from others. In this, language is like religion, morality, science, politics, art, special tastes, and the whole content of life which has been socially evolved. (54:508).

Primitive languages are much more cumbersome than the civilized. The latter, besides being more systematic and more highly specialized, is much more regular. Even the later forms of our own language show an increasing regularity over its earlier ones. The irregular declensions of verbs, such as to be, the comparison of such adjectives as

good, and other similar irregular grammatical forms are all old. In later times our refinement has tended to make for regularity, as I motored, I have motored. We see this same tendency in adding suffixes to words to indicate, for instance, professions of men, such as banker, actor, teacher, and runner. Our prepositions convey meanings that were made in older languages by word forms. In Latin the personal pronoun is not isolated; later languages separate the two forms - the noun or pronoun and the verb. *

Much experimentation has been going on in language throughout the centuries, whether it has been done consciously or not. New words and word forms have been added in the past and are still being added to our great number, but the method is, for the most part, different from what it used to be. The sheer invention of the past has given way to combinations of the present. Now we combine two or more sounds or words from a language or from different languages to express new meanings. "To" and "day" are combined to make "today", a noun with adverbial meaning. "Shut-in" is likewise formed from two other words, a verb and a preposition.

Clement (23:264-265) claims that there are two psychological viewpoints in the development of a language. He calls Judd's view the behavioristic; the other is the impressionistic. The latter belief is that language is an association train of images or mental pictures.

The behavioristic view:

Assumes highly active factors, on the part of the learner, physical and mental, involved in linguistic training, the second

* See 73:175.

(the impressionistic) assumes that the factors, physical and mental, involved are largely passive affairs. . . .

The different parts of speech (in the behavioristic conception) may be thought of in terms of definite modes of reaction. Likewise grammatical habits may be thought of in terms of motor habits. The impulse to go on beyond the preposition is as strong as the impulse to look around when one hears a sound, in the use of such a phrase, for example, as "the book lies on ---". The emotional reactions from the simpler forms of appreciation in terms of rhythm up to the higher types of appreciation are represented in language and literature. Training in English, therefore, from the behavioristic viewpoint, can never be thought of on the part of the learning process of the pupil as merely a passive affair. Reading, writing, and speaking all represent certain modes of reaction significant in the language learning process of the pupils. Incidentally, it may be remarked at this time, that it is important for teachers to keep in mind this dynamic factor. In the light of such a viewpoint, pupils will be given numerous opportunities to react meaningfully.

B. The Purposes of Language

The purposes served by language have been variously stated.

Bobbitt (7, Chapter 16) sums them up under three heads: (a) as an instrument of thought; (b) as an instrument of expression; and (c) as an instrument employed in receiving the thought of others. He feels that thought is of primary importance, and language only secondary.

Language is a vehicle for the conveyance of thought. While the thought is dependent upon the vehicle, as the spirit is upon the body, yet the thought is the important factor. In case the expression is poor, it is the content that is lacking, not so much the form. Yet Bobbitt concludes that thought-power is so dependent upon language-power that they should be considered as twins, not simply as relatives, or even siblings.

The idea of language being an intellectual instrument was not always in the minds of writers and other linguists. Perhaps Dewey gave it the first really substantial place in our educational philosophy. At least, he has expressed the thought so well that he at once established himself as an outstanding authority on the matter. One may be surprised, however, to know that, according to him, the purpose of language as a vehicle of thought is a tertiary motive. He says (36:179):

Language does express thought, but not primarily, nor, at first, even consciously. The primary motive for language is to influence (through the expression of desire, emotion, and thought) the activity of others; its secondary use is to enter into more intimate sociable relations with them; its employment as a conscious vehicle of thought and knowledge is a tertiary, and relatively late, formation.

In speaking of language as a tool for thought, Dewey writes (36:170-172):

Three typical views have been maintained regarding the relation of thought and language: first, that they are identical; second, that words are the garb of clothing of thought, necessary not for thought but only for conveying it; and third (the view we shall here maintain) that while language is not thought it is necessary for thinking as well as for its communication. When it is said, however, that thinking is impossible without language, we must recall that language includes much more than oral and written speech. . . . Anything consciously employed as a sign is, logically, language.

It is therefore indispensable for any high development of thought that there should be also intentional signs. Speech supplies the requirement.

Clement (23:265), in referring to Dewey's contribution and by adding his own comments, makes the following helpful observation:

His (Dewey's) treatment of this matter is a valuable commentary on the futility of ever attempting to set up form only as the end in English instruction. He contends that it is through the mother tongue that important thought classifications evolve. Verbal or word symbols enable the individual to choose and apply meaningful experiences. Language is an important tool for effective thinking, and it is impossible to develop linguistic reflective thinking to a very high degree before the high school age. Accomplishment in this ability to make language serve as a basis of real thinking is of supreme importance in the secondary schools.

Emerson (41:13-14) has this to say:

It is a belittling view of language which regards it merely as a means of communication. Language is the expression of a people's life, brimming over with all the achievement of all its past, and reaching on with shaping and moulding power to generations yet to be. Language moulds the thought of those who speak it, exalting or degrading. The moulding power of our language is a mighty force in shaping the mingled peoples into one on the American soil. A multitude of noble conceptions, hammered out in argument, won by conquest on foughten fields or reached in exalted flights of poetic rapture, have crystallized into our form of speech, so that for all who speak or study the language they become forms of thought.

Thus it is that impression and expression are closely related.

"There is no impression without expression", say Benson, Lough, Skinner, and West (5:237). Again, they say:

Impression is essential to all learning. An impression involves expression. (5:239). Progress in the art of speech lies chiefly in developing the complexity of his (the child's) vocabulary to a point where it will fit his need for expression. (5:242). The pupil whose answers are indefinite and incomplete in expression may be justly suspected of having indefinite and incomplete knowledge. (5:240).

Relative to the effect that this relationship of thought and language has on the schools, Cameron (15:364-365) makes the following conclusion:

It appears from these considerations that, language being necessary for communication and thought, and thought being largely in terms of language, these primary functions of language are the concern not of any special department of instruction but of all. Indeed if language had no other uses than the aid it gives in the formation of ideas and in their expression, it is doubtful whether the native tongue would ever become a separate department of study. But language adds to its primary uses for and expression by the emphasis that comes to be made on the form of expression. To the degree that this emphasis is made, language becomes an art like painting and music, and thus becomes an object of appreciation. Special instruction in the native tongue becomes necessary in order to teach correct forms and the appreciation of the best models of form.

Thinking and Language (says Starch, 144:352), are two sides of the same shield. The language used to express ideas depends upon the thinking that goes on in the mind; and the thinking depends upon the verbal-ideational connections established in the neural and mental network by reading and hearing successions of words, phrases, and sentences. Language is not words; it is thinking, thinking by means of symbols.

C. Written Composition

Written composition is a very artificial and systematized language form of expression. It can be developed only through practice. The matter of first concern is that the child has something which he desires to write about. Even though he has something to say, unless there is a specific reason for writing it, he will not do so; he will tell it orally instead. Writing is cumbersome - it takes time, it requires energy, and it is inconvenient. How much quicker and easier it is to talk!

In race development the art of writing is comparatively new. There is, therefore, no deep seated tendency toward it in the organism, no

instinctive urge, as in the case of oral speech. The way it is begun in the training of any particular child will largely determine its later development. The desire to communicate is the one predominant motive for writing. Ancient man wanted to communicate and hence he made rude marks, and drawings. That they might be preserved for some time he later sought out more durable materials. Instead of using the sand, the barks of trees, or some other changing substance, he secured leather, papyrus, stone, metal, etc. In the words of Moore, "We have gone far since primitive times in the how of writing, but the why remains the same. We desire to communicate, record, or create". (104:153).

Every teacher of composition should ask herself the question, "Why, in addition to teaching oral expression, do I need to teach pupils to write?" To state it in another way, she might ask, "What occasions arise that make it desirable and oftentimes necessary to write?" The reply might give a few suggestions to a teacher relative to the type of composition to require of the pupils in school.

In answer to this hypothetical question, we may say that, first of all, there is a desire to convey a message to a person or persons not present. Were it not for such absence or separation, much writing by both adults and children in actual life situations would be dispensed with in favor of the more direct, the more convenient, and the quicker oral expression. But because the speaker cannot address his audience directly, he must write. In doing so, he employs the letter, both formal and informal; he makes lists of names, places, books, and other items; he gives directions for doing things; he sends announcements of coming

events - marriages, receptions, and meetings; he prepares records - deeds, regulations, by-laws, and agreements; and he publishes articles, magazines, and books. Practically the only difference in all these many items is that some are for more permanent use than others and some are also for a limited number of readers while others are for general perusal.

A second type of written record is that designed primarily for self help. The preacher, orator, or other public speaker desires great accuracy and effective expression in his address and he therefore writes out his thoughts in manuscript form, or, at least, in outline. The creative artist in either prose or poetry wants to see his finished product as a whole. He, likewise, writes his production both for exactness of form and for improving content; he may have in mind also the preservation of his creation. The mother does not want to trust her memory over a period of years relative to her baby's cunning ways and words; as an aid she keeps a careful record in her baby book of many of the things that it does and says. Diaries, scrapbooks, addresses of our friends, lists of callers, and numerous other forms of records are arranged for our own personal convenience.

A third type of written composition is that required in our daily work or activities. The pupil in school must make a note of his assignments, write a theme, pass written examinations, and the like. The adult makes out bills, writes checks, orders goods, answers inquiries, writes advertisements, posts notices, "keeps books", makes up the minutes of the meeting, etc. Now, although these three types of needs are not sharply

and definitely separated at all times, yet they do serve to summarize in a general way the different purposes for written expression.

Campagnac (16:11-15) gives three main purposes that are somewhat differently stated. According to him, our first objective is to convey to someone else at once something that we desire to give him or to share with him. For example, we instruct the messenger, the cook, or the gardener; or we send to a friend an account of an observation, a feeling, or a thought, such as the customs of our new community, our pleasures in the new home, or our feeling of homesickness.

In the second place, we record some information or emotion in permanent form, such as bank accounts, travel events, historical incidents, emotional states, etc. And, finally, we write, not to convey information, but for expression some great emotional feeling, such as children do when they get excited over a game, get scared, or are merely happy.

For the first of these purposes, Campagnac holds that we need clearness, for the second accuracy, and for the third, a complete sincerity governed by a proper reserve. If we will but see that the child is sufficiently motivated to write, he will do it and do it well. He is not lazy and will spare no means of accomplishing his purpose. So much of the time we ask him to write for reasons not to be found in any of those mentioned in the preceding paragraphs. In brief, the conditions for the composition are artificial, and he wants reality. This suggestion may serve as a gentle hint for teachers and their methods.

Were the teaching of English made more of a psychological process, we might be surprised at the amount of originality that there is tied up in adolescent thoughts and feelings. Too often we seem to follow the middle of the road with no desire to explore the country along the side. More attention should be given to the creative phase of writing. Roberts (128:255) well expresses the view that we should accept:

Creation was once the prerogative of the gods. The human world changed so slowly that only a few vital minds in literature and art conceived that man might add to the total of human productiveness without supernatural aid. For ages deity and the magic word "genius" catalogued a vital constructive originality beyond the common man's grasp. Today the electrochemic wand of industrialism has made creation the commonplace of the shop and factory, and our schools, strongholds of conservatism, are struggling to keep pace with the genius evolving from test tube and retort.

CHAPTER IV

IMPORTANCE OF EFFECTIVE EXPRESSION

The desirability of the power of effective expression is almost an axiomatic fact; little needs to be said in its defense. However, a few words may not be amiss, especially since adolescents may not be aware of that necessity.

Many doors are closed to the person who cannot express himself well. The minister would have but few persons in his congregation on the second Sunday, even provided he was given an opportunity to preach at all, in case he slaughtered his language on his first appearance. The public speaker must have as a pre-requisite a good command of his native tongue. All writers - editors, journalists, and authors - are duty bound to know English, or whatever language they are using. Clerks and managers, in fact all employees in any up-to-date commercial establishment, must be able to speak and write with a fair degree of accuracy and elegance. The list might be lengthened, but it does not seem feasible to do so. Suffice it to say that the argument for the absence of such requirements in past decades no longer holds; we are living under a new regime, one that exacts the "Shylockian pound

of flesh" to the last ounce and that will not accept as a substitute a lock of hair. As a tool, our English must be whetted to a sharp point; no blunt instrument can cut through very large pieces of the modern business and social fabric.

In regard to the importance of good language, Paul (116:1) writes:

The Hottentots, who come close to representing the lowest form of human life, possess a vocabulary of about three hundred words; they have little property, not many wants, few ideas, few words; they may be said to live near neighbors to zero on the scale of civilization. Unfortunately the mental and linguistic Hottentots are a numerous band, not limited to one color, and, still more unfortunately, not confined to South Africa. Don't be a Hottentot.

Social degradation and mental poverty usually go hand in hand with linguistic poverty. A command of language is one of the prime requirements of civilization. "What is it that constitutes and makes man what he is?" asks Huxley in his discussion of Man's Place in Nature: "What is it but the power of language?"

Paul continues (116:7):

Such, then, are some of the most cogent arguments to be offered pupils concerning the value of good speech: (1) It is the fabric upon which our civilization and our progress depend. Increasing command of language goes linked with increasing command of thought. (2) Effective speech is a priceless asset in the business world. (3) It is an excellent index to our mental development and of our social status. (4) It is a great bulwark of our national life and one of the secret safeguards of our national existence. In its finer manifestations it becomes one of the soul's most valuable media for the expression of the true and the beautiful.

Palmer conceives four chief aims for the study of English to be:

(1) As a science (grammar and philology); (2) as history; (3) as a joy

(in literature); and (4) as a tool. While he considers all of these sufficient reasons for much emphasis on the subject, he stresses particularly the study of language as a tool (113:4).

In the words of Stormzand (147:46):

The technique of clear, forceful speech and writing is one of the general agencies of vocational and civic efficiency that has been too largely underestimated. The values of persuasion and publicity are no longer confined to a few professions. The engineer now needs them as much as the minister; the business man no less than the lawyer.

Carpenter, Baker and Scott (17:53-54) conceive language as a national and as an individual asset:

It is obviously for the welfare of the nation that all the communities which form it should realize their mutual relations. It is equally obvious that the attainment of this national consciousness must be, to a very great degree, dependent upon the thorough and general understanding of a common tongue. Nations in which the component communities speak and read no common tongue are nations only in name, as may be seen in China, where whole provinces use languages largely unintelligible to the inhabitants of other provinces, and where the literary language is a tongue which requires many years for its mastery. . . .

To the individual the cultivation of the vernacular is also of great importance. It is, in the first place, his instrument in all his communication with others; it is, in the second place, the instrument by which his aesthetic needs are chiefly served; it is, in the third place, the means by which he arrives at intellectual consciousness.

To quote further from Palmer (113:4-6):

The importance of literary power needs no long argument. Everybody acknowledges it, and sees that without it all other human faculties are maimed. Shakespeare says, "Time insults o'er dull and speechless tribes". It and all who live in it

insult o'er the speechless person. So mutually dependent are we that in our swift and full communication with one another is staked the success of almost every scheme we form. He who can explain himself can command what he wants. He who cannot is left to the poverty of individual resources; for men do what we desire only when persuaded. The persuasive and explanatory tongue is, therefore, one of the chief levers of life. Its leverage is felt within us as well as without, for expression and thought are integrally bound together. We do not first possess complete thoughts, and then express them. The very formation of the outward product extends, sharpens, enriches the mind which produces, so that he who gives forth little, after a time is likely enough to discover that he has little to give forth. By expression, too, we may carry our benefits and our names to a far generation. This durable character of fragile language puts a wide difference of worth between it and some of the great objects of desire - health, wealth, and beauty, for example. These are notoriously liable to accident. We tremble while we have them. But literary power, once ours, is more likely than any other possession to be ours always. It perpetrates and enlarges itself by the very fact of its existence, and perishes only with the decay of the man himself. For this reason, because more than health, wealth, and beauty, literary style may be called the man. Good judges have found in it the final test of culture, and have said that he and he alone, is a well-educated person who uses his languages with power and beauty.

One of our principal aims in language teaching, therefore, should be to develop in the pupil a desire to write well. That inward desire, says Bobbitt (7), can be best brought about by getting one's fellows to expect it of him. When that urge is secured, then success, except for the few who are very low in the mental scale, is assured.

We should make it plain, however, to the boys and girls that such efficiency is attained only through great effort. Many of our best known literary artists are persons who failed time after time only to try again, and few indeed are those who do not revise, and revise, and

revise again before the final form of the poem or essay is attained. Let our first sermon to our youthful worshipers at English learning's shrine be The Worth of Effective Written Composition. Then follow it with the assurance of success providing there is present a fair degree of capacity and a large amount of determination. Time will do the rest.

CHAPTER V

THE LEARNING OF A LANGUAGE A SPECIALIZED PROCESS

While English is a general subject in that it has a part in every classroom, yet the learning process in connection with it is a special one. In oral expression, the one in charge of a Red Cross drive needs a different language and expressional form from the preacher in the pulpit; and the Fourth of July orator's speech is different from that of the classroom lecturer. In written expression there are such forms as the essay, the drama, the editorial, the news item, the letter - both friendly and business - the poem, and the scientific article. All these need, to a great extent, a specialized technique. Besides, the principle of learning the agreement of subjects and predicates is not the same as that dealing with the variety of sentence structure. In short, there is no royal road to any of these processes; they must be largely developed alone.

Therefore it is evident that we need a unit type of study - a progression from day to day instead of the hodge-podge type of teaching everything at one time. Usually the composition is corrected for every type of error imaginable with a resultant confusion in the minds

of the pupils that leads to a listless attitude toward the whole matter.

Stratton (151) * develops the thought that the business man has but little need of a knowledge of punctuation, for that is left to his stenographer to handle. Snedden (142:444) speaks very forcibly on this topic:

The primary purposes controlling in the teaching of handwriting, pronunciation, spelling, letter-writing, silent reading, and speech-making are the formation of persistent and, if practicable, steadily improving powers of using, with as little conscious effort as practicable, the various language arts designated by those terms. Hence, in practically all their phases these studies in schools are of the "projective", rather than of the "developmental", order. **

After reviewing some of the situations in which men in actual life need and use English, Snedden * concludes that we should drop the word "composition" and substitute courses in the friendly letter, the business letter, essays, editorials, etc.

In the divisions of any one type of writing, such as punctuation, capitalization, or sentence structure, there is need of the same type of progression or unit study. To attempt to deal with all phases of punctuation at one time means an attempt to develop a jack-of-all-trades who will hope some time to be master of them all; the result is the traditional one, however, of no great general accomplishment in any.

Morrison is perhaps the leading exponent of unit studies. He says (106:36):

* These views of Stratton and Snedden are too extreme for full acceptance here, but they do serve to show a tendency in English composition.

** "Projective" means preparatory against the future; "developmental" is for the now and here.

Now the whole process of education, of adjustment to the objective conditions of life, are made up of unit learnings each of which must be mastered or else no adaptation is made.

.....
It follows that the course material which we find in the curriculum is valuable in education only as it is analyzed into significant units of learning which generate adaptations in the pupil and in that way contribute to his adjustment.

Unit teaching carries with it the idea of the mastery of the units passed over. H. C. Ward places such emphasis on the mastery idea that he will not accept a paper with errors on minima topics that have been taken up in class. For instance, if the class has studied the comma punctuation in a series, then any papers thereafter with errors of that type are marked zero; they show carelessness and a teacher should not have to labor over papers of that kind. *

* See What is English? (158).

Note: Along with the unit and mastery plans of teaching, there comes the matter of individual versus group instruction. Although no treatment of those phases will be entered into here, the following references are given in the Bibliography for further study by anyone who may be interested: 159, 59, 129, 64, 138, 132, 160, 102, and 56.

CHAPTER VI

CREATING EFFECTIVE WRITING SITUATIONS

In a preceding section it was pointed out that one task of the English teacher is to create a desire in the mind of the pupil to write. That task is often made more difficult by requiring themes on subjects in which the pupil has no interest and for which there is no other purpose than to fulfill the requirement of the teacher. If we can let pupils write on topics in which they are already interested, or if we can create interesting writing situations, then the problem of getting pupils to work is largely solved. Our high schools are so cosmopolitan at the present time that we cannot be satisfied with the mere presentation of facts; many of the pupils are so little interested that they must be shown a good reason for doing the work assigned before much of an effort is forthcoming. Besides, there are so many more distractions than formerly, such as movies, automobile rides, and the like, that the schools have to offer counter attractions in order to get results in class work. We have come to believe, in theory at least, that motivation is a necessary part of successful junior high school teaching. We must, therefore, help to motivate our written composition work either by seizing upon desirable writing situations that already exist, or by

creating them, or by resorting to both. What, then, are some of these situations? We shall mention a few without any thought at completeness; those given are merely suggestive. There is no limit to the desirable ones that may be found by teachers and pupils except their own limitations in originality and initiative.

One writer (78) gives two sources for these topics - direct experiences and indirect experiences (from books, etc.). He lists several topics under each head. He shows many poor approaches to the writing of a composition. To secure improvement, it is better, he says, instead of having pupils write about Washington Crossing the Delaware, to have them write about My Trip with Washington Across the Delaware.

Another author (39) lists fundamental interests upon which one may build for writing, such as recreation, nature, companionship, work of the world, people and places, historical tales, civic attitudes, literature, and art. The Denver course of study for the first six grades lists a great many life situations in which English is used, as letters (social, business, informal and formal notes); notices of games, lectures, exhibits, entertainments, and meetings; reports of committees delegates, officers, money in savings accounts, minutes of meetings, reviews of books, reports of speeches, observation of experiments, etc.; notetaking; filling out forms (mail order, application for money orders, checks, deposits, test forms, telegrams, questionnaires, etc.); making a bibliography; and creative writing. (34).

A still different list (28), comprising, of course, many of

the situations already mentioned, includes under the content fields from which composition topics are chosen, personal experiences, literature, current events, recreational activities, life of the school, science and invention, civics, and ethics. These are given in descending order of frequency.

Moore (104:155) gives the needs for writing as expressed by several men of different professions. The situations are in order of their importance - letters, memoranda, directions, business papers, club work, diaries, more or less original works, copying, taking dictation, and reproducing stories. This writer shows that practically all that are needed are the first two, and that the last three are very seldom participated in although they are the ones most frequently stressed in schools. This fact implies that beyond the mere scribble stage of the young child there should be a real situation. On this topic Cook writes (27:44):

Too often the boy imagines he is a merchant, while the girl imagines she is a milliner, whereupon both write letters to mythical persons, ordering mythical goods. The audience situation is lacking. Let the boy be a boy, and the girl be a girl, writing to other boys and girls, asking and answering the questions that come to boys and girls. Let a student living in a mountain mining town correspond with one in the corn belt of Illinois or a commercial metropolis, or in the capital of the state or nation. Let a student residing in a seaside tourist resort correspond with one living in an industrial center. Teachers of English in the schools of all lands could cooperate in this way. Only reality imparts vitality.

Moore (104) recounts the events of a wild flower trip. One child said he dreaded for school time to come tomorrow as he would have

to write about the nature-study excursion. Instead of having a set theme on the field experiences, the teacher devised other plans.

They were:

- a. Writing notes to accompany bouquets that were given to different persons.
- b. Writing explanations of where the flowers were planted for information next year.
- c. Writing explanations for exhibits of the flowers.
- d. Discovering and writing some verses about the various flowers.
- e. Composing assembly talks about the trip.

Incidentally, it may be remarked that here the children were impelled to write, not compelled. And, besides, they were sure of an audience to read or to hear their productions. These are two very vital psychological principles underlying successful writing. *

Now, in order to get a little better organization of these various situations, let us put a partial list of them in outline form. They then become those dealing with:

- a. Clubs, associations, organizations, etc.
 1. Constitutions
 2. Minutes of the meetings
 3. Records of achievements, undertakings, etc.
 4. Reports of committees, delegates, etc.

* Many additional lists by different authors might be given, showing good situations both direct and indirect, but suffice it to give the references only. Among the numerous ones that any persons particularly interested in this subject might find, there are in the Bibliography the following: 6, 20, 24, 28, 29, 30, 38, 46, 48, 51, 53, 62, 66, 72, 78, 79, 80, 81, 82, 91, 97, 107, 119, 126, 141, 146, 152, 153, 154, 156, 162, 163, and 165.

- b. Historical accounts.
 - 1. The school
 - 2. The community
 - 3. Personal or group diaries
 - 4. Biographies of alumni, great persons of the community, etc.
- c. Journalism
 - 1. The school paper
 - 2. The school annual
 - 3. Daily or weekly notes for the city paper
 - 4. Longer articles for the city papers
- d. Advertisements of
 - 1. Athletic games
 - 2. Plays, entertainments, lectures, programs, etc.
 - 3. Good English Week and other "drives"
 - 4. Countries, industries, etc. in connection with geography*
- e. Reports of
 - 1. Trips and excursions
 - 2. Experiments
 - 3. Projects
- f. Imaginative situations
 - 1. Debate between Demosthenes and John Dewey, etc.
 - 2. A trip to the moon
 - 3. The future of the airplane
 - 4. Our high school fifty years hence
- g. Requirements within the school**
 - 1. Note books
 - 2. Papers as a regular part of the class work in subject courses
 - 3. Examinations, tests, etc.

* See (96:27-29) for some excellent examples of advertisements, such as the oil fields of Alaska, the climate of Hawaii, and the like.

** This is a very big factor with the French Boy. (See 13 :46).

h. Creative writing *

1. Original poetry or prose for
 - x. Contests
 - y. Personal pleasure
 - z. Magazines, etc.
2. School or class book of poems. (One class composed a class ballad)
3. Original plays or dramatizations of events in history, literature, etc.
4. Slogans, codes, and creeds
5. Additional stanzas to a poem or song
6. Stories
 - x. Original
 - y. Completing unfinished stories
 - z. Finishing stories that do not clear up the plots, as The Lady or the Tiger?

i. Correspondence

1. Business
 - x. Ordering books and other school supplies
 - y. Inquiring about plays, rings, gowns, etc.
 - z. Working out plans for trips, excursions, and the like.
2. Friendly
 - x. Writing to other school children
 - y. Writing to schoolmates who are absent
 - z. Writing to friends, parents, and others

*

See (927-29) and (704-72) particularly for discussions.

Note: For general lists of objectives in written composition, see the following in the Bibliography: 4, 7, 22, 47, 52, 69, 93, 99, 117, 118, 133, 134, 135, 143, and 167.

CHAPTER VII

COOPERATION OF OTHER DEPARTMENTS

One of the outstanding weaknesses of our teaching of written composition, as well as language in general, is the isolating of it in one department. This practice has given rise to a belief that the content subject teacher has no concern with the form of expression; that only content is his affair. Therefore, what is learned in the English class is largely "unlearned" in the others. Correct English usage is largely a matter of habit formation, and to form habits one must repeat the activity. To form habits leading to improvement one must also strive for improvement. Under our present plans of teaching, the child goes from his composition class to repeat only in part what he has there learned and even the part repeated deteriorates because there is no attempt to hold what has been gained, to say nothing of striving for greater attainments. Monroe (100:377) says that so long as carelessness is permitted in other classes, so much the less is the habit likely to be formed. Numerous writers have expressed their beliefs on the matter, a few of the opinions of which follow:

What is needed in high school is some kind of reform which will lead to a clear recognition of the fact that English

is a general subject, not a specific subject. (73:204).

The expansion of the English course is a matter of importance beyond the limits of the single department; it affects the attitude and practices of teachers in all departments. On the negative side, it is to be noted that teachers of such subjects as science and history often fall into the habit of disregarding very largely the way in which the pupils use the vernacular, concerning themselves only with subject matter. (73:203-204).

The psychological principles involved are primarily those of habit formation, but their application to training in experience raises many special pedagogical questions. Apparently this chapter should be of special interest only to teachers of English composition, but as a matter of fact, unless the principles set forth are applied by all teachers in taking advantage of the opportunities for training in expression which is offered by all subjects, the results of such training will continue to be quite unsatisfactory. (114:270).

It was stated that in order to provide successful training in expression, the principles of such training should be applied by all teachers in all subjects in which the students are expressing themselves. These principles should be applied in recitations in all subjects. If this is done and students are given opportunities to recite for two or more minutes, and are given sufficient time, when writing, to cast their thoughts into good form, the training secured in expression in the several subjects will be more influential than that secured during the specialized composition period. (114:287-288).

Chubb (20:327) advocates that pupils in all departments should be expected to live up to the standards of the English department and gives several plans for working this out. O'Shea (112:241-246) holds for the development of efficiency in language through the general activities of the school. He feels that all the teachers of the school should correct the more glaring grammatical errors and call attention to a lack of clearness in expression. Millis and Millis (97:80) think that the English teacher is too often a hospital teacher for all kinds of weak pupils, made weak, many times, by the other de-

partments, and they urge that all teachers become nurses. Morrison (2:106) flays the failure of high schools to teach composition in all departments. He says in substance that the first essential is to require the pupil to use what he has learned whenever he writes, but that that is not enough; he must also realize that it is a part of his education.

Bobbitt (7:93) says:

English expression is an indispensable aspect of the work of all departments in the high school. There is no more reason for tying the English expression up with the literature than with the history of the science. *

There are two principal ways of securing good English standards in the whole school. One consists in requiring each teacher to teach form as well as content. To do this effectively the principal or some authorized person could examine notebooks and assigned papers, visit classes to observe the standards of expression in oral speech, hold conferences with the teachers, require two grades on each subject - a content and a form grade - etc.

The other method consists in having papers and other written forms in subject or content classes handed over to the English teacher to grade for form after the regular teachers graded them for content. Of course, the English teacher could not grade all of them, but to pick samples now and then she would get a sufficiently thorough conception

* For other good references, see the following in the Bibliography: 21, 35, 40, 43, 57, 123, 131, 137, 139, and 157.

of the English used. That plan suggests two accompanying factors - she would need to keep the content subject teachers informed of her standards, and she would need to have far less written work in her own classes. Parenthetically, it may be remarked here that some educators have gone so far as to advocate the complete abandonment of the composition class as such.

Counts (28:39) refers to the success of cooperative plans in Pueblo, Colorado, Trenton, New Jersey, and Los Angeles, California. The plan of the Los Angeles schools is given in some detail and should be read by all who are contemplating trying the scheme.

CHAPTER VIII

WRITING IN CLASS

The view is fast gaining ground that writing is a type of study that needs close supervision and that the classroom is the best place to do that supervising. * That would mean that little or no assigned writing for the composition class should be done at home. Lyman (110:220-221) holds that:

In the junior high school, we must largely give up the preparation of written composition at home and have the work done in the classroom. We must have a period of planning, a period for discussing the composition with the student, followed by a period in which the student tests himself.

Such a procedure is designed not only to secure better results, as we believe it will, but furthermore to relieve the teacher of a great deal of the drudgery of red-penciling. The careful preliminary planning, the revision of the first drafts, and the final self-checking, all under the supervision and inspiration of the teacher, is sometimes referred to as correcting the theme before it is written. There is but little for the teacher then to do, for she has done her

* See Bibliography for the following: 11, 14, 19, 33, 49, 55, 61, 70, 85, 103, 108, and 109.

work while the pupils were doing theirs. The rewriting of themes becomes a necessity only for slovenly work, thinks Mahoney (92:33). Likewise, Klapper (6:125-40) stresses the idea of the correcting first, the writing to follow.

Another implication in the advocacy of this method of teaching - in fact, one of the essential features of it - is the matter of self-criticism. One of the tasks of the composition teacher is to give the children the training and willingness to look over their own work with a view to bringing it up to the standard of correctness. This can never be done by the teachers' usual corrections; too little attention is paid to the papers on being handed back. "The true objective of correction is to teach self-correction", says Denney (71:235). He considers the conference hour, oral discussions in class, outlining, and other plans as effective aids in developing such an attitude on the part of the pupils. Driggs (39:131) adds as further aids the reduction of the amount of written work and class criticism, reading themes before the class, taking up one fault at a time, etc.

One other method that seems feasible for the development of self-criticism is to provide the pupils with a series of definite suggestions to consider before copying their compositions in final form. Mahoney (92 : 33) gives the following for this purpose: *

- a. Read the composition through.
- b. If it is interesting, find one thing that makes it so.

*

A longer list may be found on pages 69-71 of this thesis.

- c. Write as if you were interested in the subject.
- d. Keep to your subject. Omit everything that should not be included.
- e. See if any of the expressions are new.
- f. Note any apt word that is used.
- g. Indicate any particularly good sentence or sentences.
- h. Indicate any sentences that might be improved.
- i. Get any help needed in restating it.
- j. Correct grammatical errors.
- k. Correct mechanical errors.

Along with the foregoing principles, one should keep in mind another important factor that is sometimes lost sight of - that of quality rather than quantity. One page written with care presages greater improvement than a dozen pages hastily and carelessly thrown together. Starch (144) gives several quotations from eminent English scholars on the futility of so much writing. Professor William Lyon Phelps says:

"On the subject of required English composition, I am a stout, unabashed, and thorough skeptic. And although the majority is still against me, I am in good company. Professor Child read and corrected themes at Harvard for about forty years; at the end of the time it was his fervent belief that not only was the work unprofitable to the student, but that in many cases it was injurious. That it is always injurious to the instructor, when it is intemperately indulged in, is certain. . . . Professor Wendall, who inherited the bondage under which his predecessor groaned, has never really believed in the efficacy of the work. Professor Lounsbury of Yale has given valuable and powerful testimony against it. Professor Cook and Professor Beers - two quite different types of men - are in this point in absolute agreement".

Again Professor Phelps says:

"I know of nothing in the world that illustrates more beautifully the law of diminishing returns than required course

in composition. A class of students will never under any circumstances write five times as well by writing five themes as they will by writing one; but the reading and correcting of five themes require five times the effort on the part of the body of teachers." (Quoted from 144:370).

In summarizing these seven chapters one is justified in saying that, whether viewed from the standpoint of the historical development, its psychology, its importance, or the different major ways of teaching it, there can be seen a more scientific and a more highly developed technique of dealing with language. A great deal of thought is now being given to both the subject matter and the method of teaching written composition. The nature and purpose of language are better understood than ever before and new and better ways of teaching it are constantly being worked out. It is necessary for teachers to keep in touch with these developments which are briefly summarized in these seven chapters.

Note: See (71) on these various principles for writing; it contains good discussions of all of them.

CHAPTER IX

THE NATURE OF THE EXPERIMENT

A. General Features

In addition to the investigation described in the preceding chapters, an experiment was performed in the junior high school during the first semester of the school year 1929-1930. The experiment was in the nature of a teaching project. Six units of subject matter of grammar and rhetoric were worked out.* These were then used as the basis for composition study and writing in the junior high school grades of the high school at Shepherdstown, West Virginia. The Shepherdstown High School was made the experimental group and two other high schools, at Berkeley Springs, and Harpers Ferry, West Virginia, were used as control groups. The experiment did not in any way alter the work being done in the control schools, but it did require several significant changes in the experimental school. Let us first notice the type and amount of testing that was done.

* See pages 3 and 4 for a list of these and for the meaning of the term "unit".

In order to determine the mental status of the pupils in the control and experimental groups, The Otis Self-Administering Test of Mental Ability was given at the beginning of the semester. Likewise, a composition was written at the same time to find out the degree of development that the pupils had attained in the power of written expression. Then to determine what improvement had resulted during the experimental period, a second composition was secured at the end of the semester. Finally, the extent to which the principles taught in the three schools during the time of the experimental study were retained, was measured by having a third composition written three months after the close of the experiment.

After the preliminary testing in mental capacity and in written expressional ability was finished, the control schools went on with their work as they would have done otherwise. The teachers followed their textbooks and the state course of study and taught by the methods ordinarily pursued in high schools. These methods will be discussed in detail later. In the experimental school, the English teachers in all three of the junior high school grades laid aside their regular courses of study and their adopted texts and used as the subject matter to be studied the six units that were made out specifically for this experiment. This meant that all three grades were departing quite radically from their customary material and, besides, all were using exactly the same subject matter.

These six units became the only so-called textbook material that the pupils had on language. In fact, this course was really

limited to the first four units, for the last two were studied only incidentally; we were not at all interested in emphasizing form and mechanics. The teachers, during their two weekly language periods, taught the first four units, giving about five weeks to each of the first three and about three weeks to the fourth. As has been stated, the other two were taught only incidentally and received no specific time or attention.

In teaching the units, the teachers presented the principles of them and drilled the pupils on correct forms. The pupils did not have copies of the units themselves but they kept very complete note books to which they were requested to refer from time to time as occasions demanded. The particular methods of teaching all the units may be well illustrated by referring in some detail to the ways "sentence sense" as it relates to "parts" punctuated as whole sentences was taught.

From the first test papers the teacher selected several good sentences and several that violated "sentence sense". After some discussion on the correct sentences was concluded, particularly as it related to the thought expressed, several "parts" that were punctuated as whole sentences were placed on the board. Discussions arose as to what each of them expressed. The class soon discovered that they did not contain a complete thought. The problem then became one of expanding them so that they would express a thought. After all had been corrected, the study was then made of what was necessary to make those "parts" good sentences.

Different forms of errors were thereby noted and classified. The pupils were now given the principles of the first unit dealing with this phase of "sentence sense" together with the correct and incorrect forms accompanying them. From this time on those principles were reviewed from time to time, especially through their application in written compositions. So far as the pupils were able to grasp the differences between "parts" and "wholes", they were held to absolute accuracy. After this phase of the unit was mastered, the other divisions of the first unit as well as the other units were taken up and studied in a somewhat similar manner.

The degree of mastery attained in the various units is difficult of a definite, quantitative evaluation. As has been stated, practical accuracy was demanded in the daily work of the classroom for parts of the first unit. In the case of most of the others, however, absolute correctness could not be expected, for there is no such criteria for judging. For instance, sentence variety can be secured in many different ways. Varying the type or kind of sentences relative to declarative, interrogative, exclamatory and imperative forms helps to secure variety, but there is no proportional number of each that must be included for good paragraph structure. Wherever any standard could be found, either from experimented evidence or from inferences based on authoritative opinions, as in courses of study and the like, an attempt was made to have the pupils attain those standards. If no such standards were available, then the opinions of the teachers and the experimenter were taken as the goal to be reached.

The two major factors of the experiment, then, are the units that were taught and the method of teaching them. The latter includes not only how it was done but the extent to which it was done.

B. Comparison of Control and Experimental Schools

Care was taken to equalize conditions as nearly as possible in the experimental and the control schools. The following comparisons show a striking similarity:

1. The towns in which the schools are located. The three towns in which the schools are located, Berkeley Springs, Harpers Ferry, and Shepherdstown, are very much alike in respect to

a. Population. Each has a population of from one thousand to fifteen hundred.

b. Occupations and industrial interests of the townsmen. All are primarily residential and small business towns, not commercial and industrial centers. All three depend very largely upon the agricultural interests of the surrounding communities, which produce chiefly fruits, wheat, and dairy products.

2. The schools. The two control schools are Berkeley Springs and Harpers Ferry and the experimental one is Shepherdstown. Hereafter they will be designated by the letters "B", "H", and "S" respectively, and all references will be to only the seventh, eighth, and ninth grades. The three schools are similar in that

a. All three are organized on the six-six plan.

b. They are practically equal in size. School B has 42, 40 and 48 pupils in the seventh, eighth, and ninth grades respectively; school H has 33, 31, and 18; and school S has 41, 27, and 26.

c. None have had the present six-year organization very long; all were formerly four-year schools. This is the first year that S has had the present plan, the second for B, and the fourth for H.

d. All three are district high schools and they, therefore, draw their pupils not alone from the towns in which they are located, but from the rural sections as well. In fairness to all three schools, however, particularly to S, it should be stated that there are a few rather vital differences. While B has had the six-year organization only two years, she has had the seventh and eighth grades in her building and under her direct control for a long time. Besides, she draws her pupils of the seventh and eighth grades almost entirely from the town schools. The reason for this is that all the rural schools have the full eight-year organization and hold their pupils till eighth grade graduation. That means further that not a great many pupils come into the ninth grade from the rural sections, for an eighth grade diploma satisfies a large percentage of them. For the most part, then, B may be said to be a town high school.

In respect to H, free transportation to the city schools of Harpers Ferry has been furnished for several years for all the rural children except those attending one small village elementary school.

This means that practically all the children of the district have been in town schools. Furthermore, H had the seventh and eighth grades in her building and under her control for several years before the six year organization was effected. She has, therefore, had the direction of the most of her pupils in the eighth and ninth grades for one and two years respectively, and she also draws her pupils very largely from the town.

The situation at S is different. First, since this year is the beginning of the present organization, every pupil in the junior high school division came into the school this year for the first time; all were in the grades last year. Instead, therefore, of having only one class to introduce to the new plans of high school procedure, the school had all three groups to initiate. In the second place, she has had no direction of any kind of the seventh and eighth grades previous to this year; they were all in the elementary schools. And, lastly, every one-room school of the district, of which there were three or four, was discontinued in the fall of 1929 and all the pupils of the seventh and eighth grades are now attending S.

3. The principals of the schools and the teachers of English.

The principals are all young men with approximately the same training and experience. The teachers of English are likewise as nearly equal as chance selection could reasonably be expected to make them. This is shown by the fact that

a. There are two in each school who teach composition, one in the ninth grade in each school, and one in the seventh and eighth grades.

b. They were all women teachers.

c. Their training and experience are practically the same. Those in the ninth grade are all college graduates with from two to four years of experience in teaching. All prepared specifically to teach English and have therefore had about the same amount of preparation in the subject. Those in the seventh and eighth grades in both S and B are college graduates but neither has had any previous experience. The one in H had only junior college standing but she has taught eight years. If we may assume that the experience of the one offsets the longer training of the other two, then we can say that the three are fairly comparable in preparation for their work. From my own observations and from discussions with the principals of the three schools, it seems safe to say that the teaching being done by each group of three teachers - those in the ninth grade in one case and those in the other two grades in the second - is fairly equal in merit.

4. The pupils. Table I is a comparison of the pupils relative to sex, nationality, school attendance, age, and intelligence quotients. This table shows the following in reference to certain important factors:

a. Sex. The ratio of boys to girls is about what would be expected except in S, which has more boys than girls. Out of a total of eighty-five pupils, S has forty-four boys. In B, fifty-nine out of one hundred and six are boys. H has only thirty-three boys to fifty girls. If, as is usually supposed, girls take a greater interest in written expression than boys, then S is, in this respect, slightly handicapped.

b. Nationality. There are practically no pupils in any of the schools who are of non-American blood. Of the few who gave their nationality other than American, most were born in this country; they simply trace their ancestors back to England, France, Germany, Italy, and other countries.

c. The time spent in school. Taking the schools in the order of B, H, and S, the mean number of years for the seventh grade pupils is 6.23, 6.20, and 6.03; for the eighth, 7.15, 7, and 7.21; and for the ninth, 8.04, 7.86, and 7.88. Here, it seems that the differences are negligible factors in whatever the results of the experiment may be.

d. The time spent in the present system. The term "present system" is here interpreted to mean the local town system in which the high school is located. In this respect, then, we note a great statistical likeness. Referring to the schools again in the order of B, H, and S, the mean number of years exclusive of the current year is for the seventh grade 5.00, 4.00, and 4.03; for the eighth grade 5.7, 3.72, and 3.62; and for the ninth grade 5.78, 5.04, and 4.80. From these figures it would seem that B is drawing less heavily upon the rural sections and other systems than are the others. The comparatively low figures for S for the eighth and ninth grades are perhaps due to the fact that this is the first year that it has had the six-year plan.

e. The age of the pupils. In the same order as above, the mean ages for the grades are 12.95, 13.21, and 12.59; 13.55, 14.1, and

13.7; and 14.68, 14.91, and 14.5. The great similarity of these figures is easily perceptible.

✓ f. The I.Q. As has been stated, the Otis Self-Administering Test of Mental Ability was given at the beginning of the semester to all nine grades. The median I.Q.'s are, in order for B, H, and S, 89, 94, and 94.5 for the seventh grade; 101.5, 97.5, and 101 for the eighth; and 103.5, 101.5, and 106.87 for the ninth. It appears that the S pupils are, on the whole, a little higher in native capacity than the others. But this apparent superiority may be very largely attributed to more experience on their part in taking tests of different kinds. All those who have come up through the elementary grades in Shepherdstown, which includes a large majority of them, have been under the supervision of the training department of Shepherd College State Normal School. Through the influence of the training teachers in the normal, they have been subjected to a careful system of checking by means of both intelligence and standardized achievement tests. Since there is undoubtedly some gain through practice in taking the new type tests, then the S pupils have an advantage over the others who have had but little acquaintance with them. There is no clearly defined reason, so far as we can see, other than that of familiarity with the tests, why the S group should excel those in the B and H schools.

By way of summary, then, the experimental and the control schools are nearly enough alike to make the experiment an acceptable one. The towns in which the schools are located are very similar in size and

in the class of people residing in them; the schools are highly comparable in their type of organization, in size, and in the nature of their work; the principals and the teachers of English have had practically the same amount of experience and training; and the pupils are practically on a par with each other relative to sex, nationality, school opportunities, age, and intelligence. From all these viewpoints, it is difficult to conceive of more ideal conditions for carrying on an experiment in schools that are already organized and running regularly as public institutions.

CHAPTER X

THE NATURE OF THE EXPERIMENT (CONTINUED)

C. The Preliminary and the Final Test Compositions.

Both at the beginning and at the end of the semester and also three months after its close each pupil in each of the three grades in each of the three schools was asked to write a composition. On all three occasions each pupil was given a sheet of instructions for the writing and also a set of facts to be used in the composition. The instructions were the same for all tests, but the facts were different. The list of instructions and the three sets of facts are given on pages 58, 59, and 60.

These tests were all given by the experimenter and all the papers were graded by him. The scales used for the scoring are as good as anything that could be secured for the purpose. The Willing Plan for finding the form score is the most definite of any that the writer knows of. The Hudelson scale by which the content value was determined is rated by experts as one of the best scales obtainable at the present time, especially in its scientific aspect.

Instructions and Facts for Your First Composition

I should like for you to write me an account of a supposed football game. I want you to write it in the most interesting form that you can, for it is to be compared with many other similar accounts. Your aim should be to make yours the very best story of the entire number. Compose it as though it were to be published in your school paper. You are to use the following set of facts in any order that you desire, but aim to include all of them. You can express the idea contained in them in any form that you may think best, but do not change the facts themselves. If there are others that you should like to include, be free to do so, but be sure to use the ones given here.

You will have thirty minutes for doing your writing. Work hard. Do not begin until the signal is given to commence.

Place:

On your home field.

Time:

2:30 o'clock, Saturday, September 28.

Kind of day:

Cool and sunny.

Score:

Tie at end of first half. Tie one minute before the end of the game. But, then!

Average weight of teams:

Yours, 150 pounds.

Opponents, 160 pounds.

Officials:

Referee, Newcome of Shepherd College.

Head linesman, Parrish of Potomac State.

Umpire, Chenoweth of Broadus College

Attendance:

2000.

Gate receipts:

\$750.

Injured:

One of your own men had a dislocated shoulder, but went on playing as soon as it was reset. Doctor --- attended him.

Next game between the same teams:

On your opponents' field, October 19.

Demonstrations:

Both schools had their bands. Parades over the field between halves by bands and "rooters".

Spirit of the game:

Good sportsmanship among both players and "rooters".

Scouting:

Assistant coaches from --- and --- were noticed in the crowd.

Instructions and Facts for Your Second Composition

I should like for you to write me an account of a supposed automobile wreck. I want you to write it in the most interesting form that you can, for it is to be compared with many other similar accounts. Your aim should be to make yours the very best story of the entire number. Compose it as though it were to be published in your school paper. You are to use the following set of facts in any order that you desire, but aim to include all of them. You can express the ideas contained in them in any form that you may think best, but do not change the facts themselves. If there are others that you should like to include, be free to do so, but be sure to use the ones given here.

You will have thirty minutes for doing your writing. Work hard. Do not begin until the signal is given to commence.

Time of day:

About 3:30 P.M., January 11, 1929.

Kind of weather, road, etc.:

Rain and sleet on hard-surfaced road.

Traffic situation moderately heavy.

Speed of drivers:

Davis, 15 miles an hour.

Brown, 45 miles an hour.

Men in accident:

John R. Davis, Martinsburg, W. Va.

Charles H. Brown, Charles Town, W. Va.

Kind of cars:

Davis' car, new Oakland Sedan.

Brown's car, Ford Roadster.

Occupation of men:

Davis, an insurance agent.

Brown, a student in John Hopkins University.

Place of accident:

In front of your school building.

Direction of cars:

Both going toward the business section of town.

Brown tried to pass Davis; his car slid and upset in front of Davis' car.

Witnesses:

John R. Day, 145 Main St., Hagerstown, Md.

Frank R. Lawson, Hedgesville, W. Va.

Results of Wreck:

Brown's car demolished; he had a broken arm and many scratches.

Davis' car had a broken fender and wheel; he was unhurt.

Experience in driving:

Brown, only a few days'.

Davis, several years'.

Instructions and Facts for Your Third Composition

I should like for you to write me an account of a supposed picnic trip. I want you to write it in the most interesting form that you can, for it is to be compared with many other similar accounts. Your aim should be to make yours the very best story of the entire number. Compose it as though it were to be published in your school paper. You are to use the following set of facts in any order that you may desire, but aim to include all of them. You can express the ideas contained in them in any form that you think best, but do not change the facts themselves. If there are others that you should like to include, be free to do so, but be sure to use the ones given here.

You will have forty minutes for doing your writing. Work hard. Do not begin until the signal is given to commence.

1. Place:
At Park.
2. Time:
The afternoon of May 30.
3. Kind of day:
Warm and sunny; some indications of rain.
4. Those of the party:
Members of your class.
Your English teachers.
Other teachers and invited guests.
5. The lunch consisted of
(Include whatever you may desire to mention).
6. Games and other amusements:
Swimming, baseball, tennis, etc.
(Name others that you may think of).
7. Transportation:
By bus, or
Private cars, or
Train, or
On foot.
8. Time of returning:
At 9:00 o'clock P.M.
9. Unpleasant results:
Torn clothes.
Sprained ankles.
Discomfort from having eaten too much.
(Add others that you may think of).
10. Occasion of the picnic:
The last day of school.
11. Reports to be made:
To the local papers.
Secretary to keep record for reading next year at the annual picnic.
12. Expenses of the trip:
Each member of the class was assessed for his share.
13. Miscellaneous facts and incidents:
(Add any that you may desire).

It may be contended that the time given for these compositions is entirely too short for junior high school pupils. That contention is a feasible one were the pupils expected to produce "finished" compositions. It would take some of them an inexcusably long time to write all the incidents in good logical form - in fact, some could not do it no matter how long they might work. The view here maintained is that the best basis of comparison is secured only when the time is sufficiently short to require everyone to work its full length. Since the only objective is a comparison of the pupils in the control and experimental schools, that comparison can be made on the basis of what is done irrespective of the time given just so long as all are kept busy until the end of the period. Had a longer period been allowed, some would have finished before its termination while others would have gone for its full length. The results would then have been far less comparable than they are under the plan here used. In brief, then, the basis of comparison in these composition tests is the amount that can be done when all work the same length of time. The results of the two tests will be reported in a later section.

D. Suggestions for Improving the Composition

At the beginning of the semester the following suggestions were given to the two teachers in the experimental school:

Some Suggestions to Keep in Mind in Teaching Written Composition

1. Dignify language teaching. Bring out the importance of it and attempt to develop in the pupil's mind a desire for correctness of expression.
2. Create writing situations where none exists, and seize upon those already present. Strive for either a hearing or a reading audience.
3. Make use of the pupil's previous experiences and interests. Start with him where he is and build toward the goal desired.
4. Supervise all writing closely. The best means to that end is to have practically all compositions and other forms of written expression done in class.
5. Do much of the "correcting" before the writing is done. That means to make a careful organization before the actual writing begins and then to have the pupils revise and correct the first draft before copying it in final form.
6. Aim for the development of a self-corrective attitude on the part of the pupils.
7. Teach by the unit plan; have some progression from week to week and month to month.
8. Demand accuracy in all units passed over. Any variations from a reasonable degree of correctness in whatever has been studied shows carelessness, which should be penalized heavily. Do not accept work showing poor application of principles previously mastered.
9. Keep in mind that language habits are specific, not general. Since this is so, generalities, either in respect to assignments or to principles being taught, are not effective. Be definite.
10. Emphasize the functional aspect of all language. For instance, a word is a noun only because it serves a particular purpose in the sentence. As soon as it serves another purpose, it becomes another part of speech. Base much of your study upon numerous examples.
11. Lay a basis for written expression largely through oral speech.
12. Try to secure the cooperation of other teachers in holding the students to careful expression in all their work, both written and oral. (This was not a part of the experiment).
13. Remember that quality is what counts, not necessarily quantity. Therefore, fewer compositions may bring about greater improvement than many, especially if a high standard of correctness is demanded and secured.
14. (What other principles of effective writing can you think of? Composition work should not be a disagreeable task. Can you make it a pleasurable one?)

This list might have been expanded to several times its

length, but it was feared that too many suggestions might lead to a virtual disregard of all of them. Only a few, therefore, of the most important ones were included.

E. Form of Report Used by the Teachers in the Control Schools

At the beginning of the semester the teachers of the control groups were asked to report on certain phases of their work. For their guidance, the following form for the report was placed in their hands:

I am submitting herewith a form, or suggested outline, for the three reports that you are planning to make during the semester on how the teaching of written composition is done in your school.

Name of school
 Grade
 Date

Questions to be answered:

1. What is the average number of themes written each week?
2. What are a few of the titles chosen for the compositions?
3. How often do you have oral English?
4. Are themes written in class or out of class?
5. What per cent of the themes do you find it necessary to have rewritten?
6. Do you find time to correct for all errors in all themes?
7. What discussions do you have before the writing of the themes?
8. About how long are the themes?
9. What do you find most lacking in the pupils' writing?
10. Add any comments that you may deem advisable and helpful.

I hope that you do not find these reports too burdensome. You may send them to me as you make them out, or you may hold them until

the end of the semester and mail them all at one time. I should, however, like for you to make them out as you go along, one at the end of each month and a half.

Thanking you for the kind cooperation that you are giving me, I am

Yours very truly,

(signed) I. O. Ash

The aim in having these reports was to get some data on the methods of teaching employed in the control schools for comparison with those used in the experimental school. It became rather difficult to word the questions in such a way as to bring out the information wanted but at the same time not to reveal the factors being emphasized in the experiment in S. This purpose can be seen more definitely by referring to the questions one by one and showing the idea back of each of them.

Question 1. In asking for the number of themes a week, we wanted to know whether a great deal of writing was being required. Usually when many themes are demanded, but little effort is made on the part of the pupil at mastery. The view is being advanced by most authorities that, although it takes practice to write well, better results are secured by fewer assignments together with greater motivation. A few themes well-written count for greater improvement than many slovenly done.

Question 2. The purpose back of this inquiry is to discover whether real writing situations are being created, or whether the old-time plan of assigning dead and uninteresting subjects was being followed.

Question 3. By means of this question it was hoped to find out whether a good basis for written expression was being laid in oral discussion. The two forms should go hand in hand.

Question 4. A modern conception of composition writing is that more of it, in fact practically all of it in the junior high school, should be done in class under the close supervision of the teacher. This practice was being followed in the experimental school and it was important to know the plans in the control schools.

Question 5. To have themes rewritten is, except in a few unusual cases, contrary to modern-day pedagogy. Without expressing that view or intimating in any way what the modern trends are, we wanted to know the practice in this respect in the schools at B and H.

Question 6. In the experimental group the unit and mastery plans of teaching were being followed. This question was to discover whether those ideas were functioning in the other two groups.

Question 7. Another principle that is now receiving much emphasis is that of considerable planning and outlining in class before the theme is written. So many times the assignments consist simply of the request for the student to write a theme on such and such a topic. Now, inasmuch as the experimental procedure called for thorough discussions before the writing took place, we were anxious to know to what extent the same practices were being followed in the control schools.

Question 8. In this question the aim was to see whether the teachers were requiring long themes, which is not in keeping with the

present-day beliefs, or whether the papers were to be short with only a paragraph or two in each.

Questions 9 and 10. These were included to find out, if possible, what the teacher considered most important in composition writing. So many times the phases of least importance are emphasized to the exclusion of others that are essential.

Such, then, were the reasons for asking for reports from the teachers in the control schools. The method of securing the information desired was, to be sure, very indirect, but to make it more definite would have resulted in revealing many of the principles being tried out in the experimental school.

In respect to all these phases of composition writing, we found from the reports of the teachers in the control schools that a large element of the traditional still holds sway. Although there is some evidence that the newer methods are creeping in, the older ones are still in the majority. For instance, there is some writing in class, but most of it is required outside. Likewise, most of the writing situations are not so vital as they might be made. A few, however, are thoroughly modern. One teacher had the pupils write and send real letters to other pupils in a New York high school, but that type of writing ended with one letter by each pupil. Why the correspondence was not continued was not explained. Many other topics were modern in nature, but frequently the reasons for writing were highly artificial and non-motivated.

The practice of having one theme a week seemed to prevail in all three schools except in the seventh and eighth grades of B. The teacher of those grades explained that the pupils were so deficient in grammar that she devoted most of her language periods to the teaching of grammar. She had but three compositions during the semester. It may not be amiss to state here that her pupils showed the least improvement in writing ability of all the groups. The data of a later chapter even reveal some deterioration in composition skill.

The long-practiced custom of correcting for all errors in all themes still largely predominates. In only one of these reports did we find any tendency toward the unit plan of teaching. In that particular case the teacher explained that in one composition she aimed only at fluency and she added that that set of papers was the best that she had during the semester.

In only one of the twelve reports was a lack of "sentence sense" given as a major error or defect in the pupils' writings. Usually the more mechanical phases, such as punctuation, spelling, and capitalization, were listed as the most serious mistakes. In short, the old-time traditional methods of teaching composition so far as all of these factors mentioned are concerned have been only slightly leavened by the newer pedagogical and psychological principles.

In the experimental school some of the newly-found leaven was used so far as it was possible to do so. For the sake of uniformity

the pupils followed the practice of one theme a week, but aside from the number written the traditional methods were abandoned. The writing was done in class, it was highly motivated, it was taught by the unit and mastery plan, and in other ways the work was made up-to-date. The data of a succeeding section make a good showing for the newer methods.

F. Suggestive Questions for Use in Correcting a Composition

At the beginning of the semester each pupil in the experimental school was given a sheet of suggestive questions for use in correcting his composition before writing it in its final form. Upon receiving the list the class studied it carefully under the direction of the teacher. Then, at the next recitation period, they wrote a first draft of a composition and, under the direction of the teacher, they corrected it by the use of the questions. Everyone was now fairly familiar with the entire list and how to proceed with it. Thereafter all pupils were supposed to make use of it in correcting their themes and other written work before copying them in final form.

Thus it can be seen that a class could soon become able to use the suggestions with great facility. They could not only become familiar with the questions, so that they could glance over them quickly, but they undoubtedly would keep many of them in mind while writing the first draft of a paper. The questions and the directions accompanying them follow:

To the Junior High School Pupil

After writing the first draft of your composition, read it over carefully for errors and make all necessary corrections. Now, before copying it in final form, note the following list of questions to see whether you have satisfactorily fulfilled the conditions of all of them. If not, make whatever changes may be needed. Be sure to give close attention to these --

Questions to ask yourself about your composition.

I. General Nature of the Theme

1. Is the purpose of the theme to tell a story, portray a picture, explain how to do something, or convince and persuade? Have I held to that purpose all the way through my composition?
2. What is the theme about? Have I given it the best title that I can think of?
3. How many big divisions are there? What are they? Have I written more about the big points than about the little ones? Have I omitted anything about the main divisions that should be included?
4. Have I written about the principal events in the order in which they should come?
5. Have I been careful about the order of paragraphs? Do they follow each other in a logical way?
6. Have I taken care not to include in one paragraph anything that belongs in another? If I have been writing about more than one thing in a paragraph, have I watched to see that they are closely related?
7. Have I brought out whatever emotional effect I am aiming for, such as fear, gladness, humor, or anger? By what means have I been able to do this? Could I in any way make the effect still stronger?
8. Will the composition be interesting to other persons? Why will it be? If, for instance, I have been writing a letter, have I included the little definite, personal experiences and events that add so much of interest for my reader, or have I spoken only in generalities? What do I have of interest in my story, my explanation, my picture, or my argument?
9. Have I been careful about overstatements and misstatements?
10. Is the theme easily understood? Is every part clear to the person who is to be the reader? (Remember that your composition may be clear to you as the writer but not to some other person. Be sure that you will not be misunderstood).
11. Have I watched transitions from sentence to sentence and from paragraph to paragraph? (Keep in mind that poor transitions often lead to confusion of thought.)

II. The Relationship of Words and Sentences.

1. Have I violated any of the principles of sentence structure, either (1) in punctuating as a complete sentence, a phrase

or a clause that is not a sentence, or (2) in joining together several sentences that are not closely related?

(Be careful about "sentence sense" in both these respects. For instance, "The new car which my uncle bought last week" is not a sentence, for it has no predicate. Be on your guard for others of a similar nature and also for "stringy" sentences connected by "and", "so", "but", "who", etc.)

2. Do I have a variety of sentence structure? Have I avoided the childish effects of monotony of expression and a consequent tiresomeness so characteristic of children's writing? Have I added the spice that comes from variety of expression? (Variety may be secured by:

- a. Using a few exclamatory and interrogative sentences.
- b. Using some complex sentences.
- c. Inverting the natural order of modifiers and the words they modify.
- d. Changing the voice of the verb.
- e. Alternating the length of sentences.
- f. Using a good and varied diction, etc.)

3. Have I chosen simple, definite words? Have I avoided slang, colloquialisms, and the like? (As an illustration of simplicity, "Unhitch the horse from the wagon" is better than "Disconnect the quadruped from the vehicle". Likewise, in regard to slang, "I think so" is preferable to "You said it, kid".)

4. Have I left out any words that are often omitted, such as pronouns and prepositions? (Note omissions in the following sentences: "He has an uncle is very wealthy." "This is his last book, which he is best known." Avoid such errors).

5. Have I repeated any words, phrases, or other groups of words unnecessarily? If so, how can I change the form of expression or what other words can I use to avoid such undesirable repetitions?

6. Have I watched my word order for the sake of clearness, especially as regards the position in the sentence of such words as "only", "alone", "too", etc.?

7. Have I placed pronouns close to their antecedents and modifiers close to the words they modify?

III. Factors Relating to Grammar and Mechanical Structure.

1. Have I been careful about capitalization? (Note particularly the first word of every sentence, proper nouns and adjectives, the first word of a quotation, and the special requirements in letter writing. In case of doubt about other forms, consult your teacher or a good manual of grammar.)

2. Have I watched my punctuation carefully? (Note, first of all, the punctuation marks at the ends of sentences. Then be careful about commas in series, quotation marks, periods in abbreviations, and the apostrophe in contractions and in the possessive of nouns. If any semicolons, colons, dashes, parentheses, and the like are used, be sure they are correctly used.)

3. Have I misspelled any word? (Check carefully. Remember that little words like "too", "there", "all right", "which", and others are more often misspelled than the longer ones.)

✓ 4. Are my compounding of words and my syllabication carefully done? (Be particularly careful about dividing syllables at the ends of lines. In case of doubt about the more technical compoundings and syllabications, consult a good dictionary.)

5. Is my manuscript neat and does it meet the mechanical requirements set up by the teacher and the school? (Note such things as the position of the title, indentions, width of margins, spacing of words, and the like.)

CHAPTER XI

UNIT DIVISIONS OF GRAMMAR AND RHETORIC

At the beginning of the semester each of the two teachers in the experimental school was furnished with a copy of the units under which, for the purposes of this experiment, the subject matter of grammar and rhetoric was developed. There were six units in all. They were used as a guide or textbook in the study of the principles of written expression. They might well be styled The Factors that Make for Effective Written Composition. During the semester the teachers presented these principles to their classes one by one and always tested the results through their functioning in written work. Although the pupils were not given a copy of the units, they were required to keep an outline of them in their note books as they were presented from time to time by the teachers.

The mastery plan of teaching was employed. The term "mastery" is here used to mean a complete knowledge of the work passed over to the degree, at least, of reasonable expectancy for the time devoted to it and for the grade being taught. After any one unit was

finished, the pupil, in his written work, was held to absolute accuracy and correctness to the extent of the mastery attained. As has been implied, however, the time was too short and the pupils were too young and immature to attempt to cover all the divisions of all the units thoroughly. Only the sections, therefore, that were emphasized are included here in complete form; the details of many of them will not appear in this connection. The parts omitted, except for little more than mere mention of the main headings, are checked with an asterisk (*).

The first three units received much more attention than the last three. The fourth one deals with a phase of writing that is, for the most part, beyond the grasp of the average junior high school pupil. The last two relate to grammar and to the mechanics of composition writing in neither of which are we primarily concerned in this dissertation.

A. First Unit: From a Stylistic Standpoint - The Sentence

Logically speaking, units of thought run up the scale from smallest to largest, as word, phrase, clause, sentence, paragraph, chapter, and book, but psychologically, the real unit is the sentence. For all practical purposes in teaching written composition, the sentence must be the first thing to be studied. It is with the sentence that we must begin, and it is indeed with it that we must often end. The sentence is the Alpha and Omega of all language work.

A professor of literature at Yale was once asked what the college would like most stress put upon in schools. "The sentence" was his unqualified reply. Brown (13) thinks that the sentence is the unit of most importance in all language teaching - in the teaching of grammar, of composition, and of literature. In answer to the question relative to what a pupil should bring to the senior high school after having spent three years of study in language in the junior high school, one writer (140) said that it is a knowledge of the sentence. In her opinion, if a child brings with him to the tenth grade a working knowledge of the sentence, he brings enough. She continues (140:19-20):

The pupil should know the sentence from the angle of grammar, as a complete statement in which every word plays a definite part.

He should know the sentence from the angle of composition, as a unit of thought used along with others of its kind to build up a larger thought than can be expressed by the smaller unit.

He should understand that thought compels structure; that the kind of sentence used in any given case will depend upon the kind of thought that is to be expressed.

Hence the pupils should know the parts of speech as they function in the sentence, as they help along the thought of the sentence.

He should know the phrase and the clause as they function in the sentence as parts of speech.

He should know the use of necessary marks of punctuation whose only excuse for being is to help along the thought of the sentence.

If the sentence is taught from the first not as an isolated unit, but in relation to other units of thought, the idea of the paragraph will be gained unconsciously, and more definite work in this larger unit of thought will come as a matter of course in the senior high school. The pupil will then be ready to understand the accumulation of sentences in building up a larger thought unit; the part of each sentence in developing the paragraph thought; and the idea of sentence control of paragraph thought.

The sentence should be a unit. It should be made to give a single, yet complete, impression by avoiding all violations of the principles of "sentence sense". A sentence has as its framework a subject and predicate completed usually by objects, predicate nominatives, modifiers, or independent elements. To understand what a sentence is, a pupil needs to have an understanding of what is meant by coordination and subordination, verbs and verbals, conjunctions and relative pronouns, appositives, and independent elements. Unity is violated principally in five different ways:

1. Fragments of sentences wrongly used. The sentence should be a real one. To be real, it must express a relationship between two or more thoughts, as, "students write". Therefore, do not punctuate a part of a sentence - a phrase or a clause - as if this fragment were a whole sentence. Supply the omission, which is usually (1) some verb form, either omitted entirely or having a participle substituted for it; (2) part of a main clause; (3) a proper relationship between the dependent and independent parts of the sentence.

- Wrong: A long stretch of track, where the endless corn rows seem to revolve slowly around the train.
 Right: A long stretch of track, where the endless corn rows seem to revolve around the train, extends far in the distance ahead of us.
- Wrong: The boy running down the street this morning.
 Right: The boy, running down street this morning, fell and hurt himself.
- Wrong: He lived in Salem. An old town by the sea.
 Right: He lived in Salem, an old town by the sea.
- Wrong: Mary inquired about you. Having heard that you were ill.
 Right: Mary inquired about you, having heard that you were ill.
- Or: Mary, having heard that you were ill, inquired about you.
 Or: Having heard about you, Mary inquired about you.
- Wrong: Smith came promptly. While Jones was late.
 Right: Smith came promptly, while Jones was late.

(Have the pupils select numerous illustrations of similar incorrect expressions and explain what is wrong with each one. Most of these violations are due to mistaking a participle for a verb form in the predicate and to the lack of ability to realize that a dependent element assists the purpose of the sentence but does not express it.)

2. The run-on sentence. Be sure that too much is not included in one sentence, thus giving rise to a long, loosely-connected and rambling series of thoughts. Be suspicious of several parts joined together by "and", "so", "but", or "ho", or of several divisions separated only by commas. When such sentences are found, it is usually desirable either (1) to cut them up into a number of shorter sentences, (2) put into subordinate phrases and clauses any subordinate ideas, or (3) use semicolons instead of commas, if the sentence permits of this handling.

Wrong: We went fishing yesterday and it rained and so we hid in a barn and it leaked, so we got wet.

Right: We went fishing yesterday. Unfortunately, it began to rain soon after we started. We at once ran to an old barn. However, the barn leaked and we were all soaked.

Or: While we were out fishing yesterday it began to rain. Accordingly we took refuge in an old barn. However, the barn leaked and we were all soaked.

Wrong: We talked to your sister today, and it was good to hear that you were well again.

Right: We talked to your sister today; it was good to hear that you were well again.

Or: It was good to hear from your sister, whom we saw today, that you were well again.

Wrong: I found George at last yesterday, and he is a fine fellow, but not the man for my work, and I regret this.

Right: I found George at last yesterday. Although he is a fine fellow, I regret very much that he is not the man for my work.

(Many of the difficulties of rambling sentences can be avoided by using, instead of "and", "so", "but", and "who", a connective having a more definite meaning. Whenever possible, use such words as "besides", "finally", "however", "still", "rather", "otherwise", "or", "therefore", "accordingly", "thus", "for", "for example", "because", "when", "until", "as", "unless", "notwithstanding", "on the other hand", "consequently", "hence", "meanwhile", "at length", "at any rate", "in fact", "in truth", "to be sure", "undoubtedly", "logically", "naturally", "as a matter of fact", etc.)

3. The inclusion of irrelevant thoughts within the sentence.

Wrong: A short, stout man, fifty years old and a lineal descendant of John Alden, angrily struck the door,

made, by the way, by one James Cooper, a carpenter of Hamden, with his cane.

Right: A short, stout man angrily struck the door with his cane.

Wrong: George Washington, whose home was in Mount Vernon and who had red hair, rode every Sunday to Alexandria for church.

Right: George Washington, whose home was in Mount Vernon, rode every Sunday to Alexandria for church.

*4. Unity in compound sentences violated by improper coordination. This occurs usually in three forms: (1) statements are made coordinate when they are not of equal importance; (2) the statements are coordinate but the proper conjunction is not used; and (3) although the statements are of equal importance, they do not unite to make up one sentence.

(A timely warning may be of value. Since the compound sentence is open to so many abuses, pupils in the earlier years of junior high school should be taught to use it very sparingly.)

*5. Difficulties in complex sentences.

B. Second Unit: From a Stylistic Standpoint - Among Sentences (The Paragraph)

After a reasonable mastery of sentence unity is gained, the next most important phase of study is that of the relationship among sentences. In a composition all the sentences may be grammatically correct, but the total effect rendered ineffective because of similarity of sentence structure, poor transitions from one sentence to the other, and other violations of rhetoric. For effectiveness in any type of composition, therefore, one should strive for correctness relative to:

1. Sentence variety. Nothing is more discouraging to a teacher than to have to read theme after theme with a monotony of sentence structure greater than the sands of the desert - and as dry. The pupils will hate such childish effects once their attention is forcefully called to them. Seek diversity:

- a. By varying the kind of sentences as to
 1. Purpose - declarative, interrogative, imperative, and exclamatory.

Good: "Hurrah for the day, boys! Where shall we go? I shall be glad to give you a ride in my new car. What do you say? Come on; that's the spirit!" And away they all ran for the garage.

- 2' Structure - simple, compound, complex, and compound-complex.

Good: When we arrived at the show grounds, we saw the elephants drinking water. They are such huge beasts! They seemed to be contented, but, although well-treated, they would undoubtedly prefer the wilds of the forests to the haunts of civilization.

- *3' Arrangement of ideas - loose, periodic, and balanced.

b. By varying the form of the sentence as to:

- 1' The length - short, medium, and long. (See "When we arrived at the show grounds" etc. of the preceding section. Select other illustrations.)

- 2' The position of phrases and clauses. Vary the order of them frequently, especially by opening sentences with them instead of with the subject all the time.

Inverted: After the storm was over, we went to the fair.

Inverted: By way of illustration, let me point you to the record of our team last year.

- *3' Voice of the verb.- Change the voice at times, though not ordinarily in the same sentence.

Good: "We have petitioned. Our petitions have been slighted".

Poor: I am forgotten by my very dog.

Better: "My very dog has forgotten me".

- 4' The type of discourse. The use of direct discourses occasionally breaks the monotony of a narrative.

Correct: The captain cried for his men to halt.

Better: "Halt!" cried the captain.

Weak: Jesus said to forgive them for they did not know what they were doing.

Better: Jesus said, "Forgive them, for they know not what they do".

- *5' The order of the subject, predicate, and object.
Correct: "Not at all", said the man.

c. By varying diction and expressional forms relative to:

*1' Appositives.

Good: One thing he had sworn to do, to go to school at any cost.

Good: The road, from there on as level as a floor, invited us to break the speed laws.

*2' Verbals.

Good: Weighing the evidence from every angle and considering all the events connected with the trial, the judge freed the man.

*3' The length of simple sentences. Most simple sentences are too short; they should be frequently lengthened.

Good: On entering the room I found Holmes in an animated conversation with two men - Peter Jones, the official police agent, and a long, thin, sad-faced man, with a very shiny hat and an oppressively respectable frock coat.

*4' Adjective and other subordinate clauses. (These may be stressed under "2'" of "a", but it would not be amiss to give them some attention as a factor by themselves.)

*5' "The high artistic use of the infinitive".

Poor: "Arthur came to himself in time, and he heard the hoof beats. He turned around. He was just soon enough for Palomides to lift him clear of the saddle. He was dropped on the grass. Palomides had spurred savagely in his anger, so his horse wouldn't stop. He saw Tristram climbing into his saddle when he got back. Lancelot was talking to Tristram, but he was not talking in a hostile manner at all. Arthur was mounted again, but he looked rather dazed. Lancelot got out of the way at sight of Palomides".

Better: "Arthur came to himself in time to hear the hoof-beats and turned around just soon enough for Palomides to lift him clear of the saddle and to drop him on the grass. In his anger Palomides had spurred so savagely that his horse wouldn't stop. When he got back he saw Tristram climbing into his saddle, and Lancelot talking to him, not at all in a hostile manner. At sight of Palomides, Lancelot got out of his way".

(This illustration is taken from a little pamphlet called "Grammar for Style", written by C. H. Ward

and published by Scott, Foresman and Company. In referring to "the high artistic use of the infinitive", Ward says: "Think of all that is involved in bringing a student to see that 'lift' and 'drop' are parallel in construction, that they are a sign of power and sense in the writer, that a shift to a verb in the place of 'to drop' is disreputable kiddishness. For such a result you must spend time with patience and ingenuity and faith - especially with faith". P. 13.

*6. Terminology. One should avoid slang, colloquialisms, and other non-acceptable forms.

2. Coherence and Sequence. Logical arrangement of some kind and by some means is necessary.

1. Be sure to follow a sequence of some kind - cause, time, place, or otherwise.

Poor: We went out hunting early one morning. By the time evening had rolled around, we had a big bag of game. On the day before we started, we decided to give our guns a thorough cleaning. We were getting very hungry by noon and decided to eat. In order to get to the mountain forests, where we did our hunting, we had to get up very early in the morning.

(Although these sentences have unity - they are all on the same topic - they do not have coherence. They jump around from one time to the other without any order of arrangement. A good topic sentence and a "clincher" at the last often do much to prevent rambling in a non-coherent manner, but they are not absolutely necessary parts of paragraph construction.)

- *2. Secure sequence by means of conjunctive words and phrases.
- *3. Improve coherence through reference words and by means of repetition.
- *4. Make use of parallel construction to secure coherence.

3. Unity. The purpose of the individual paragraph is to present the development of a single central thought. Be sure that this essential is always kept in mind. To secure unity -

- *1. Keep to the topic.
- *2. Do not destroy it by making a paragraph of each sentence unless in conversation.
- *3. Develop the paragraph by means of particulars and details, beginning with a statement that will lead the reader to expect them.
- *4. Develop the paragraph by means of instances or examples.

- *5. Begin the paragraph with a sentence that suggests the likeness or difference of two things, and proceed to show the points of likeness or difference.
 - *6. State a condition in such a way that the reader naturally expects either an explanation of the cause, or causes, that produced it, or the after results of it.
 - *7. Develop the paragraph by means of a loose definition.
 - *8. Develop an idea by repeating it several times in varied form and language, each time adding something new to the explanation.
 - *9. Make use of a combination of methods.
4. Emphasis. Important ideas in the paragraph should be made emphatic. They may be made so:
- *1. By means of topical and summarizing sentences.
 - *2. By climax of arrangement.
 - *3. By means of terseness.
 - *4. By means of antithesis.
 - *5. By means of fullness of treatment.
 - *6. By means of proper proportion.
 - *7. By concentration on some particular emotional tone.
 - *8. By inverting.
 - *9. By using balanced expressions.
 - *10. By repeating certain words and phrases.
 - *11. By variety of phrasing.

C. Third Unit: From a Stylistic Standpoint - Within the Sentence

For the greatest effectiveness in constructing sentences, one needs to give careful attention not only to sentence unity but also to the relationship of the words within the sentence. Watch carefully those factors dealing with:

1. Words.
 - a. Avoid the omission of small words, especially pronouns and prepositions. This is a very common error. Junior high school pupils should, therefore, be constantly on their guard against it.
 - Wrong: He has an uncle is very wealthy.
 - Right: He has an uncle who is very wealthy.
 - Wrong: This is his last book, which he is best known.
 - Right: This is his last book, by which he is best known.
 - b. Do not repeat the same word or words unnecessarily.
 - Bad: Since several years had passed since the death of Lincoln, many people had forgotten him.
 - Right: Several years having passed since the death of Lincoln, many people had forgotten him.
 - Bad: I could not get up courage to get up to investigate.
 - Right: I could not summon courage to get up to investigate.

(All of the numerous "tongue-twisters" are illustrations of the too frequent use of the same sounds, letters, or words.)

- *c. Avoid undue ellipsis.
 - *d. Use simple, definite words instead of hazy, classical ones.
 - *e. Use words that are pleasing to the ear.
 - *f. Observe good usage.
2. The relation of words to each other.
- a. Be sure that all pronouns have definite antecedents.
 - Bad: Since I am fond of horses, I like it for exercise.
 - Right: Since I am fond of horses, I like riding for exercise.
 - Bad: The player struck the umpire, which was a disgrace to the school.
 - Better: The player struck the umpire, an act that was a disgrace to the school.
 - Or: The striking of the umpire by one of the players was a disgrace to the school.
 - Or: The player's striking the umpire was a disgrace to the school.
 - Wrong: The books having been burned, they were obligated to buy new ones.
 - Better: The books having been burned, the pupils were obliged to buy new ones.
 - Wrong: The same is true of the liquor habit; they drink it because they can't give it up.
 - Better: The same is true of the liquor habit; people drink whiskey because they can't give it up.
 - b. Be sure that all modifiers have something to modify.
 - Bad: Rushing out of the house, the aeroplane was seen.
 - Better: Rushing out of the house, I saw the aeroplane.
 - Bad: Hoping to see you soon, Sincerely yours.
 - Right: Hoping to see you soon, I am, Sincerely yours.
 - Wrong: Arriving at the top of the hill, the valley could be seen in its every detail.
 - Right: Arriving at the top of the hill, we could see the valley in its every detail.
 - Absurd: While eating lunch the boat started.
 - Correct: While we were eating lunch, the boat started.
 - Bad: He was elected, due to his great wealth.
 - Correct: His election was due to his great wealth.
 - c. Keep modifiers close to the words they modify and pronouns close to their antecedents.
 - Bad: He lost his purse in the station which contained only small change.

- Right:** He lost his purse, which contained only some small change, in the station.
- Or:** While in the station he lost his purse, which contained only some small change.
- Bad:** The mayor waved his hand to the crowd riding by in his car.
- Right:** The mayor, riding by in his car, waved his hand to the crowd.
- Bad:** I saw the beautiful statue of McMonies entering the museum.
- Right:** On entering the museum, I saw the beautiful statue of McMonies.
- Wrong:** John saw a huge snake this morning going to the store.
- Right:** Going to the store this morning, John saw a huge snake.
- Or:** On his way to the store this morning, John saw a huge snake.
- Or:** While going to the store this morning, John saw a huge snake.
- Bad:** He liked the books about boats and canoes that his father gave him.
- Right:** He liked the books that his father gave him about boats and canoes.
- d. Watch the word order carefully to see that exact meanings are brought out. The English language is largely a non-inflectional one and it must, therefore, depend primarily upon word order for its meanings and for grammatical relations.
- Wrong:** Both teams showed a dogged determination to win from the kick-off.
- Better:** From the time of the kick-off, both teams showed a dogged determination to win.
- Bad:** I only have freshman standing.
- Right:** I have only freshman standing.
- Bad:** He only loves her.
- Right:** He loves only her.
- Wrong:** I lived in dread of being permanently discharged for five years.
- Right:** For five years I lived in dread of being permanently discharged.
- Wrong:** The president and faculty must stand for that as well as the students.
- Better:** The president and faculty, as well as the students, must stand for that.
- Wrong:** Lincoln would sit up at night reading books that he had borrowed by the light of the fire.
- Better:** Lincoln used to borrow books and read them at night by the light of the fire.

e. Strive for exactness of expression. Accuracy in the use of English should be popularized in such a democratic school system as ours. To strive for a too meticulous accuracy is apt, however, to defeat the very purpose in mind. For instance, it is practically suicidal to insist that high school youngsters say "I received an 'A'" instead of "I got an 'A'". Likewise, "I mistake", for "I am mistaken", is a standard that becomes false because it is one that is too accurate for adolescents to understand or to care about. To demand absolute dictionary standards in pronunciation often acts as a boomerang that returns to strike the thrower and not the intended victim. Inasmuch as practically everybody accents "spectator" on the first syllable, it would be the height of foolhardiness to require junior high school pupils to place the accent on the second syllable where it belongs. Attempts to graft the Italian "a" upon certain mid-western shrubs of speech would be laughable were they not such a pathetic waste of energy and time". A few illustrations, however, of permissible forms to be considered in the junior high school are:

Wrong: He wrote only in the morning, but often extended his work into the afternoon.

Wrong: His published works include four volumes of verse, two unpublished dramas, and a number of published and unpublished short stories.

Poor: "Something dreadful happened this morning. Dan accidentally shot himself this morning while cleaning his gun in his gun-room. It was about 9:00 A.M. His brother immediately went out and has been there ever since. The afternoon paper gave the best account of the accident. I don't know how anybody is. I will hurry out to see". (290:209).

Better: "This is not clear, accurate, or complete. It should be rewritten so as to answer such questions as:

- 1' Was Dan dead?
- 2' If so, did he die instantly?
- 3' Which afternoon paper was meant?
- 4' Who is the "anybody"?
- 5' Where did the brother go?
- 6' Where am I going when I "go out to see"?

f. Strive for clearness. Clearness often becomes practically the same as accuracy, but the two are not

always synonymous; a thought may be clear, but not accurate. Clearness is the first and most important element in all composition. The French boast that "whatever is not clear is not French." There are many ways of securing clearness such as those of vividness gained through definite details and specific words, accuracy by avoiding untruths and overstatements, and avoidance of ambiguity by watching the placement of antecedents, modifiers, adverbs, etc. Others are:

1' Avoiding confusion in the use of shall and will.
(See any good grammar or English manual).

2' Avoiding confusion of joint and separate possession.

Example: Smith's and Black's stores (separate possession).

Example: Smith and Black's stores (joint possession).

*3' Avoiding squinting expressions.

*4' Using proper figures of speech.

*5' Using correct idioms.

g. Be as brief as possible. Avoid redundancy by omitting double negatives, double subjects, superfluous adjectives, unnecessary prepositional adverbs, words not essential to the thought, iniquities (when too frequently used) and ubiquitous "and's", "so's", etc.

Wrong: I do not have no apples.

Right: I have no apples.

Or: I haven't any apples.

Wrong: John, he is a good boy.

Right: John is a good boy.

Poor: We killed a great big, monstrous bear.

Better: We killed a great big bear.

Wrong: Where are we at?

Right: Where are we?

Poor: He fell off of the log.

Better: He fell off the log.

Poor: Men who cared only for their own individual interests are now in a state of discouragement. (16 words).

Better: Selfish men are now discouraged. (5 words).

Poor: I have got a knife.

Better: I have a knife.

Poor: She was supreme in beauty among the daughters of Eve whom his ravished eyes had hitherto beheld. (17 words).

Better: She was the most beautiful woman he had ever seen. (10 words).

Poor: He had an entire monopoly on the whole fruit trade. (This is gross tautology. It is like saying, "black blackbirds".)

Better: He had a monopoly of the fruit trade. (Have the pupils make up a list of redundant and tautological expressions. What changes should be made in such expressions as "return back", "ascend up", "repeat again", and "indorse on the back"?)

h. Keep to one subject in each sentence.

Poor: We went to the picnic and a good time was had by all.

Better: We went to the picnic and all had a good time.

Poor: I saw my brother coming down the stairs and he was carrying his shoes.

Right: I saw my brother coming down the stairs; he was carrying his shoes.

Or: My brother, whom I saw coming down the stairs, was carrying his shoes.

Wrong: We watched the train rushing by and it is far down the track.

Better: We watched the train come rushing by and saw that it was soon far down the track.

Or: We noticed that the train, which came rushing by, was soon far down the track.

i. Watch the agreement of the subject and predicate, especially when a noun of different number intervenes; guard against the wrong uses of collective nouns; keep in mind that the pronoun for the third person, singular, common gender, is "his" unless some good reason otherwise controls; challenge all adverbs, for many times a virile verb can perform the purpose of both an anemic verb and its accompanying adverb, and condense by using verbals, "double-barreled" nouns, and other acceptable expressions.

Wrong: A man of many minds are hard to find.

Right: A man of many minds is hard to find.

Wrong: The United States are a great nation.

Right: The United States is a great nation.

Correct: The committee made its report.

Correct: The committee disagreed in their findings.

Wrong: The committee made its report of their findings. (While a collective noun may be used either in the singular or plural, its number concept cannot be changed in any one sentence.)

Wrong: Every teacher has their troubles.

Correct: Every teacher has his (or her) troubles.

Weak: The blacksmith hit the iron very hard.
 Better: The blacksmith pounded the iron.
 Weak: You may keep whatever you find.
 Better: Finding is keeping.
 Weak: We believe what we see.
 Better: Seeing is believing.
 Good: (Such words as road-hog, sky-scraper, rough-rider, bone-dry, and the like are by some called "double-barreled" nouns, and serve admirably as condensers. They express what it would otherwise take several words to do.)

- *j. Proper coordination and subordination should be carefully attended to.
- *k. Strive for good beginnings and endings.

D. Fourth Unit: From a Stylistic Standpoint - Among Paragraphs (Compositions, Letters, Articles, and Books)

As can be readily seen, much of what pertains to this unit does not apply to the junior high school pupil. As a general proposition, his efforts will be confined to a few assigned papers or themes in school and to occasional letters throughout his life; he will not be writing books or magazine articles. Even though this unit has been included, it should not be emphasized much in the junior high school.

Driggs (39:161) has a target for representing the big aims of written composition. The different parts or divisions of the target represent different purposes as follows:

?

Whether these are given in the order of their importance may be questioned, but they do serve to show the principal aims of a writer. These criteria hold for either a paragraph, a theme, an article, or a book. In addition to holding in mind these or other sets of criteria, a writer should also observe the following principles:

1. Many of the requirements of the sentence and the paragraph apply just as well to the larger divisions. One should, therefore, keep in mind the essentials of those smaller units already noted in previous sections.
2. With these underlying principles in mind, the next thing a writer should do is to make an outline. Outlining is an important aid to good writing and speaking. Its most effective use is perhaps seen in briefs for debates. There it is absolutely necessary to have such a guiding hand; otherwise, all would be confusion. Any good piece of literature, however, has some kind of skeletal basis. If pupils can be led to make a good outline before beginning to write, almost half the battle is won. Much trouble is thereby averted and much rewriting is rendered unnecessary.
3. The pupil should strive for rhetorical fluency and excellence. This cannot for the most part be taught; it has to be caught. In fact, not many ever catch it no matter how hard they try. If it were otherwise, we should have thousands of good writers today instead of the few who have achieved fame. Only the masters of prose and verse can attain the heights of literary power. About all a teacher can do is to expose her pupils to the great literature of the world so that they may become inspired to the point of catching, to some extent at least, the wondrous beauty of the heritage of the ages. If one pupil out of a thousand sees the vision and follows the gleam, then any teacher ought to be perfectly well satisfied and feel fully repaid for her efforts. Perhaps I should say that one out of every ten thousand would be a high expectancy.

- Rhetorical fluency and excellence are composed primarily of:
- a. Effectiveness of expression. For illustrations, see previous citations and also any of the great masterpieces of literature.
 - b. Beauty of expression. Although prose writing often has the element of beauty, it remains nevertheless for

the poet to show us supreme grandeur. A teacher would do well to break away from all courses of study now and then to read - not to dissect - great masterpieces in poetry and even in prose. What pupil would not become enthused over such marvelous selections as Lincoln's Letters to Mrs. Bixby, Secretary Lane's Tribute to the Flag, or Logan's Speech, to say nothing of the great poems of all times, some of which are but a stanza in length. After explaining the situation leading up to the writing of the poem of only one stanza, read Landor's Rose Aylmer. If adolescents are not inspired by this greatest of love poems, then there is something wrong in their emotional make-up.

4. Creativeness brings in a point of conflict between the old and the new in education. The newer apostles of productive teaching, led in literature by Hughes Mearns, contend that practically all children can create original forms of expressions if permitted and encouraged to try. Others think that such efforts are fruitless. The opinion held here is that it is highly worthwhile to try. For illustrations of excellent achievements, see particularly Mearns' Creative Youth and also his Creative Power. *

E. Fifth Unit: From a Functional Standpoint - Grammar

Not only grammar, but rhetoric as well, used to be taught for their own sakes, but now the view prevails that they should receive attention only as they function in the composition. Functional use is easily illustrated. For example, each is usually defined as an adjective, which is a word that describes or defines. In the sentence "Each boy is present", each is a pronominal adjective modifying the noun boy. But in "Each is present", the same word becomes an indefinite noun and stands alone.

Again in "This is my pen; it is a good one", it is a personal pronoun whose antecedent is pen. But in the sentence "It is raining

* See (94) and (95) in the Bibliography.

today," it becomes an expletive (pronoun) without any definite antecedent. The term work may be either a noun or verb, depending upon its use in the sentence. As a noun we note its place in the sentence "All work and no play makes Jack a dull boy." As a verb, we say "They work hard."

Thus it is that these parts of sentences, whether they be words, phrases, or clauses, subjects or predicates, objects, modifiers, or independent elements, must all be studied from a functional standpoint, not as absolute, definite factors that can be labeled on the outside. They may be taken up from many angles, a few of which will be presented here.

1. Parts of the sentence -- their meaning and function. According to Stebbins (145:177), there are five main elements of a sentence -- the subject, the simple predicate, modifiers, complements, and independent expressions. The subject and the predicate are the most important divisions. They are the main parts; all other divisions serve them. To know the sentence, then, in its entirety, one must know all five parts, but for purposes of junior high school teaching, the subject and predicate need by far the greater share of attention.

- a. The subject. The subject is that of which something is said. It is either --
 - 1' A simple subject.
 - a' Word.
 - Noun, as James went to the store.
 - Pronoun, as He goes to school.
 - Gerund, as Seeing is believing.
 - b' Phrase.
 - Infinitive, as To work should be pleasurable.
 - Gerund, as His having deserted us makes little difference.
 - c' Clause (substantive), as That he owed the money is certain.
 - 2' A complete subject (simple with modifiers).
 - a' Word modifiers:
 - Adjective or participle, as --
 - Good men are highly esteemed.
 - Promising young people should be encouraged.

Possessive noun or pronoun, as --

John's hat blew away.

His reputation was established.

Word in apposition (noun or pronoun), as

John, the mason, is at home.

Both of them -- he and she alike -- were discharged.

b' Phrase modifiers:

Prepositional, as Men of many minds are needed.

Infinitive, as --

Working to improve oneself is a worthy ambition.

Participial, as --

Thanking you again for the kindness, I am very gratefully yours.

c' Clause modifiers (adjective), as --

He whom we saw was Mr. Brown.

b. Simple predicate. The predicate is that which is expressed about the subject. The simple predicate may be either a verb or a verb phrase (verb with its auxiliary), as --

He runs.

He will run.

The simple predicate is often completed by other words called modifiers and complements, thus forming the "complete" predicate, as --

He ran fast. Fast is an adverb modifying ran.

He shot the bear. Shot the bear is the complete predicate; the bear completes the predicate verb shot.

c. Modifiers. Modifiers are words or groups of words that describe or limit in some way other words or groups of words in the sentence, as "The big man with the mustache whom we saw yesterday is Mr. Brown." The and big are word modifiers, with mustache is a clause modifier, all limiting or describing man in some way. In the sentence "He ran quickly to the store after he shot the bear," the word, the phrase, and the clause modifiers all modify ran. In addition to modifying verbs, adverbs can modify adjectives, other adverbs, infinitives, gerunds, or participles. The various relationships of modifiers and the word modified are:

Noun and adjective: Green grass.

Noun or pronoun and predicate adjective: John is clever, and he is good.

Pronoun and adjective: Poor me. He is poor.

Adverb and adjective: She is very pretty.

Adverb and verb (or verbals): Run quickly.
 To err purposely is serious. Believing ignorantly
 is pitiable. Seriously resolving to do better,
 he set about with new heart.

Adverb and adverb: He ran very quickly.

Stebbins gives the following list of modifiers:

- 1' Of the subject.
 - a' Noun, or equivalent, in apposition:
John, the mason, is here.
 - b' Noun or pronoun in possessive case:
John's dog came back. His purse was
found.
 - c' Adjective: Good children are well liked.
 - d' Adjective clauses: The dog that ran
away came back.
 - e' Prepositional phrase: He with the golden
hair is a bishop.
 - f' Adjective phrase (attributive): He is
not of presidential caliber.
 - g' Participle: Hoping and trusting, he
started on.
 - h' Infinitive: Striving to succeed is a
worthy aim.
 - 2' Of the predicate.
 - a' Adverb: He ran fast.
 - b' Adverbial objective: John went home.
 - c' Participle: He contended waveringly.
 - d' Infinitive: He came to see.
 - e' Prepositional phrase: He went to the
store.
 - f' Adverbial clause: He goes where it is
dangerous.
- d. Complements (after Bolenius (8:330-331) and
Stebbins).
- 1' Attribute complement. This is one that refers
back to the subject, as --
The house is large and comfortable.
That is what I mean.
This is a wire mattress factory.
This book is of little value.
 - 2' Object complement, denoting the object that
receives the action of the verb, as --
I knew him well.
He knew what was coming.
Let us taste of the jam.
 - 3' Objective complement, expressing the result of
the action of the verb upon its object, as --

They elected him secretary.

They choose whom they please to be their leaders.

He found himself out of employment.

- e. Independent elements (after Stebbins and Bolenius).
- 1' Expressions of direct address: John, come here.
 - 2' Exclamatory expression: Hark! The bugler calls!
 - 3' Parenthetical expressions: This, it seems to me, is good sport.
 - 4' Absolute constructions: The day being rainy, we postponed our trip.
 - 5' Adverbs and adverbial phrases having introductory force: Now, who will go?
 - 6' Conjunctions that connect the sentence with the preceding one: That, however, was untrue.
 - 7' Expletives there and it: There were four of us.
 - 8' Nominative of address: Charles, where are you?
 - 9' Yes and no in answer to questions.

2. Functional grammar relative to:

- a. Words. Words are symbols of ideas. In grammar we refer to them as parts of speech -- noun, pronoun, adjective, verb, adverb, preposition, interjection, and conjunction. The functions performed by each are:

- 1' To name something (noun).
 - a' Proper: John, United States, Cincinnati.
 - b' Common:
 - 1'' Concrete: man, windmill.
 - 2'' Abstract: gratitude, nearness.
 - 3'' Collective: family, race.
- 2' To substitute for a noun (pronoun).
 - a' Personal: He is in the city.
 - b' Relative: Whoever will may come.
 - c' Interrogative: Who is that.
 - d' Demonstrative: This is the house.
 - e' Indefinite: Each has his own views.
- 3' To assert (verb).
 - a' Transitive: He threw the ball.
 - b' Intransitive: He works hard.
 - c' Copulative: It is I.
 - d' Verbals.
 - 1'' Infinitive: To err is human.
 - 2'' Gerund: Seeing is believing.
 - 3'' Participle: Having seen the bear, he ran.
- 4' To connect (prepositions and conjunction).
 - a' Preposition: He ran into the house.
 - b' Conjunction:

Coordinate: He and she are here.

Subordinate: I will go because you want me to.

Correlative: I talked with both John and Will.

Conjunctive or relative adverb: (See below under adverbs. Conjunctions are called conjunctive, or relative adverbs when, in addition to connecting, they indicate a relation of time, place, or cause).

5' To exclaim (interjection): Oh, how beautiful!

6' To describe and limit nouns or pronouns (adjective).

7' To describe or limit the meaning of an adjective, a verb, an adverb, a preposition, or a conjunction that has adverbial force (adverb).

a' Modify: The child cried bitterly.

b' Connect (conjunctive adverb): I skated where the ice was thick.

c' Miscellaneous functions, relations, or service.

Place: I live there.

Motion or direction: He looked up.

Time: They left yesterday.

Succession: She recited next.

Manner and quality: She spoke gently.

Degree and measure: Thank you very much.

Affirmation or negation: Yes, I will do it.

Conclusion in reason: Therefore the bill was passed.

Joining: I know why you came.

To ask a direct or an indirect question:

Where are you going? He asked where I was going.

b. Phrases. A phrase is a group of related words used as a part of speech; it has neither subject nor predicate.

1' Noun: To err is human.

2' Adjective: The city of many monuments is widely known.

3' Adverbial: He ran with all his might.

c. Clauses. A clause is a group of words that contains both a subject and a predicate, but which does not make complete sense when standing alone. It may, or may not, have modifiers. In compound sentences there are two or more coordinate clauses; in complex sentences there are one or more principal and subordinate clauses.

- 1' As to function.
 - a' Noun: Whatever is is worth knowing.
 - b' Adjective: The man whom we saw is Mr. Jones.
 - c' Adverbial: When he came, he fought bravely.
- 2' As to kind in the sentence.
 - a' Independent or principal clause: I will go when he comes.
 - b' Subordinate or dependent clause: I will go when he comes.
 - c' Coordinate (may be two or more principal, or two or more subordinate clauses): The dog barks and the horse runs. (Both independent). I went when he told me and where he directed me. (One independent and two dependent.)
- 3' As to form of introduction.
 - By a relative pronoun: He who came is my brother.
 - By a relative or conjunctive adverb: I go where he directs.
 - By a conjunction: I came but he lingered.

F. Sixth Unit: From a Functional Standpoint - The

Mechanics of Composition

While not by any means the most important factors in composition writing, the mechanics are, nevertheless, necessary elements in good written expression. It is well, therefore, to keep in mind established usage in:

1. Punctuation. There are three reasons for poor punctuation -- failure to realize its importance, ignorance of grammar and the construction of sentences, and insufficient drill. Punctuation is so essential that it can be made an aid to better sentence construction. A comma is reputed to have cost the United States Government a million dollars. A section of the tariff bill at one time aimed to introduce fruit seeds free. When the bill was passed, a comma separated the words "fruit" and "seeds". Until the next session of Congress, all fruit came in free.

Note the difference the placement of a comma makes in the notice that was handed to the preacher for announcement. It was supposed to read: Peter Bowers, having gone to sea, his wife desires the prayers of the church. As read by the minister, the meaning was quite different: Peter Bowers, having gone to see his wife, desires the prayers of the church.

There are no absolutely fixed rules for much of punctuation. Some one has said that it is not even a matter of correctness, but an art. The principal thing to keep in mind is the matter of clearness.

a. The comma serves six principal purposes:

1' In letters.

Dear Charles, (friendly salutation).

Yours truly, (complimentary close).

Shepherdstown, W. Va., Oct. 6, 1929 (closed headings).

Mr. Charles Jones, Grafton, W. Va. (closed address).

2' To separate clauses.

When joined by coordinate conjunctions unless long or very short ones.

Right: The train pulled in, but he was not on it.

? Right: While I believe in your proposition, I cannot endorse it.

? Right: George Washington, who had red hair, was the first President.

? Right: He, seeing the lion, drew his gun.

Or: Seeing the lion, he drew his gun.

3' To mark off slightly parenthetical elements.

Right: Write soon, Mary, and give us the news.

Right: Well, how did you enjoy the show?

Right: The day being cloudy, we stayed at home.

Right: We came to New York, the largest city in the world.

Right: He is, to say the least, a big scoundrel.

4' To separate series of words and phrases.

Right: A big, robust, healthy man came by.

Right: At the Zoo we saw birds, animals, and reptiles.

5' To mark off quotations when not too long.

Right: He said, "Come on".

Right: "We are ready," said the captain.

6' To make the meaning clear.

Wrong: For a dime you can buy a pie or cake and ice cream.

Right: For a dime you can buy a pie, or cake and ice cream.

Confusing: Long before she had received a letter.

Right: Long before, she had received a letter.

Coordinate conjunctions

Note: For minimum essentials in punctuation, see (130) in the Bibliography.

(Note: Many persons use commas superfluously. In addition to the many exceptions to the many exceptions to the above rules, or most of them, there are other cases in which one needs to be on his guard. Some foolish uses of commas are illustrated by the following wrong insertions:

In the road, stood a wagon.

The driving of an automobile, is proof, of one's self dependence.

A tall, heavy-set, man was here. (The last comma should not be used.

He made a study of, music, art and literature. (Omit the first one.)

- b. The period. Three principal uses are performed by the period.
- 1' At the end of declarative and imperative sentences.
Right: He came today.
Right: Come to me, Charles.
 - 2' After abbreviations, including initials.
Right: Mr. Smith was here.
Right: John L. Sullivan was a great man.
 - 3' After symbols in the headings and sub-headings in outlines.
Right: A.
B.
1.
2.
- c. Interrogation point: Are you going?
- d. Exclamation point: Hark! I hear voices.
Get out of the way!
- e. Semicolon: The use of the semicolon is rather difficult for junior high school pupils. Whether to use it, the comma, or at times, the period is indeed a debatable question in many instances. Only the clearest-cut cases should be taken up with the students in junior high school.
- 1' Between coordinate clauses when the conjunction is omitted.
Right: He did not go to school; he went to work instead.
 - 2' Between coordinate clauses which are joined by a conjunction if the clauses are long, if they have commas within them, or if obscurity would result otherwise.
Right: He said that he lent his neighbor an ax; that on the next day, needing the ax, he had gone to get it; and that his neighbor had denied getting it.

Right: If I were a millionaire, I would have horses, and motors, and yachts; and the whole world should minister to my pleasure. (A comma instead of the semicolon would cause some obscurity of thought).

- 3' Between coordinate clauses joined by formal conjunctive adverbs.

Right: The president recognised him; then he began to speak.

f. Colon.

- 1' After a word, phrase, or sentence constituting an introduction to something else that follows.

Right: There are three causes: poverty, injustice, and indolence. (Note the colon after the word "right").

Right: The case was this: -----

Right: He showed us samples as follows: -----

- 2' After a formal salutation; as, Dear Sir:

g. Dash. Use the dash:

- 1' As in the preceding line.

- 2' Instead of parentheses when informality is desired.

Right: That man -- do not repeat what I tell you -- is actually a drunkard.

- 3' Before repetitions or summarizations of different kinds.

Right: Oh yes, he was polite -- polite as a Chesterfield -- obsequious in fact.

Right: After you have milked the cows, fed the horses, carried the water, cut the wood -- when you have done all these things, you may go.

h. Apostrophe. Use the apostrophe:

- 1' In contractions.

Right: 'Twas; we'll; haven't; isn't.

- 2' In possessive forms of nouns.

Right: John's; boy's; boys'.

- 3' In plurals of numbers, figures, symbols, etc.

Right: He knows his 2's.

Right: His U's and W's are poor.

Right: Your #'s are too numerous.

i. Quotation marks. Altho a few of the magazines are practically discontinuing the use of quotation marks, it is well to teach them for a while yet; they may never be omitted by all writers. Use them to:

- 1' Enclose a direct quotation.

Right: He replied, "I am not going."

- 2' Enclose certain words or groups of words that need special attention. Italics serve this same purpose.
 Right: We called him "silly-sally."
 Right: West Virginia is called "The Little Mountain State."
 Right: The expression "It's me" may become established usage.
- j. Parentheses marks. Use them to enclose matter that is foreign to the main thought of the sentence.
 Right: His story is true (unless, of course, we find that he has perjured himself).
 Right: If there should be a large crowd there (and I am sure there will be), we shall not stay long.
- k. Brackets. Use them to enclose words inserted in a quotation for purposes of interpretation.
 Right: "At present (in the eighteenth century) there is no question about it."

2. Capitalization. The use of capitals differs with many writers. In business writing, capitals are being dropped where not absolutely needed. For instance, only proper names and adjectives in titles of books are capitalized, while again the general names used in connection with some specific name is not capitalized. Illustrations of these two practices are:

He wrote The way of the American people.

I live in Tyler county near the Ohio river.

Until the practice of such omissions of capitals becomes a little more common, it might be well to teach junior high school pupils the established forms. Capitals are used, therefore, to --

- a. Designate the first word of:
- 1' A sentence: He is here. Go thou. Where is he?
 - 2' Each line of poetry. (See any poem.)
 - 3' A direct quotation.
 Right: He said, "We will not go."
 Right: "We will not go," he said.
- b. Give special prominence to certain words and to names of things and persons that are thought of as individuals.
- 1' Important words of titles of books, articles, etc. should begin with capitals. Generally speaking, the articles, prepositions, and conjunctions begin with small letters unless they are the first word of the title.
 Right: Century Handbook of Writing.
 Right: Manual of Good English.
 - 2' All proper names and all important words used as, or in, proper names should begin with capitals.

Right: The Baptist Church, Wednesday, Mr. George K. Rogers, the Principal of the Urbana High School, the House of Representatives, the Second Corps of the Army of Virginia, the Bible, God, American, Greeks, Mohammedan, the Republican Party, etc.

- 3' Miscellaneous uses:
- a' "I" and "O."
 - b' "Resolved" and "whereas" when used in resolutions.
 - c' Titles: Professor Jones, President Brown.
 - d' Personifications: O Dark-Haired Evening!

3. Spelling, including abbreviations, possessives, contractions, syllabication, and compounding of words. Since spelling is given a special place in the curriculum, no account will be taken here of rules of spelling or methods of teaching the great number of words that a child has to learn. It is only with abbreviations, possessives, contractions, syllabication, and compounding of words that we are concerned. Suffice it to say, then, that correct spelling is difficult to attain and is getting no easier. Changes in our forms of words are continually taking place as well as new words coming in. Note such changes as fantastic for fantastick, catalog for catalogue, program for programme, and the like. New words that have been accepted within the last few years are garage, telephone, radio, slacker, and many others. Derivations coming from these new words and from older ones are almost legion.

- a. Abbreviations. Abbreviations are not in good taste in the best literary writings except for a few standard forms, such as i.e., e.g., q.v., viz., etc., A.D., B.C., a.m., p.m., and a few others. Bad: Last summer I worked for the Eastern Construction Co. at Elgin, Ill. Right: Last summer I worked for the Eastern Construction Company at Elgin, Illinois. Right: Mr. Samuel Smith, Dr. George Brown, St. Peter, Mrs. Smith.

(Note: In ordinary writings it is best to spell out many words that we are accustomed to abbreviate, even some of the contractions listed above, such as viz., i.e., and others. Then, again, some forms are not permissible when joined with other combinations but not alone. For instance, one could not omit the word "ten" in the last example above and still use the abbreviation "p.m.")

- b. Possessives.
- 1' The possessive of nouns and pronouns should be used with gerunds.
Wrong: I heard of him going.
Right: I heard of his going.
 - 2' In forming the possessive plurals, form the plural first and then the possessive.

- Right: The boys' hats were stolen.
- 3' Omit the apostrophe in all pronoun possessives except for one's, other's, and either's.
- 4' Use the "s" in forming the plurals of number, letters, symbols, and the like.
Right: He makes his a's and his 4's poorly.
- c. Contractions. Contractions are not appropriate in formal writing. One may use doesn't, don't, isn't, and a few others in conversation and in informal writings of colloquial style.
- d. Syllabication. About all that can be expected of junior high school pupils in the matter of syllabication is the avoidance of divided syllables. Several other principles might be mentioned, but they do not deserve much emphasis in the junior high school.
- 1' Do not separate combinations of letters the separate pronunciation of which is impossible or unnatural.
Right: Ex-cursion, not exc-ursion; illus-trate, not illustr-ate.
- 2' As a rule divide between a prefix and the letter following it and between a suffix and the letter preceding it.
Right: Be-tween; punish-able.
- 3' As a rule divide "doubled" consonants.
Right: Rub-ber; oc-casion.
- 4' Words ending in "le" should not have the "le" set apart by themselves, but should be accompanied by the preceding consonant.
Right: Possi-ble; tri-fle.
- 5' Do not divide monosyllables or a syllable of one letter from the rest of the word.
Wrong: Tho-ugh; stre-ngth; a-long; man-y.
(Note: Avoid dividing any words at the ends of lines as much as possible.)
- e. Compounding of words. In most cases except for a few simple rules, pupils should be trained to consult an up-to-date dictionary. There seems to be no established custom in a great many instances. Words are joined by a hyphen for a while and then the hyphen is often dropped. It would seem that a general principle is to use the hyphen while the particular relationship is new, but to drop it after we have become accustomed to the compounding. A rule of this kind is, however, too vague and too, has too many exceptions to be presented as a guiding principle to a group of adolescents. A few regulations, however, are rather well established. They are:

- 1' Use a hyphen in numbers from twenty-one to ninety-nine and in fractions as follows:
Twenty-three; eighty-nine; two-thirds; thirty-hundredths.
 - 2' Use a hyphen between the parts of a compound noun when the last is a preposition or when the writing of the two words as a single one would confuse the meaning: kick-off, son-in-law, bull-fighter, woman-hater.
4. The writing of numbers and the use of Italics.
- a. It is customary to use figures for dates, street numbers in addresses, for reference to pages of a book, and for statistics.
Right: October 16, 1929; 505 Main Street.
 - b. Figures are used for numbers that cannot be expressed in a few words.
Right: The cost of the machine is \$895.45.
Right: The city has a population of 25,840.
(Note: See any good manual for more technical rules.)
5. Other essential usages. Two important ones are --
- a. Verb usages, especially the parts of irregular verbs. See any good grammar for these. A few, such as the parts of lie, sit, and others, should be learned exceptionally well.
 - b. Pronoun usages, particularly inflections. These should be familiar to the pupils by the time they enter the junior high school. If not, drill on whatever defects may show themselves.
6. Laws of service. This relates to such matters as the agreement of the noun or pronoun, used as subject, and the verb, agreement of pronouns and their antecedents, the use of an adjective when it serves as a noun, an adverb when it serves as a verb, and the like.
- Right: The number of individuals is small.
Right: He among all people is an exception.
Right: He is one of many who are doing good in this world.
Right: Drive slowly. (Slow is fast becoming the accepted form in this case.)
Right: He writes well.
7. Forms:
- a. Letters. Letters are of two principal kinds, formal and informal. Under formal letters come business correspondence, announcements, invitations, and the like. Informal letters are seen primarily in social and friendly correspondence.

The forms for the different kinds of letters are developed in any good manual of writing or in text books on language for secondary schools.

- b. The manuscript. Follow any specific directions that may be set up by your school or teacher. In general the following will suffice. Demand that these and similar ones be followed closely.
- 1' Use only the uniform paper requested by the English department.
 - 2' Write only on one side of the paper unless the teacher directs otherwise.
 - 3' Leave a margin of at least an inch at the left of the page.
 - 4' Write the title in the center of the line about an inch and a half from the top of the paper. Begin the first word and each of the other important words with a capital. Leave no period after the title.
 - 5' Leave one blank line between the title and the first line of the composition.
 - 6' All the sentences that deal with one topic constitute a paragraph. Indent a paragraph at least an inch from the margin. Do not allow your right hand margin to become too scraggly.
 - 7' Write with pen and either blue or black ink. Keep a blotter with your paper and use it freely if needed.
 - 8' Use the hyphen cautiously at the end of lines; be careful about the division of words; do not divide syllables.
 - 9' Endorse all themes or compositions exactly as the teacher directs.
 - 10' Make your handwriting legible. Do not crowd your words.
 - 11' When written work is returned by the teacher, examine the comments carefully. File the work away according to date. For this purpose a loose leaf book is excellent. If ordinary tablet paper is used, make an envelope case for the written work.

CHAPTER XII

RESULTS OF THE EXPERIMENT AND THEIR INTERPRETATION

A. Items on which the First Two Compositions were Graded and the Tabular Results.

The compositions written during the first semester by all the pupils of both the experimental and the control schools were scored on items 2 to 24 inclusive.*

1. The total number of compositions.**
2. The number of words.
3. The number of "parts" punctuated as whole sentences.
4. The number of "stringy", or run-on, sentences.
5. The number of sentences.
6. The number of declarative sentences.
7. The number of interrogative, imperative, and exclamatory sentences.
8. The number of simple sentences.
9. The number of compound sentences.
10. The number of complex sentences.

* Only the numbers of the items are given in the tables on pages 106, 108, 109, 113, 115, 116.

**It may be noted that the number of compositions graded does not equal the number of pupils enrolled (see page 49). The reason for this is that no pupil is included in the experimental data of the succeeding tables unless he was present for the writing of both compositions and also for taking the group intelligence test.

11. The number of compound-complex sentences.
12. The number of sentences beginning with either a phrase or a clause.
13. The number of word omissions.
14. The number of undesirable repetition of words, phrases, etc.
15. The number of antecedents that are not clear.
16. The number of modifiers that are not suitably placed.
17. The number of faulty agreements, such as those of verbs and their subjects, pronouns and their antecedents, adjectives and the nouns they modify, tense forms, etc.
18. The number of sentences of which the meanings are not clear.
19. The number of cases of faulty punctuation.
20. The number of cases of faulty capitalization.
21. The number of wrong spellings.
22. The number of other grammatical mistakes, such as wrong compoundings, undesirable abbreviations, wrong forms for writing numbers, etc.
23. The mean form values of the compositions according to the Willing Composition Scale.*
24. The mean content values of the compositions according to the Hudelson Typical Ability Composition Scale.**

* The form value of the Willing Scale is secured by dividing the number of grammatical mistakes in a composition by the number of words in the paper. Thus the smaller the quotient becomes the greater is the excellence of the theme. It must be kept in mind, therefore, in reading the tables of succeeding pages that improvement in form is represented by a decrease in the numbers representing the form values. For instance, the median standard scores for form are 5.8, 4.4, and 4.4 for grades seven, eight, and nine respectively. For the fourth, fifth, and sixth grades they are 18.5, 10.7, and 6.8 respectively.

** The content scores are the values assigned the compositions according to the Hudelson Scale. The values on the scale run from 0 to 9. The zero score is the value assigned to a composition of no merit whatsoever; a score of nine represents a high degree of excellence in written expression.

TABLE II

DISTRIBUTION OF SCORES ON THE VARIOUS ITEMS ON WHICH THE FIRST
TWO SETS OF COMPOSITIONS IN THE BERKELEY SPRINGS SCHOOL
WERE GRADED

Item	Seventh Grade		Eighth Grade		Ninth Grade	
	1st Com- position	2nd Com- position	1st Com- position	2nd Com- position	1st Com- position	2nd Com- position
1	26	26	34	34	46	46
2	4654	4674	7854	6518	13,018	12,060
3	78	32	31	34	32	18
4	36	58	93	54	112	59
5	296	348	506	411	773	684
6	296	348	506	411	770	671
7	0	0	0	0	3	13
8	206	156	270	146	430	245
9	67	160	133	197	163	224
10	7	8	38	48	66	136
11	16	14	65	20	114	79
12	10	14	34	37	128	77
13	140	104	125	91	72	59
14	4	20	20	20	64	21
15	32	24	20	10	13	4
16	0	0	0	0	2	3
17	20	16	46	25	48	36
18	20	10	34	20	28	41
19	278	310	264	279	368	341
20	56	50	80	54	66	26
21	164	84	98	71	85	69
22	72	96	69	92	218	196
23	11.4	14.6	7.49	8.09	5.83	5.42
24	2.54	2.62	3.5	3.2	4.13	4.83

Table II is read as follows:

Item 1. In the seventh grade twenty-six pupils wrote both the first and second compositions; in the eighth, thirty-four; and in the ninth, forty-six.

Item 2. In the seventh grade the total number of words in the compositions written was 4654 and 4674 respectively for the first and second sets of papers; in the eighth, the number of words was respectively 7854 and 6518; and in the ninth the number of words was 13,018 and 12,060.

For an explanation of the remainder of the table see pages 104 and 105 for the meaning of each of the items in the first vertical column. The scores may then be easily read for each item as for 1 and 2.

TABLE III

DISTRIBUTION OF SCORES ON THE VARIOUS ITEMS ON WHICH THE FIRST
TWO SETS OF COMPOSITIONS IN THE HARPERS FERRY SCHOOL
WERE GRADED

Item	Seventh Grade		Eighth Grade		Ninth Grade	
	1st Com- position	2nd Com- position	1st Com- position	2nd Com- position	1st Com- position	2nd Com- position
1	31	31	30	30	22	22
2	6634	6210	6570	6188	5786	5837
3	19	17	16	8	17	5
4	44	39	25	27	16	31
5	527	486	558	464	416	338
6	526	485	558	464	410	333
7	1	1	0	0	6	5
8	361	269	378	261	267	139
9	107	163	128	128	82	75
10	29	38	24	55	45	76
11	30	16	33	20	22	48
12	31	21	46	31	49	42
13	62	64	56	29	15	24
14	34	26	11	11	12	12
15	20	17	19	11	11	6
16	2	0	3	3	3	3
17	38	31	22	19	13	16
18	60	24	42	16	32	24
19	215	197	178	168	177	161
20	41	28	45	12	23	19
21	77	66	56	43	52	39
22	50	44	115	93	49	53
23	6.27	5.87	5.4	5.38	5.56	5.45
24	2.87	3.19	3.53	3.76	3.91	4.41

Table III¹ is read in the same way as Table II on page 106.

TABLE IV

DISTRIBUTION OF SCORES ON THE VARIOUS ITEMS ON WHICH THE FIRST
TWO SETS OF COMPOSITIONS IN THE SHEPHERDSTOWN SCHOOL
WERE GRADED

Item	Seventh Grade		Eighth Grade		Ninth Grade	
	1st Com- position	2nd Com- position	1st Com- position	2nd Com- position	1st Com- position	2nd Com- position
1	36	36	24	24	25	25
2	5472	6608	4920	4808	7514	5199
3	74	8	32	9	18	4
4	25	17	37	16	26	3
5	511	484	360	324	522	392
6	509	484	358	324	522	392
7	2	0	2	0	0	0
8	415	250	200	137	290	279
9	69	146	105	106	124	49
10	19	60	22	39	53	54
11	8	28	33	42	55	10
12	45	42	40	45	46	69
13	57	36	17	8	24	18
14	26	16	28	3	22	5
15	20	9	7	2	10	2
16	3	1	1	1	3	0
17	22	18	20	14	17	4
18	23	13	24	9	23	4
19	180	160	112	97	104	66
20	50	26	22	7	48	6
21	90	70	54	26	50	20
22	44	36	37	38	70	52
23	7.10	4.69	5.0	3.79	3.84	2.76
24	2.56	4.08	3.54	4.12	4.54	5.48

Table IV is read in the same way as Table II on page 106.

In order that we might have some basis for judging certain phases of the compositions, several paragraphs from well-known short stories by four modern and authoritative writers -- William D. Howells, Henry James, Edith Wharton, and Hamlin Garland were read. The parts read did not include any conversation; they were selected, so far as possible, for their resemblance to the type of writing that the pupils of the experiment were doing. About five hundred sentences were chosen in about equal numbers from each of the four authors. The mean number of words per sentence was approximately twenty-seven. The approximate percentages of different types of usage are shown in Table V.

TABLE V.
PERCENTAGES OF DIFFERENT TYPES OF EXPRESSION IN FIVE HUNDRED SENTENCES
SELECTED FROM THE SHORT STORIES OF EACH OF FOUR MODERN WRITERS

Item	Type of Expression	Percentage of the Amount Read
1.	Sentences introduced by phrases or clauses	25
2.	Declarative sentences	93
3.	Interrogative, imperative, and exclamatory sentences	7
4.	Simple sentences	17.5
5.	Compound sentences	17.5
6.	Complex sentences	24
7.	Compound-complex sentences	41
8.	Short sentences	20*
9.	Medium length sentences	40*
10.	Long sentences	40*

* The number of words in each of these three types of sentences was arbitrarily fixed as follows:

- Short - From 0 to 12
- Medium - From 13 to 25
- Long - Above 25

Since practically all comparisons will necessarily be made by grades, the data of Tables II, III, and IV have been reproduced in different forms in Tables VI, VII and VIII, pages 112, 114, and 115 respectively. The only change that has been made is that of grouping the data by grades instead of by schools.

B. An Interpretative Comparison of the Results of the Experiment*

Item 1. The Number of compositions in each grade. One should bear in mind that in this type of data it is averages that tell the story, not totals. For instance, in the seventh grade (see Table VI) the number of compositions in the different schools in the order of B, H, and S is 26, 31, and 36. To compare the total number of errors of B and S in respect to any item would be unfair to S, for if the two schools showed equal merit S would have almost one and a half times as many errors as B.

Item 2. The number of words. These data are useful in this experiment primarily in finding the form score of item 23. No interpretation otherwise need be attempted.

Item 3. The number of "parts" punctuated as whole sentences. This is a rather common type of language error in the first year or two of the junior high school and does not entirely disappear even from the writing of senior high school pupils. In the seventh grade at the beginning of the semester B had a mean score number of three

* See the tabular results in Tables VI, VII, and VIII.

errors per composition, S had two, and H only a little more than one-half. At the end of the semester H had practically the same score as at first, B had lowered hers to one error per composition, and S had reduced hers to one-eighth of what it was at first, or about one-fourth error per paper.

In the eighth grade B had a very poor initial score and even had an increase of three errors during the semester. Although H had a better score both at the beginning and the end than S, she made much less improvement. School S reduced her number of errors 72 per cent; H, only 50 per cent.

In the ninth grade the three schools had practically the same score on the first set of papers, but S made the most improvement during the semester. School B reduced her number only a little more than 40 per cent; H, about 70 per cent; and S, 78 per cent. Thus it can be seen that, on the whole, S made a much better showing on Item 3 than the control schools.

Item 4. The number of "stringy", or run-on-sentences.

In the seventh grade B made a much poorer showing at the end than at the beginning of the semester. While H and S showed about the same number of reductions in errors, S started with a much lower number. Counted in terms of per cent, she had about three times as great an improvement as H.

In the eighth grade B had a very poor score on her first*

* Continued on page 117.

TABLE VI

SCORES OF THE VARIOUS ITEMS ON WHICH THE FIRST TWO SETS OF
COMPOSITIONS WERE GRADED

Seventh Grade						
Item	B		H		S	
	1st Com- position	2nd Com- position	1st Com- position	2nd Com- position	1st Com- position	2nd Com- position
1	26	26	31	31	36	36
2	4654	4674	6234	6210	5472	6608
3	78	32	19	17	74	8
4	36	58	44	39	25	17
5	296	348	527	486	511	484
6	296	348	526	485	509	484
7	0	0	1	1	2	0
8	206	156	361	269	415	250
9	67	160	107	163	69	146
10	7	8	29	38	19	60
11	16	14	30	16	8	28
12	10	14	31	21	45	42
13	140	104	62	64	57	36
14	4	20	34	26	26	16
15	32	24	20	17	20	9
16	0	0	2	0	3	1
17	20	16	38	31	22	18
18	20	10	60	24	23	13
19	278	310	215	197	180	160
20	56	50	41	28	59	26
21	104	84	77	66	90	70
22	72	96	50	44	44	36
23	11.40	14.60	6.27	5.87	7.10	4.69
24	2.54	2.62	2.87	3.19	2.56	4.08

Table VI is read as follows:

Item 1. In B twenty-six pupils wrote both the first and second compositions; in H, thirty-one; and in S, thirty-six.

Item 2. In B the total number of words in the compositions written was 4654 and 4674 for the first and second sets of papers respectively; in H, 6634 and 6210; and in S, 5472 and 6609.

For an explanation of the rest of the table see pages 104 and 105 for the meaning of each of the items in the first vertical column. The scores may then be easily read as for 1 and 2.

TABLE VII

SCORES OF THE VARIOUS ITEMS ON WHICH THE FIRST TWO SETS OF
COMPOSITIONS WERE GRADED

Eighth Grade						
Item	B		H		S	
	1st Com- position	2nd Com- position	1st Com- position	2nd Com- position	1st Com- position	2nd Com- position
1	34	34	30	30	24	24
2	7854	5418	5470	6188	4920	4808
3	31	34	16	8	32	9
4	93	54	25	27	37	16
5	506	411	558	464	360	324
6	506	411	558	464	358	324
7	0	0	0	0	2	0
8	270	146	378	261	200	137
9	133	197	128	128	105	106
10	38	48	24	55	22	39
11	65	20	33	20	33	42
12	34	37	46	31	40	45
13	125	91	56	29	17	8
14	20	20	11	11	28	3
15	20	10	19	11	7	2
16	0	0	3	3	1	1
17	46	25	22	19	20	14
18	34	20	42	16	24	9
19	264	279	178	168	112	97
20	80	54	45	12	22	7
21	98	71	56	43	54	26
22	69	92	115	93	37	38
23	7.49	8.09	5.40	5.38	5.00	3.79
24	3.50	3.20	3.53	3.76	3.54	4.12

Table VII is read in the same way as Table VI on page 113.

TABLE VIII

SCORES OF THE VARIOUS ITEMS ON WHICH THE FIRST TWO SETS OF
COMPOSITIONS WERE GRADED

Ninth Grade						
Item	B		H		S	
	1st Com- position	2nd Com- position	1st Com- position	2nd Com- position	1st Com- position	2nd Com- position
1	46	46	22	22	25	25
2	13018	12060	5786	5837	7514	5199
3	32	18	17	5	18	4
4	112	59	16	31	26	3
5	773	684	416	338	522	392
6	770	671	410	333	522	392
7	3	13	6	5	0	0
8	430	245	267	139	290	279
9	163	224	82	75	124	49
10	66	136	45	76	53	54
11	114	79	22	48	55	10
12	128	77	49	42	46	69
13	72	59	15	24	24	18
14	64	21	12	12	22	5
15	13	4	11	6	10	2
16	2	3	3	3	3	0
17	48	36	13	16	17	4
18	28	41	32	24	23	4
19	368	341	177	161	104	66
20	66	26	23	19	48	6
21	85	69	52	39	50	20
22	218	196	49	53	70	52
23	5.83	5.42	5.56	5.45	5.84	2.76
24	4.13	4.83	3.91	4.41	4.54	5.48

Table VIII is read in the same way as Table VI on page 113.

composition, but made good improvement. Her final score is, however, poorer than the first ones of either H or S. School S made the greatest percentage of improvement and had the lowest final score.

In the ninth grade S made by far the best record. School B had a very poor score on the first tests and decreased it only a little less than 50 per cent. School H had a fairly good record in the beginning, but increased the number of errors almost 100 per cent in the second test. In the case of S, whose first score was much better than B's but not quite as good as H's, the improvement was most remarkable. She lowered the number of errors from a total of twenty-six to three, or more than 88 per cent. Such a reduction is very significant, for this type of error is a serious one in children's writing. By an arrangement of Pressey's data (122-531) we note that the run-on sentence is responsible for 33 per cent of the errors in the study he made. His findings are shown in the following table.

TABLE IX

FREQUENCY OF ERRORS IN SENTENCE STRUCTURE IN TERMS OF PER CENT

	Error	Per Cent
1.	Fragments used as sentences	11
2.	Stringy sentences	33
3.	Choppy sentences	4
4.	Lack of parallel construction	5
5.	Pronoun with no antecedent	11
6.	Pronoun not near antecedent	7
7.	Change in tense	7
8.	Redundancy and repetition	5
9.	Omitted word or phrase	5
10.	General incoherent sentences	5
11.	Miscellaneous	7

Although the number of errors of the "stringy" type is comparatively small in the data of the experiment of this thesis, their influence on the sentence thought is great. This type of error is so serious that wherever it occurs the clearness of the thought is endangered. Pressey (122-535) says:

"It seems a fair contention that an error is important in proportion as it makes it difficult for the reader to obtain the writer's meaning. From this point of view many errors in capitalization and in grammar are minor: if a child fails to capitalize in referring to the 'Great West' or writes 'he don't' for 'he doesn't', he may distract the reader by offending the reader's sense for the proprieties, but he does not obscure meaning. Mistakes in sentence structure do often make the meaning obscure. Mistakes in sentence structure are, then, even more important than their frequency would indicate. They are also very important because difficulties in sentence structure frequently lead to errors in punctuation and capitalization."

Item 5. The number of sentences. The number of sentences in the compositions of any one grade is not considered of very great importance in this study, yet by using it along with Item 2 one can determine the mean length of sentences. Were we to set up as a goal the developing of longer sentences, then we could say that in the seventh grade S surpassed both B and H in improvement. School B even had a decrease in the mean number of words per sentence.

In the eighth grade B and S were about on equal terms with H a little ahead of both. The ninth grade results show that S led the control schools in both the first and the second tests.

While it may not be wise to urge the use of longer sentences in the junior high school because of the danger of con-

fusion of thought, it may not be amiss to call attention to the fact that, up to a limit of approximately twenty to twenty-five words, the better the writing becomes the longer is the mean sentence length. It may be recalled that the mean sentence length of the selections read from the four short story writers was twenty-seven words (see page 110).

Stormzand and O'Shea (148) think that the long sentence is not necessarily evidence of sentence mastery, but is often evidence of the lack of it. They found, however, a steadily increasing sentence length throughout the twelve years of school life from the fourth grade upward. The mean length for the upper-class college student was, according to them, 21.5 words per sentence. If to lengthen the sentence means the inclusion of a greater percentage of the "stringy" type, or of other forms of poor sentence structure, then emphasis ought to be placed on shorter ones. But since it seems desirable to strive for longer forms, we should work toward that goal just as fast as the dangers can be eliminated. Much can be done in increasing the length of the simple sentence by making greater use of appositives and modifiers. Then if, in addition to this, the confusion of thought can be avoided in the use of the complex and of the compound-complex types, the pupils may by these means be led away from the writing of numerous short and monotonous simple sentences and also of the iniquitous run-on compound forms. On the whole, then, it seems desirable to strive for the use of longer sentences in the junior high schools, but not

without keeping in mind the many pitfalls along the way.

Item 6. The number of declarative sentences, and Item 7 - the number of interrogative, imperative, and exclamatory sentences.

These data reveal the fact that practically no variation in sentence structure was secured in any of the schools by means of the use of interrogative, imperative, and exclamatory sentences. The results are so meager that they are really negligible. Of course the outline of facts furnished the students as a basis for the narratives would naturally limit the use of these three forms considerably, but more advanced students would doubtless have included many of them in such reports. The four short story writers (see page 110), aside from the conversational paragraphs, used 7 per cent of other forms than declarative sentences.*

Item 8. The number of simple sentences, Item 9 - the number of compound sentences, Item 10 - the number of complex sentences, and Item 11 - the number of compound-complex sentences. The purpose of these data was to see whether there was any improvement in sentence variety due the inclusion of complex and compound-complex forms. The writing of adolescents is usually marked, as has been said, by an excess of monotonous simple and of "stringy" compound sentences. To secure a greater percentage of the other two types generally means improvement in the content score of a composition.

In the seventh grade all three schools showed an increase in the number of compound sentences. As for the complex and the compound-

* For further study of the use being made of these forms of sentences see in the bibliography 148, 120, 111, 77, 164, and 155.

complex types, both B and H made a slight decrease, but S increased her number by the remarkable gain of more than 225 per cent. So far as the three schools are concerned, S has the better record. By reference to Table V (page 110) the goal should be approximately 18 per cent of compound sentences as against S's 30 per cent, and there should be 65 per cent of the complex and of the compound-complex forms as against S's 14 per cent.*

Since compound sentences seem to be rather objectionable in junior high school compositions, it appears that in the eighth grade, B deteriorated very greatly. She increased her number from 133 to 197. Both H and S remained practically stationary in total numbers but had a considerable increase in actual percentages. The mean number per composition was almost exactly the same for the two schools. In respect to complex and compound-complex sentences, B again showed a poorer score at the end than at the beginning of the semester. H and S both made considerable gain and were about equal in its amount.

The ninth grade results show that S had much more improvement relative to compound sentences. Although the other two schools beat S in regard to the complex and the compound-complex types, it happened that by the use of them they both reduced the merits of their compositions, for those two types were for the most part poorly constructed.

* For further study of the use being made of these forms of sentences see in the bibliography

Item 12. The number of sentences beginning with either a phrase or a clause. In the seventh grade B is the only school that showed any improvement, but, even though she did make some slight gain, her mean number per composition is far below those of the other two groups, both of which have slight losses. School S had a smaller drop in hers than H and besides she had a larger number to begin with. Table V (page 110) shows 25 per cent of the sentences beginning with either a phrase or a clause. Since S had but 9 per cent of hers, H but a little more than 4 per cent, and B about 4 per cent, it is evident that there is still room for improvement.

In the eighth grade H showed a loss on this item. Both B and S made a slight increase, but S had a much better mean score than B.

The ninth grade results show that B did very much worse in the second test than on the first and also that H failed by a few points to retain the position she held at the beginning. In the case of S, however, an increase of 50 per cent was made during the semester.

Item 13. The number of word omissions. In the seventh grade S excelled the other two schools. Although B made a good improvement, she had a very poor showing to start with. School H had a fair score in the beginning, but made no improvement. School S had a much better record than B to begin with and made a larger percentage of gain than she did. In comparison with H, S had about the same initial score, but she made much improvement while H failed to make any gain.

In the eighth grade S had the lowest initial number of errors

and reduced hers by a larger percentage than either of the other two schools. She decreased hers 53 per cent as against 24 per cent for B and 48 per cent for H. In the ninth grade S also had a greater reduction than either of the control schools. School H even had a much larger number of omissions in the end than in the beginning.

Item 14. The number of undesirable repetition of words, phrases, etc. The seventh grade of S had at the end of the experiment a smaller mean number of errors per paper than either of the control schools and also the largest percentage of decrease. In the eighth grade both B and H surpassed S on the first test, but neither made any gain. On the other hand S reduced her errors to a total of three, or a decrease of almost 90 per cent. The ninth grade results likewise show S to be the leader both in improvement and in the mean number of errors on the second test. School S made improvement to the extent of 77 per cent; B, 67 per cent; and H, none at all.

Item 15. The number of antecedents that are not clear. The seventh grade table shows that S is ahead of the control schools. The percentages of decrease are 25, 15, and 55 for B, H, and S respectively. In the eighth grade similar decreases are 50, 42, and 71 in the order of B, H, and S. Besides, S had by far the lowest number of errors to start with. In the ninth grade S had but two errors in all the twenty-four papers written at the end of the semester. School S led in the percentage of decrease with 80 per cent, followed by B with 69 per cent and then by H with only 45 per cent.

Item 16. The number of modifiers that are not suitably placed.

On this item the number of errors in all three schools is practically negligible. No definite comparisons will, therefore, be made.

Item 17. The number of faulty agreements, such as those of verbs and their subjects, pronouns and their antecedents, adjectives and the nouns they modify, tense forms, etc. In the seventh grade

B and S were close contenders for first honors with H making a poor showing for second place. In the eighth grade the scores and percentages of improvement are all about equal for the three grades with S, however, having a little the advantage over the other two. The ninth grade results tell quite a different story. Here S far outdistanced the control schools. She lowered her errors to a total of four by the end of the semester for a percentage decrease of 76 per cent. The other two schools made but little improvement; in fact H had a slight loss of merit.

Item 18. The number of sentences in which the meaning is not clear. In the seventh grade S had the lowest mean number of

errors for both the first and second sets of papers. Her improvement is not quite as much in percentages as H's, but H made a very poor score on both tests. School B had about the same improvement as S.

The eighth grade in S had a much better initial score and made a much greater amount of improvement than did the control schools. In the ninth grade there is almost no comparison in the matter of improvement, for S made about 83 per cent reduction in her errors while B had only about 43 per cent and H only 25 per cent.

Item 19. The number of cases of faulty punctuation. It should be remembered that the experimental school S placed but little

emphasis on form as represented by Items 19, 20, 21, and 22 and also to some extent by Item 17. It is seen, however, that in grade seven on Item 19 S had much the best mean score on both tests and also the greatest percentage of decrease in errors. On the first test the mean number of errors per paper was approximately 11, 7, and 5 for B, H, and S respectively. On the second test it was for the schools in the same order 12, 6.4, and 4.5.

In the eighth grade S made a much more impressive showing both in the total number of errors and in improvement made. In the ninth grade S forged still further ahead than in the eighth. Comparing the three schools in the order of B, H, and S, the mean number of errors on the first set of papers was 8, 8, and 4; and on the second, 7.4, 7.3, and 2.6. Schools B and H each decreased their errors only 7.3 per cent, while S lowered hers 36.5 per cent.

Item 20. The number of cases of faulty capitalization. In grade seven S did much better than the other two schools, especially in improvement. The gains of the three schools in the order of B, H, and S were 10 per cent, 31 per cent, and 56 per cent. For the eighth grade the improvement for each school in the same order as for the seventh was 32 per cent, 60 per cent, and 70 per cent; and for the ninth, 31 per cent, 15 per cent, and 87 per cent. Thus it can be seen that, on the whole, S is far ahead of both B and H in respect to capitalization.

Item 21. The number of wrong spellings. The seventh grade results do not differ greatly for the three schools. In the eighth grade, however, S had both a lower final score and a greater percent-

age of improvement than either of the control schools. School B improved only 27 per cent; H, only 23 per cent; and S, 52 per cent. The ninth grade gains are still more favorable for S; she had a decrease in errors of 60 per cent as compared to B's 18 per cent and to H's 25 per cent.

Item 22. The number of other grammatical mistakes, such as wrong compoundings, undesirable abbreviations, wrong forms for writing numbers, etc. In the seventh grade B had a poor score on the first test and increased her errors 25 per cent on the second one. Schools H and S made approximately the same improvement, but S had a better score than H.

In the eighth grade B again fell lower on the second set of papers than on the first. School H made a fairly good gain, but even at that she closed the semester with twice as many errors per paper as S. School S had a good score but failed to improve.

In the ninth grade H failed to make any improvement. Both B and S improved, but B had a very poor score on both compositions. On the two phases, then, those of errors and improvement, S for the most part led the other two schools by a good margin, not only in the ninth grade but also in the seventh and eighth.

Item 23. The mean form values of the compositions according to the Willing Composition Scale.* For grades seven B had a loss of 28 per cent. This is an interesting fact inasmuch as the teacher reported that she did but little else during the language period all semester except drill in the fundamentals of grammar. School H had a small gain of 6.3 per cent. School S showed remarkable improvement

by reducing her mean score errors from 7.1 to 4.69, or 34 per cent.

In the eighth grade B again failed to make a gain or even to hold her record of the first set of papers. School H had a very slight improvement of less than .5 per cent. School S had the best mean score on both tests and made a very significant gain; she reduced her errors more than 24 per cent.

In grade nine, both B and H had slight gains of 7 per cent and 2 per cent respectively. School S started with a much lower score than the other two and decreased it almost 30 per cent. It seems fair to say that the gains made by S in the matter of form, or grammatical correctness, is very significant for the reason that it was not stressed at all in that school. In reality the teaching of it was not much more than an incidental matter.

Item 24. The mean content values of the compositions according to the Hudelson Typical Ability Composition Scale.** For the seventh grade we find that B and H both made slight gains of 3 per cent and 11 per cent respectively. Although S began with a much lower initial score than the other two schools, she was still able to reduce her errors almost 60 per cent. In the eighth grade B had a loss of about 8 per cent. School H gained 6.5 per cent while S improved more than 16 per cent. The gains for the ninth grade are in the order of B, H, and S 16.9 per cent, 12.8 per cent, and 20.7 per cent.

* See page 105 for an explanation of the form score on the Willing Scale.

** See page 105 for an explanation of the content score according to the Hudelson Scale.

Now, to summarize the results of all twenty-three items on which the first two compositions were scored, S did much better than either B or H. In practically every case S had a better record either in mean final scores, or in improvement, or in both. Many of the gains seem most significant and are far greater than those of the control schools.*

There are three principal reasons for claiming significance for the experiment. In the first place, it must be kept in mind that one semester is a very short time to make any great change in composition ability. It takes years to develop good writers. In addition to the brief time during which the experiment was under way, it must not be forgotten that the scoring covered practically every phase of the principles underlying written expression. Had only an isolated item or two been taken for study, then the differences might have been greater, but even then it is doubtful whether one could have expected more improvement than was made by S in some cases. The short period of time and the wide range of subject matter covered must, then, be placed on the credit side of the account of S as very significant deposits.

In the second place, as has already been stated in a previous chapter, a third set of compositions were secured from all three schools in exactly the same way as the other two except that they were written three months after the experiment had been finished. The reason for wanting this third set was to determine whether there had been any "hold-over" of the principles learned during the process of the experiment. If the results should show that the pupils in S were

* See page 128-a for a general summary table of these results.

TABLE X

SUMMARY OF PERCENTAGE GAINS MADE ON THE VARIOUS ITEMS
DURING THE SEMESTER

No. of Item	Berkeley Springs			Harpers Ferry			Shepherdstown		
	7th Grade	8th Grade	9th Grade	7th Grade	8th Grade	9th Grade	7th Grade	8th Grade	9th Grade
3	69*	- 9	44	11	50	70	89	72	78
4	- 69	42	47	11	- 8	- 94	32	57	89
8	24	46	43	35	31	19	40	31	25
9	-139	-23	- 39	- 52	0	9	- 11	- 1	60
10	14	3	111	31	130	69	225	77	2
11	- 12	-54	- 30	- 47	- 40	118	250	27	- 82
12	40	2	- 40	- 32	- 33	14	- 7	12	50
13	26	24	18	- 3	48	- 60	35	53	25
14	-400	0	67	23	-	-	39	90	77
15	25	50	69	15	42	45	55	71	80
16	0	0	50	0	0	0	66	0	100
17	20	46	25	19	14	- 23	18	30	76
18	50	41	43	60	85	25	43	60	83
19	- 8	- 6	6	8	7	9	11	13	36
20	10	32	31	31	60	15	56	70	87
21	19	27	18	14	23	25	22	52	60
22	- 25	27	10	12	19	- 8	18	- 3	26
23	- 28	- 8	7	6	0	2	34	24	28
24	3	9	17	11	6	13	59	16	21

* These are all expressed in per cents. Those preceded by a minus sign are losses instead of gains.

Note: Items 1, 2, 5, 6, and 7 are not included. Item 1 is the number of themes. Item 2 is the totals of words in all compositions for any one grade and is used only in determining the scores of some of the other items. Gains on Items 5 are such relative factors that it does not seem possible to put them in quantitative terms. Since there was such a little change in Items 6 and 7, they are omitted from the table.

still as far ahead of those of B and H as they were at the close of the first semester and, especially, if they were still making more rapid progress after the lapse of three months' time, then it would seem that, from this standpoint, the superiority of the S group was a significant one.

Before noting the results of the third test, it may be well to explain that it was not graded on all the twenty-three items on which the other sets of papers were scored, but only on item 24, which is content value. This score includes all the separate items dealing with the stylistic phases of composition from Item 2 to Item 16 inclusive, and also Item 18 (see pages 104 and 105), but it is not a composite of the scores on the separate items. For instance, "sentence sense" is one of the specific topics of the list of twenty-three items. Although no separate score was made out for it in grading the third set of papers, a composition that lacked accuracy in that respect would, other things being equal, be graded lower than one that did not have that particular defect. In this respect, then, the various stylistic factors were considered in grading on content value alone.

Now, the reason for not making out scores on the many definite items was due, in the first place, primarily to the fact that the test was not a part of the original plan of the experiment. After the close of the experiment it seemed advisable to have another test for the purpose of checking on the amount of "hold-over" of the principles taught in the experimental school. Although it was practical

*

and desirable to have the papers written, it was not considered necessary for purposes of general comparison to grade on all the separate phases, but only on the summarizing and inclusive item of content value. What, then, did the results of the third set of papers show? The data are given in Table X, page 130.

TABLE XI

COMPARISON ACCORDING TO THE HUDELSON TYPICAL ABILITY COMPOSITION
SCALE OF THE SECOND AND THIRD SETS OF PAPERS FOR CONTENT VALUES

School	Grade					
	Seventh		Eighth		Ninth	
	2nd Com- position	3rd Com- position	2nd Com- position	3rd Com- position	2nd Com- position	3rd Com- position
B	2.62	2.59	3.2	3.28	4.83	4.77
H	3.19	3.21	3.76	3.58	4.41	4.49
S	4.08	4.29	4.12	4.52	5.48	5.76

Table X is read as follows:

In the seventh grade, B made a mean score on content according to the Hudelson Scale of 2.62 on the second composition and 2.59 on the third. In the eighth grade she made 3.2 and 3.28 on the second and third compositions respectively; and in the ninth, 4.83 and 4.77. The remainder of the table is read in the same way.

The comparisons of Table X indicate practically no advance in either of the control groups. In half of the cases there was a slight loss. We have no way to account for that unless there was a let-down in effort after the experiment closed. Of course the teachers in the control schools knew of the experiment that was being carried on in the school at Shepherdstown, but they did not know the details of the work being done. During the course of the experiment they were, probably, exerting a little more effort than might be ordinarily expended. This, however, is only an opinion of the reason for the poor results on the third set of papers; there is no data of any kind available to offer as absolute evidence.

In the experimental group there was a very satisfactory gain for the three months following the close of the experiment. Although the teachers felt they were obliged to go back more or less to the regular way of teaching, especially in the matter of the type of material to be studied, there was a very perceptible percentage of improvement in all three grades. In the seventh grade the gain was 5.15 per cent; in the eighth, 9.56 per cent; and in the ninth, 5.11 per cent. While the improvement is not so marked as it was during the time of the experiment, it is very satisfying to know that progress was still being made. This data of the third composition, then, would argue for the reliability of the experiment as it was conducted and for its results. It may be well to add further that the teachers in the experimental school did not know that the third set of compositions would be asked for until a day or two before they were written. The

fact that such was the case would preclude any contention that they had kept up their experimental type of teaching after the close of the first semester. Of course, to some extent, they may have been expecting another test, but I feel sure that they went back largely to the regular state course of study which they were supposed to cover during the year. Any adherence to the units and plans of teaching that were used in the experiment was purely voluntary and was not due to a knowledge of another test in the future.

As a third argument for the significance of the results of the experiment, the gains made by all three schools during the semester were treated statistically by means of the difference formula, which is

$$\sigma_{(\text{diff})} = \sqrt{\sigma_{m_1}^2 + \sigma_{m_2}^2}$$

This formula tells whether a difference is significant, or whether in another trial the results might be reversed or radically changed. If the difference is three times the standard deviation, it is a significant one; it is practical certainty. To be exact, in 99.73 percent of the cases in a large number of samples, a difference would be found, which would show in this experiment that the experimental group is better than the others. If the difference is only twice the standard deviation, the reliability is reduced to only 95.45 per cent of the cases; and if only once, the deviation, then the reliability becomes 68.26 per cent of the cases. To be real significant, the actual difference ought to be three times the standard deviation.

TABLE XI

THE RELIABILITY OF THE DIFFERENCE IN ACHIEVEMENT MADE ON ITEMS 23 AND 24 BY ALL THREE SCHOOLS*

GRADES											
Seventh				Eighth				Ninth			
Comparison of B and S		Comparison of H and S		Comparison of B and S		Comparison of H and S		Comparison of B and S		Comparison of H and S	
Actual diff. in item	S.D. of diff. in item	Actual diff. in item	S.D. of diff. in item	Actual diff. in item	S.D. of diff. in item	Actual diff. in item	S.D. of diff. in item	Actual diff. in item	S.D. of diff. in item	Actual diff. in item	S.D. of diff. in item
23	24	23	24	23	24	23	24	23	24	23	24
5.6	1.4	.75	.53	2.0	.89	.61	.53	1.8	.88	.79	.42
								1.2	.58	.31	.26
								.67	.24	.31	.21
								.97	.43	.47	.18

Table XI is read as follows:

The actual difference in the gain made on Item 23 by the seventh grades of B and S was 5.6, on Item 24, 1.4. Similarly the S.D. of the difference was 1.5 and .63. The rest of the table is read in the same way.

* See page 110 for the meaning of items 23 and 24.

Table XII shows a rather significant difference in the gains of the experimental group over those of the control schools. While practical certainty is not established in every case, still in nearly every comparison the percentages run up well toward the 100 per cent mark. The mean score results of the twelve comparisons of the table show by statistical interpretation that in 9536 cases out of 10,000 the experimental group would make the better progress. To omit the lowest comparison, which is the third from the last, the mean for the other eleven is increased to 9723 cases out of 10,000. To omit again the second lowest, which is the fifth from the last, the mean for the remaining ten reaches the high mark of 9840 out of 10,000. Some three or four of the differences are practical certainties.

Now, a very important fact must be kept in mind in dealing with these data statistically as I have done. Usually the difference formula is applied to absolute facts, those that are not changing, as the scores made on a particular test, the heights of children, etc. I do not mean that these may not change from time to time, but it is the definite amount at a particular time that is being considered. In the data of this experiment we are measuring not a definite static amount, but the amount of gain, which depends almost entirely upon the time element of the experiment. For instance, if the time had been but one day, then the change would have been so small in amount that any statistical treatment of the results would have been useless. Still, the work done for that one day would have been just as proficient as for any other day of the entire semester. In short, there is no

standard of length of time to check against. Just when should we expect a difference sufficient to be significant? Would it be at the end of one week, or one month, or one semester, or one year, or four years? While, therefore, the data of the experiment can be treated statistically so far as the mathematical calculations are concerned, it behooves us to be very careful in the interpretations of the results. Whether we should be justified in demanding a statistically-determined significant difference after carrying on an experiment in written composition for only one semester is doubtful.

By way of summary, the results of the experiment are significant. It must be remembered that the time during which the experiment was carried on was comparatively short, especially for the study of so much subject matter and for measuring gain in written expressional ability. Still, the experimental group showed very satisfactory progress and excelled the control groups in practically every respect. The data when treated statistically had a satisfactory reliability which confirmed the conclusions drawn directly from the data itself. Then, again, three months after the close of the experiment the experimental school showed a large amount of "hold-over" and was still making satisfactory progress.

C. The Relationship between Content and Form in School Compositions .

Not a great deal has been done in determining to what extent a knowledge of technical grammar influences content in written expression. The outstanding study in this particular field was made by Colvin in 1902. In an attempt to discover whether the inventive power of pupils can be directed and improved, he examined five sets of compositions written in

the high school of Worcester, Massachusetts. His results showed that an increase in inventive power was paralleled by improvement in formal correctness. He says: (see next page)

We can reasonably conclude that there is a close relationship between these two elements in written discourse and that the two are dependent variables. The more important question, however, remains: Is there any direct causal relation between these two elements? Does an increase in formal correctness cause an improvement in inventive ability, and does an increase in inventive ability tend to improve formal correctness, or are the variations in these elements controlled by a cause that lies beyond them both? The supposition that an increase in formal correctness directly causes an increase in inventive power seems hardly justifiable, since processes contributing to inventive ability precede its expression. It is difficult to imagine how a mere correctness in the expression of a psychic state could in any way influence the state itself. On the other hand, may it not be reasonably assumed that the character of an effective, intellectual, or conative state determines somewhat the form in which that state shall seek expression, and that, if we succeed in stimulating the elements of inventive ability, we shall likewise succeed in improving the mode in which these elements find expression? (25-418)

In a similar study made some years later, Colvin and Myers found that logical power developed throughout the school course, the curve being quite similar to that for formal correctness. One conclusion that they came to in this investigation was that -

The school puts a premium on mechanical exactness, formal expression, and rhetorical correctness. It ignores, or actually hinders, the expression of the deeper self. It educates only a part of the child. (26-93)

In referring to these studies of Colvin and Myers, Lyman says:

These pioneer studies of Colvin (and Myers), incomparably more important than the counting of errors in spelling or in grammar, do not appear to have been followed up by later investigators. Here is a fruitful field, waiting students who will improve on Colvin's methods by following the development of particular

groups of children through the junior and senior high schools and by refining the methods of estimating degrees of excellence in the various elements. (88-192)

Several other experiments have been tried to discover the correlation of a knowledge of formal grammar with phases that are a part of, or closely connected with, content values in a composition. Segal and Barr (136-402) gave a test in formal grammar and a test in applied grammar to more than one thousand Sophomores and Juniors in the high schools in Long Beach, California. The results showed that the scores made by classes in English 2B, 2A, and 3B decreased in formal grammar for the higher grades, while those on the applied grammar increased. Since they found that formal grammar was forgotten but that language usage improved, they came to the conclusion that "no more relationship exists between the two forms of grammar than there is on the average between any of the two high school subjects of any curriculum." In correlating the scores on different subjects, they found a relationship of .50; between formal and applied grammar, it was .48. They then concluded that "formal grammar has no immediate transfer value so far as applied English is concerned."

Asker (2:111) made a statistical study of a knowledge of certain phases of formal grammar, ability to judge the correctness of a sentence, and ability to use English as revealed through compositions. Four grammar tests were given to Freshmen in the University of Wisconsin. Correlations were then worked out between average scores in English tests and marks in compositions and between marks in composition and average marks in all subjects. From the results of

the two comparisons the author decided that "knowledge of formal grammar influences ability to judge the grammatical correctness of a sentence and ability in English composition to only a negligible degree." Boraas (10) reached somewhat the same conclusion.

Hoyt (65:485) devised three tests - one in grammar, one in composition, and one in ability to interpret a poem - and gave them to two hundred ninth grade pupils in Indianapolis. The correlations between the tests were low: between grammar and composition, .18; between grammar and interpretation, .21; and between interpretation and composition, .28. He concluded that "there is about the same relationship existing between grammar and composition and grammar and interpretation as exists between any two totally different subjects, as grammar and geography." Rapeer (125:131) secured even lower correlations than those of Hoyt's. He worked with groups of ninth grade pupils in Minneapolis and found correlations as follows: between grammar and composition, .23; between grammar and interpretation, .10; and between interpretation and composition, .24.

These early informal investigations were followed by Brigg's elaborate experiments to determine the disciplinary value of formal grammar. He made his studies in the Horace Mann School and came to the conclusion that --

These particular children after the amount of formal grammar that they had, do not, as measured by the means employed, show in any of the abilities tested improvement that may be attributed to their training in formal grammar. **** There is a possible exception in the tests of Group I (ability to see likenesses and differences) (12:342).

Lyman (87) compared the fluency of expression and the mechanical accuracy of a number of themes of high school Freshmen.

His conclusions are:

There appears to be a positive correlation between fluency and accuracy. Those pupils who write fluently are freest from mechanical errors. This statement needs to be qualified to a certain extent; some pupils who appear to write as they talk, in an endless string of run-on constructions, whose chief means of coherence consists of 'and's' and 'but's' and 'so's', accompany extreme fluency with a marked increase of inaccuracy. **** General excellence in substance and rhetorical form apparently is accompanied by a reasonable command of the mechanics of writing.
(87:99)

Jamison (67:752) tested the progress of pupils in Grades IV-XII in language and composition ability over a period of three years. The average of all correlations between the sets of scores was .50. He concluded that an apparent correlation exists between the abilities in these two subjects -- language and written composition.

In a critical study of standardized composition scales, Doleh (37), Pressey (121), and others have shown that composition values are made up of many different phases and not of one unitary factor. For that reason it becomes necessary to determine what those phases are and teach them as separate and distinct elements, that bear, of course, certain relationships to each other. Johnson (69) has made a good beginning of this kind in letter writing. The same thing must be done in other forms of written expression. In the past too much attention has been given in writing to mere formal correctness. Lyman (88:188) gives three reasons for this misplaced emphasis:

(1) the appraisal of compositions on mere correctness demands diligence,

not intelligence, and teachers have, in their overworked positions, taken the path of least resistance; (2) the colleges and universities have insisted and are still insisting that the lower schools stress the mechanics and that matters of fluency and graceful expression be left to the higher institutions; and (3) there has been a lack of sympathy and cooperation between the different departments of the high schools, resulting in an emphasis in the content classes on exactness of fact only, with little or no attention to effective expression.

The various surveys that have been made in regard to courses of study and the many experiments that have been tried relative to the various phases of expression have resulted in significant changes in conceptions and practices of language instruction. (1) Emphasis on formal grammar is gradually diminishing. (2) Oral and written expression are both receiving much greater attention. (3) Individual and group activities are largely supplanting lesson-learning. (4) Stress in both oral and written expression is being placed more and more on activities that pertain to the social, civic, vocational, and other interests of the pupils. Lyman (88:49) feels that "much needs to be done (1) in differentiating materials and methods of instruction for pupils of varying capacity, (2) in extending inquiries into the actual 'functional centers' of language, and (3) in properly articulating drill in language minima with extended practice in expression, both oral and written."

One of the purposes of this dissertation, especially of the experimental phase of it, was to determine as far as possible to what extent a relationship exists between content and form in junior high school compositions. As already noted, all the papers of all three grades and

of all three schools were graded for both form and content. Willing's Scale for Measuring Written Composition was used to determine the form score, which is secured by dividing the total number of grammatical errors in a theme by the number of words in it. To get the content score the standards set by Hudelson's Typical Composition Ability Scale were used.

It is plain to be seen that content and form cannot be entirely divorced from each other. To illustrate the dependence of the two upon each other, note the difference in the following sentence a few marks of punctuation make:

The president of the board said the teacher is a fool.
"The president of the board," said the teacher, "is a fool."

Thus it can be seen that there is an interdependence of meaning and content, but that that close relationship pertains most largely to mere correctness of expression. For such other factors of content as imagination, inventive skill, sense of humor, originality, logical power, perceptive ability, feeling tone, etc., dependence upon form becomes far less than does mere correctness or exactness of meaning. Although Hudelson's scale takes cognizance of form elements, as any other content scale must do, it is as far removed from the immediate influence of them as can be reasonably expected. In grading for content, we aimed to let the form elements enter only in so far as the meaning was dependent upon them.

In this experiment 586 different papers were graded for both content and form scores. By means of the product-moment method a correlation between the two was worked out. It amounts to $.59 \pm .019$. While this is not an exceptionally high correlation, it nevertheless is

large enough to indicate relationship between the two factors. It must be admitted, however, that the correlation is not very reliable. In the first place, it is larger than it would otherwise be because of the factor of heterogeneity; all the scores of all the grades were thrown together. In the second place, the two arrays differ in range to a marked degree. Both of these elements serve to lower the significance of correlation; still it is not amiss to interpret it in the light of this experiment. In this case, then, form becomes much more of a dependent factor than content. This is proved from the fact that form was not taught at all in the experimental school except very incidentally, yet the pupils there, who were taught content factors, made more improvement in both content and form than the pupils of the control schools in which form was stressed.* In one control school the seventh grade pupils were drilled almost altogether on grammar during the entire semester. When their compositions were graded at the end of the semester, it was found that they had lower scores in form than at the beginning of the semester and had made but slight gain in content. Since the elements of form are largely tools of correctness and accuracy, it is a logical conclusion, both from the experimental evidence of this thesis and from inferences based upon opinions and experimental evidence of others, that they are more dependent upon content than content is upon them.

* See tables VI, VII and VIII, pages 113, 115, and 116 for the form and content scores.

TABLE XII

THE WILLING "FORM" AND THE HUDELSON TYPICAL ABILITY COMPOSITION SCORES
MADE BY THE PUPILS OF B ON THE TWO FIRST WRITTEN COMPOSITIONS

Pupil	Seventh Grade				Eighth Grade				Ninth Grade			
	1st Com- position		2nd Com- position		1st Com- position		2nd Com- position		1st Com- position		2nd Com- position	
	W	H	W	H	W	H	W	H	W	H	W	H
1	11	2	18	2	5	2	14	2	7	5	4	5
2	11	2	11	2	6	2	13	2	6	4	4	4
3	9	3	10	3	5	2	14	2	7	4	3	5
4	18	2	25	2	4	3	7	3	5	5	3	6
5	11	3	13	3	5	3	6	3	6	5	3	6
6	13	2	15	2	4	3	7	3	5	3	5	3
7	15	2	17	2	8	3	10	2	7	4	5	5
8	8	2	11	2	9	3	9	2	5	5	5	6
9	3	2	4	2	8	3	10	2	7	4	4	5
10	9	3	10	3	9	4	9	3	7	4	5	4
11	15	2	24	2	6	5	3	4	6	5	4	6
12	13	4	11	4	5	5	4	5	6	5	8	5
13	14	3	11	3	6	5	3	5	6	4	8	5
14	7	3	14	3	6	5	4	5	5	5	5	6
15	8	2	15	2	10	2	13	2	5	5	8	5
16	16	3	20	3	11	3	12	2	5	5	5	6
17	5	2	4	2	10	3	12	3	6	4	4	5
18	15	2	25	2	11	3	13	3	6	4	4	5
19	11	3	10	4	9	4	6	3	6	4	5	4
20	13	3	11	3	8	4	7	4	4	5	3	6
21	14	3	20	3	9	4	7	4	6	4	3	5
22	12	2	25	2	8	4	7	3	5	4	4	4
23	16	3	17	3	7	4	6	4	6	5	8	5
24	12	2	17	3	8	5	5	4	6	4	8	4
25	9	3	11	3	7	4	6	4	6	4	8	5
26	8	3	11	3	10	2	10	2	4	5	4	6
27					11	3	9	3	6	4	4	4
28					5	5	5	5	5	4	6	5
29					11	2	10	2	7	3	5	4
30					6	2	9	2	5	4	8	5
31					5	2	10	2	10	3	8	3
32					8	5	6	4	5	5	8	5
33					8	5	5	5	6	4	7	4
34					7	5	6	5	4	5	2	6
35									7	3	5	4
36									7	3	5	5
37									7	3	11	3
38									6	4	5	5
39									6	4	5	6
40									7	4	4	5

(Table continued)

TABLE XII (Continued)

THE WILLING "FORM"* AND THE HUDELSON TYPICAL ABILITY COMPOSITION SCORES
MADE BY THE PUPILS OF B ON THE TWO FIRST WRITTEN COMPOSITIONS

Pupil	Seventh Grade				Eighth Grade				Ninth Grade			
	1st Com- position		2nd Com- position		1st Com- position		2nd Com- position		1st Com- position		2nd Com- position	
	W	H	W	H	W	H	W	H	W	H	W	H
41									7	3	5	5
42									6	3	7	4
43									5	4	5	5
44									5	4	5	4
45									4	3	11	3
46									4	5	3	6

* These scores are to the nearest one half

TABLE XIII

THE WILLING "FORM" AND THE HUDELSON TYPICAL ABILITY COMPOSITION SCORES
MADE BY THE PUPILS OF H ON THE FIRST TWO WRITTEN COMPOSITIONS

Pupil	Seventh Grade				Eighth Grade				Ninth Grade			
	1st Com- position		2nd Com- position		1st Com- position		2nd Com- position		1st Com- position		2nd Com- position	
	W	H	W	H	W	H	W	H	W	H	W	H
1	4	3	2	2	6	2	6	3	4	5	4	5
2	5	3	5	3	6	3	4	3	8	4	4	5
3	7	2	7	2	8	4	4	5	6	3	5	4
4	7	2	5	2	4	4	7	4	4	5	4	5
5	7	3	6	2	4	4	5	4	6	3	9	4
6	12	1	6	2	3	4	6	5	4	4	6	4
7	5	2	2	3	4	3	4	3	4	5	4	5
8	8	2	6	2	6	3	4	4	4	5	2	6
9	8	2	9	3	4	3	8	4	7	3	8	4
10	5	3	5	3	4	4	3	4	3	6	1	6
11	5	3	7	4	5	3	10	3	7	3	4	3
12	6	3	10	3	7	3	8	4	4	3	6	4
13	9	2	7	3	8	2	4	3	3	5	4	5
14	12	1	11	2	6	3	6	3	9	2	11	3
15	4	4	4	3	4	4	8	4	4	4	3	5
16	12	1	10	2	6	3	5	4	12	2	12	2
17	10	2	10	3	5	3	7	3	7	3	8	4
18	4	4	7	4	8	3	6	4	4	5	3	5
19	5	3	4	3	3	4	4	4	3	4	6	4
20	11	2	10	2	4	4	2	5	4	4	2	5
21	3	5	5	5	5	3	4	4	3	4	6	4
22	9	3	9	4	4	4	2	4	11	4	3	5
23	3	5	4	5	5	4	3	4				
24	4	4	2	4	4	4	1	5				
25	4	4	3	4	5	3	7	4				
26	4	4	5	5	3	3	6	3				
27	6	3	3	4	11	2	6	3				
28	6	3	5	4	4	3	9	3				
29	3	4	2	4	7	3	7	3				
30	4	4	4	4	7	3	5	4				
31	8	2	8	3								

* These scores are taken to the nearest one half.

TABLE XIV

THE WILLING "FORM"* AND THE HUDELSON TYPICAL ABILITY COMPOSITION SCORES
MADE BY THE PUPILS OF S ON THE FIRST TWO WRITTEN COMPOSITIONS

Pupil	Seventh Grade				Eighth Grade				Ninth Grade			
	1st Com- position		2nd Com- position		1st Com- position		2nd Com- position		1st Com- position		2nd Com- position	
	W	H	W	H	W	H	W	H	W	H	W	H
1	25	2	23	2	4	3	4	4	4	5	4	6
2	7	3	5	4	2	4	4	3	4	2	4	6
3	6	4	4	5	3	3	3	3	5	4	4	4
4	8	3	5	4	5	3	4	3	9	4	3	5
5	3	3	4	5	2	5	2	6	2	5	3	6
6	1	5	7	4	5	3	4	4	4	4	4	4
7	6	4	6	4	4	5	5	4	5	4	4	4
8	3	4	3	5	8	3	5	4	4	6	3	6
9	6	3	5	4	7	3	5	3	3	6	2	6
10	12	1	4	5	7	4	1	6	4	5	2	6
11	3	2	4	5	3	5	1	6	2	5	2	6
12	3	4	7	4	8	3	6	5	3	5	2	6
13	6	3	3	5	7	4	4	3	1	5	1	6
14	4	3	5	4	2	5	3	5	4	5	3	6
15	8	2	4	5	7	3	4	3	3	5	3	6
16	3	5	3	5	5	3	6	4	3	5	3	6
17	2	3	4	5	5	3	5	4	4	4	3	4
18	12	1	4	4	3	4	4	3	3	4	2	6
19	7	2	4	4	4	2	4	4	4	5	4	6
20	5	3	5	3	5	4	5	4	4	5	1	6
21	12	1	10	2	4	3	4	3	2	6	1	6
22	8	2	2	4	4	4	1	4	3	4	1	6
23	6	4	5	4	14	1	8	2	3	4	5	4
24	10	2	4	5	2	5	1	6	5	4	2	5
25	3	3	5	3					7	4	3	5
26	7	1	10	2								
27	3	3	5	4								
28	8	3	7	3								
29	3	4	2	4								
30	6	3	4	5								
31	7	3	2	5								
32	12	1	5	3								
33	8	5	5	4								
34	12	2	7	3								
35	12	1	2	5								
36	5	5	2	5								

* These scores are given to the nearest one half.

CHAPTER XIII

GENERAL CONCLUSIONS AND SUGGESTIONS FOR FURTHER STUDY

A. General Conclusions

The conclusions here made group themselves into two divisions. First, there are those that are proved directly and rather conclusively from the experiment itself, and second, those that are derived from inferences based upon experimental and authoritative evidence of others, supported by evidence of this experiment, so far as it deals with those factors, but not proved by the experiment itself. The first group will be termed "direct" conclusions and the second "indirect" conclusions.

I. Direct Conclusions.

a. To apply the mastery formula of teaching to a unit type of curriculum means a great lessening in the amount of tiresome repetition of the same facts and principles year after year, and secures a higher grade of accomplishment than does the method of teaching without well learned cycles of subject matter.

b. Many of the form factors of written composition can be secured by emphasizing content through its application in written thought. It pays to spend more time on the stylistic phases of composition and less on the grammatical. This is proved by the experiment itself. The experimental group which was taught the stylistic and content phases with but little emphasis on form made even more progress

on form than did the control groups that had but little of the content phases.

c. The mechanics and formal elements have, aside from mere formal accuracy, but little relationship to effective expression. Not only is this true, but it was shown in this experiment that stylistic phases of writing are largely independent factors, which, through their development, greatly effect the dependent elements of grammar, punctuation, and the like. This is proved to some extent by the comparatively high correlation between content and form together with the fact, previously noted, that emphasis on content brought improvement in form. The many phases of formal grammar and punctuation improve in many respects without much definite attention to them as such. Clear thinking which is a prerequisite for good expression, seeks an outlet through the median of correct form. In short, much of the mechanics of writing is inseparably bound up with the content and is, in a way, a definite part of it.

d. The factor of individual difference is very forcibly shown in the data of this experiment. Even with those of practically the same educational opportunities we found differences in expressional ability practically all the way from fluency down to an almost unintelligible type of thought.

e. In regard to many of the specific elements on which the compositions were graded, the data show:

1. That the junior high school pupil cannot be depended upon to get rid of either the "part" or the "run-on" type of sentence. Those errors still persist in spite of the efforts made to

blot them out.

2. The length of sentences is comparatively short. As soon as the early adolescent begins using clauses, which add to the length, his language errors increase largely due to confusion of thought.

3. The junior high school pupil makes but little use of interrogative, imperative or exclamative sentences in his written expression.

4. Little use is made of clauses and phrases in the beginning of sentences. To make use of them is one of the best means of correcting the "and" habit as well as to secure a desirable form of sentence variety.

5. The choice of words reveals a limited vocabulary. It is only a few pupils that show much regard for good diction. Not only is the diction poor, but fluent expressions are rare. Seldom does the teacher find a good, high-type, literary sentence.

6. Simple and complex sentences make up a very large part of the sentence type according to form. The complex sentences when introduced are often the result of confusion of thought, not of a carefully planned type of expression.

7. Considerable carelessness is noted in undesirable repetition of words and phrases.

8. The number of antecedents that are not clear are few primarily because of infrequent use of complex sentences. Likewise the number of modifiers poorly placed are not numerous because of the

great number of simple and compound sentences used.

9. The lack of clearness of expression is not usually so great as to obscure the meaning entirely, but accuracy of thought is quite noticeably lacking. Were a greater percentage of complex sentences used, the clearness would suffer far more than it usually does.

II. Indirect Conclusions.

a. The amount of the formal elements needed as such by junior high school pupils is much less than heretofore supposed. Much time and energy has been wasted on trying to raise the level of all pupils to that of a technical knowledge needed by only a few writers.

b. The motivation of writing through the means of interesting, challenging situations will solve a great many of the perplexing problems of teaching composition. Since improvement is the result of effort expended with a conscious aim for that improvement, not of mere time spent or, in the case of composition writing, of the number of themes required, more satisfactory results are likely to be secured by a greater amount of writing of a highly motivated nature than by more practice of a less stimulating sort.

c. More attention to individual needs, both of a diagnostic and remedial nature, results in a greater reward of achievement and success. Individual needs can best be met through the laboratory method of teaching. Pupil direction in study is of fundamental importance, and the best form of it is secured under the

conditions of teacher guidance in the problem-solving situation of a classroom, or laboratory. As compared with the recitation method of teaching English composition, the laboratory plan is much more worthwhile. Horner (61-67) found that the recitation method required nearly twice as much time and study as the laboratory plan and even then the former resulted in a somewhat inferior type of product.

B. Suggestions for Further Study.

The conclusions of the preceding section imply needs for further study. Of the many that might be mentioned, a few that are crying loudly for solution are:

1. The laboratory technique of teaching written composition lacks the refinement of that in the science laboratory. Much needs to be done in an experimental way to determine the best forms of supervising writing in the junior high school.
2. There is no wide-spread agreement on minimal essentials in language. Many courses of study are still heavily loaded with dead and useless subject matter that should be replaced by a curriculum based on use. Here is a fertile field waiting for cultivation by means of philosophic thought and experimental investigation.
3. The relative importance of essentials is still a mooted question. Is one grammatical error as detrimental as any other? What phases of punctuation, capitalization, and sentence structure

should receive most attention and which ones less? Here, then, is room for additional study. *

4. Courses of study need to be worked out by cycles and units. No investigations have yet been made on appropriate cycles of instruction in written expression. Much theory has been propounded on the unit type of teaching, but not much has been done in its application to composition writing.

5. There is much need of specific plans for cooperative teaching of English in the junior high school. The need exists not only for better plans but also for more persuasive eloquence in their behalf. High school principals and their teachers of content subjects are yet to be convinced, at least to the point of favorable action, that it is worthwhile to teach good English in all classes.

6. There should be further work on analyzing the specific characteristics and their "carriers",** in the different fields of written expression. We have long since learned that we cannot construct material things as wholes, but must make the separate parts and then fit them together. In composition writing we have been trying the plan of securing humor without knowing what constitutes humor; of striking for beauty of expression without being familiar with its elements; or of including courtesy in our letters without knowing what constitutes it. A complete classification of specifics in the different forms of writing awaits the skillful experimental analyst.

* See 84 in the bibliography.

** See 69 in the bibliography.

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