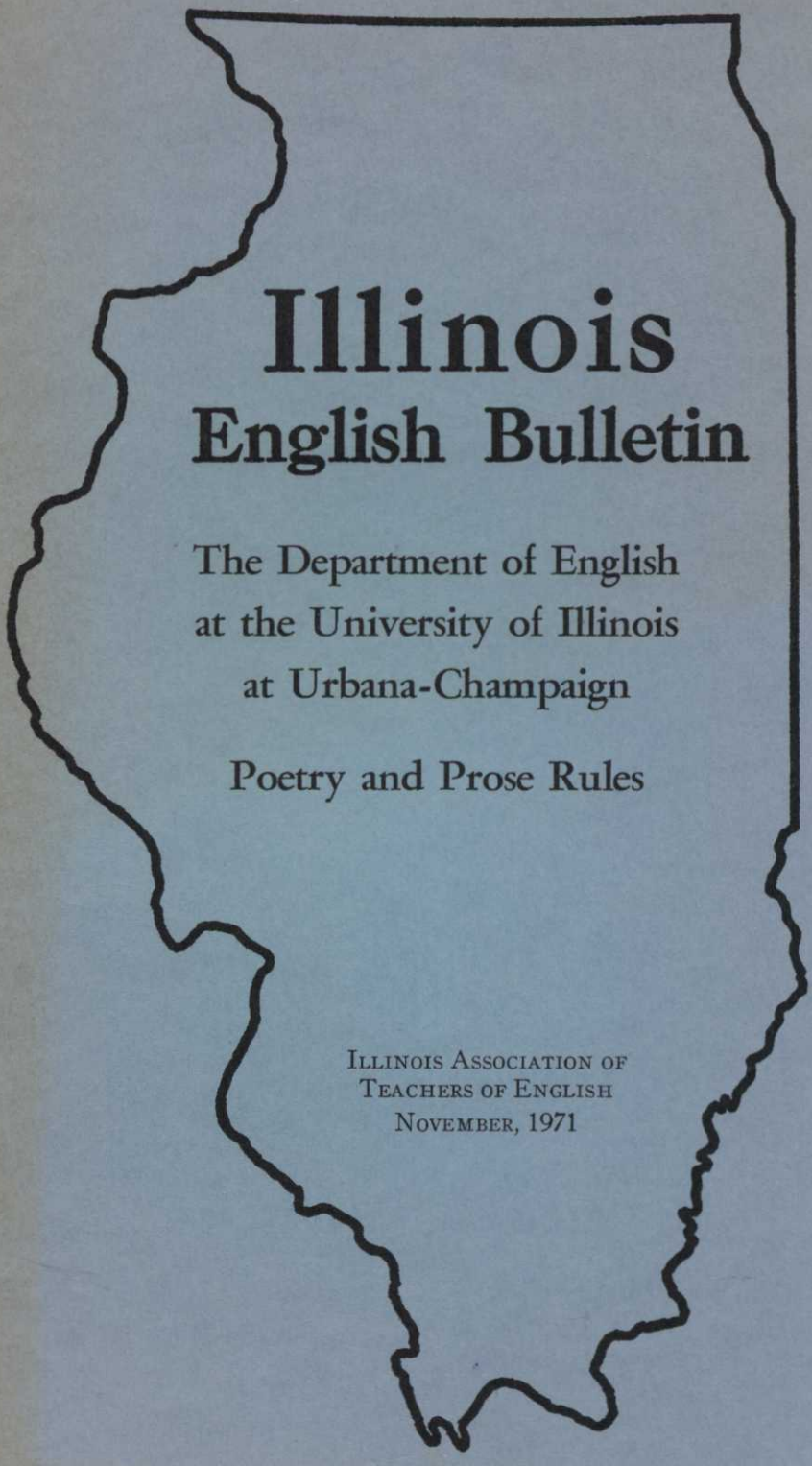


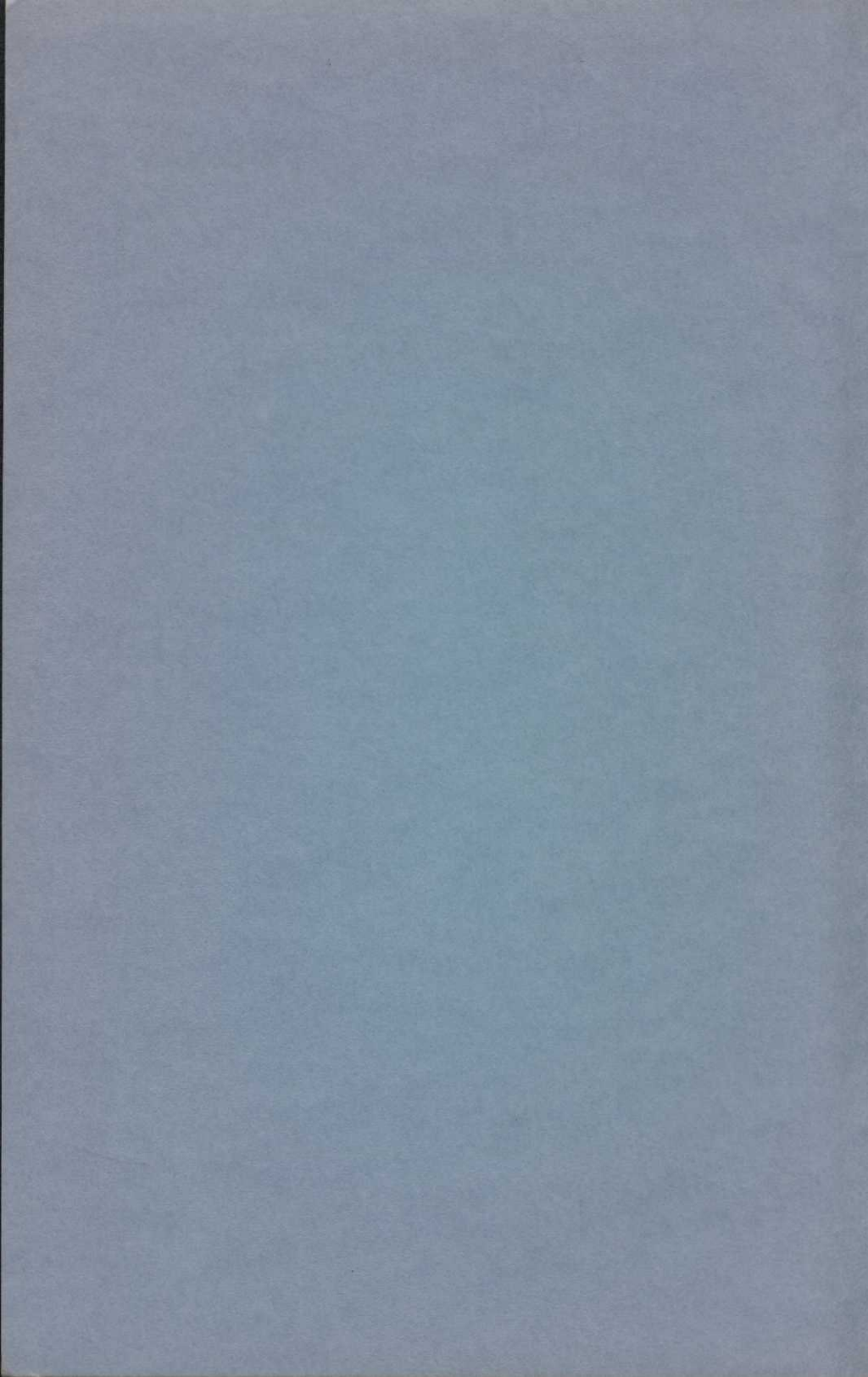
A large, black outline of the state of Illinois serves as a background for the text.

Illinois English Bulletin

The Department of English
at the University of Illinois
at Urbana-Champaign

Poetry and Prose Rules

ILLINOIS ASSOCIATION OF
TEACHERS OF ENGLISH
NOVEMBER, 1971



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The Department of English at the University of Illinois at Urbana-Champaign

INTRODUCTION

This *Bulletin* reviews briefly but interestingly some of the many facets of the Department of English at the University of Illinois at Urbana-Champaign. It is hoped that this will be the beginning of a series of *Bulletins* devoted to the work of departments of English in other universities throughout Illinois; these departments are hereby invited to send copy for publication to the editor of the *Bulletin*.

The Illinois Association of Teachers of English was founded in 1907 by John M. Clapp, then professor at Lake Forest; J. F. Hosie, at Chicago Normal College; C. M. McConn, Principal of the University Preparatory School; and Thomas H. Briggs and Miss Florence Skeffington, Eastern Illinois State Teachers College.

The *Bulletin* was an early suggestion of this group. In 1908, President E. J. James of the University of Illinois readily agreed that the university would finance the undertaking. Under his administration and that of his successor, President David Kinley, the *Bulletin* was sent free of charge to practically every teacher of English in Illinois high schools. This support was withdrawn in 1929 and the *Bulletin* has been largely supported ever since by dues paid by members of the Association.

The first editor of the *Bulletin* was H. G. Paul of the Depart-

ment of English at Illinois who edited it for at least twenty-five years. At one time Professor Walter Graham, then head of the department, said, "Professor Paul's most indispensable service to the department is perhaps his work in securing the cordial cooperation of high schools under the leadership of the University in the task of improving English instruction and English curricula. Insofar as high school teachers of English look to the University for leadership, we feel that Professor Paul is chiefly responsible." The traditions established by Dr. Paul have been maintained by such men of the department as Charles Roberts and J. N. Hook.

The Department of English at Illinois, then, has a long tradition of involvement with high school teaching and high school teachers. It is to be recognized that articulation is a two-way street. This year it is hoped that some of the staff can visit high schools to see instruction first hand and learn of some of the problems faced by teachers in secondary schools. It is hoped that this *Bulletin* will furnish insights into the offerings and problems of English instruction at the University of Illinois at Urbana-Champaign.

WILMER A. LAMAR, *Editor*

GREETINGS

The *Illinois English Bulletin* has been a source of contact between the high school teachers of English and the college teacher. Each fall the high school conference has brought interested teachers of English to our Urbana-Champaign campus where meetings have been scheduled to give teachers an opportunity to learn at first hand some of the problems which our University teachers have and how best the high school teachers of English can prepare their students. These meetings and the physical presence of the *Illinois English Bulletin* in our building have been of great benefit to the profession and to us on this campus.

As the new head of the Department of English, taking over these responsibilities in June of this year, I am not yet as acquainted with the many aspects of the Illinois Association of Teachers of English as I trust I will be a year from now. I do recognize the value of closer articulation between the high schools and the University and will continue to urge the staff of the English Department to cooperate with you. We welcome your suggestions.

GEORGE HENDRICK
Head, Department of English

SCHEDULING AND PROGRAMMING IN ENGLISH

One of the striking facts about the English Department is the simplicity of its subject—literary texts—and the complexity of its operation. We are one of the largest departments on the Urbana campus; we offer a popular major; and our courses are also popular with students from other areas interested in a broad education. Our permanent staff numbers over a hundred, as does our graduate teaching staff. In this fall semester alone, we are offering close to 500 different sections of various courses.

Because we strongly prefer the format of a small class where discussion is possible, the problems of scheduling and programming are considerable. Preregistration requires that a timetable be available to the students several months before the semester, and this means that departmental planning begins some months ahead of preregistration. We begin by trying to strike a compromise among three factors—the particular interests and skills of our faculty, the known preferences of the students, and our view of what an English major “should” be. The first kind of information comes from questionnaires distributed to the faculty, as well as our knowledge of our colleagues; the second comes from noting course enrollment figures; and the third comes from our codified major requirements. Some courses are not given every semester; some are given every semester in several sections.

Devising a list of course offerings is only the beginning, however, for then they must be scheduled in time and space. When we select times, we have to keep the instructor’s schedule as well as the student’s in mind. We try to make a range of courses available at every hour, and to have sections of popular courses at a number of different hours. We have to make sure that not all the graduate seminars are held at the same time, or that the second part of a course is not held at the same time that the second part of another popular course is. All of this would be better done by computer than human minds, and yet the day when a computer will do this work for us is still far in the future, given the economic problems of the U. of I.

After we have scheduled times, we then have to schedule rooms. This job is shared with the Office on the Utilization of Space. The English Building is small to begin with; it contains a swimming pool and two gymnasiums, and has just barely enough office space for the 200-plus personnel as well as the non-academic staff that is indispensable for our daily operation. There is little room left over for class space; therefore, we teach all over the university

— from the Home Economics to the Chemistry to the Education Building and then to the Armory and the Commerce Building!

The timetable, when drawn up, typed, corrected, revised, is still not a final product — for between late September when it goes to the printer, and early February when classes begin, changes are certain to be made. Our enrollment projections may have been faulty — some courses may enroll too many, and others not enough; we have to move professors around from course to course, and courses from room to room and time to time. This procedure must be repeated three times every year, for summer school requires the same kind of scheduling. This procedure may all seem far too elaborate for those of us who simply want to meet our classes and teach Shakespeare or James Joyce, but it is the inevitable corollary of size and popularity.

NINA BAYM

Associate Head, Department of English

FRESHMAN RHETORIC AT THE UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN

Freshman rhetoric at the University of Illinois at Urbana-Champaign now comprises primarily three courses — Rhetoric 101, 102, and 108. Approximately four-fifths of the freshman class, or four thousand students, will take one or two of these courses this year. Those who do not will either proficiency out of rhetoric entirely, or will substitute Speech 111 and 112, which also satisfy the rhetoric requirement. Although the individual instructors, the approaches, and the reading lists may differ considerably from section to section — and it is well to remember that during the fall semester we offer around 175 sections of freshman rhetoric — nevertheless, the essential aim of all these courses is to improve student writing through a careful examination of verbal and non-verbal composition, and through actual practice in writing, with emphasis on exposition.

In 101, our most elementary course in rhetoric, a great deal of attention is paid to the ways in which an essay can be persuasive. There are three anthologies which instructors may use and which contain exemplary essays from Bacon to Thoreau, and from Orwell to Norman Mailer. An important assumption of the course, and one which lies behind most university composition courses, is that good writing is partly the result of imitation, learning to write well through following the example of recognized masters

of the art of persuasion. Each of the anthologies contains numerous and diverse essays and stories which serve as memorable examples not only of good writing, but of particular strategies of persuasion. One emphasizes the persuasiveness inherent in the *persona* (Sanders, Rice, and Cantillon, *Writer and Persona: Character into Prose*, McGraw-Hill); the second examines the many ways in which a particular theme may be approached (Johnson and Davis, *College Reading and Writing*, Scott, Foresman); and the third compares forms of expression which work in different media: the screenplay, the ballad, the still photograph, and the essay itself (DeNitto, *Media for Our Time*, Holt, Rinehart and Winston). Needless to say, the basic texts for composition courses, as well as the philosophy or organizing principles behind them, have in the past changed with all too predictable regularity, though seldom according to any predictable rationale. But the basic principle of learning to write well partly through the close study of the best that has been known and thought, as Matthew Arnold would have it, remains the same.

The only text required in 101 in addition to one of the three anthologies is William McQueen's *A Short Guide to English Composition* (Wadsworth). It is a helpful little paperback, very conveniently indexed, covering everything from common grammatical problems to the more difficult task of writing a good paragraph. Here, too, the text could change, but the necessity for a handbook to the mechanical and stylistic problems of composition will remain.

In Rhetoric 101 there is no established minimum number of papers each student must write. A certain amount of variation from section to section is inevitable because instructors may variously emphasize careful exercises on logic and argument, impromptus on an unannounced topic, or longer papers requiring research and reflection on an announced topic. But in general it can be said that every student is expected to write regularly throughout the semester, and this means in most sections five hundred to a thousand words every two weeks. These papers are, ideally, an outgrowth of the class discussions of assigned readings. For example, a likely paper topic after a discussion of George Orwell's "Shooting an Elephant" might concern the nature of the moral conflict experienced by the individual when he finds himself in sharp disagreement with obligations imposed on him by his government. A student could be asked to describe an area of moral conflict between himself and his government, or between himself

and some institution with which he has an important relationship (such as the university). Most students have little difficulty these days in finding areas of conflict between themselves and institutions, and sometimes become fairly articulate about them.

Naturally we hope that the students read carefully the instructor's comments about his failure to articulate things as well as he might have because of faulty grammar, diction, organization, logic, and so forth. But to be certain that he takes the teacher's remarks seriously a number of one-to-one conferences are held between the teacher and the student. Some students, of course, manage to get through two semesters of rhetoric with their originality and independence of style wholly unaffected by the teacher's critical comments, but the personal conferences at least make it difficult for a student to ignore the numerous red-pencil marks he finds on each of his papers when he gets them back. If the teacher has no other effect, he will at least raise some doubts in the student's mind about one or more of the popular spellings the student uses for a particular word, though the student in the end may prefer his "independance."

In Rhetoric 102, ordinarily taken during the second semester, a continued effort is made to improve the student's ability to express himself effectively. But now special attention is paid to his developing an individual style. The handbook (*A Short Guide to English Composition*) is still used, but in place of the anthologies five or six long essays are studied in some detail. For example, the teacher may choose one or more of Plato's dialogues, Mill's *On Liberty*, or *The Autobiography of Malcolm X*. The essential difference between the papers of Rhetoric 101 and those of 102 is in length. The long essays that make up the reading list for 102 are used to encourage the student to develop his ideas in depth, articulating a central thesis, with all its theoretical and practical implications, as fully as possible.

The third course, Rhetoric 108, was originally created for Honors Students. The idea was that these students were already beyond the basics covered in 101, and were in fact capable of pursuing the rhetoric of a fairly complex and recurrent theme or idea in our culture. From sixteen sections in 1967-68, it has grown to ninety sections this fall, and it is certain that for the foreseeable future Rhetoric 108 will be an important influence on the way rhetoric is taught at the University of Illinois. Each 108 section is different in focus, and the texts are all related by some guiding theme or idea. For example, one section is entitled "Utopia: Im-

possible Dream or Attainable Nightmare," with an important aim of the course being the close reading of several documents dealing with the quest for an ideal existence. The readings range from Thomas More's *Utopia* to B. F. Skinner's *Walden II*. Other 108 sections are organized around Black Literature, Biography, the Hero, Man and His Myths, and Popular Culture, to name a few. One of the distinguishing features of the Rhetoric 108 program is that it offers instruction in the idea of "composition" for various media, and the students sometimes submit stories, poems, drawings, or musical compositions to fulfill a particular assignment. But Rhetoric 108 is still a writing course, and we think it is very important for the students to continue to articulate their ideas in clear, effective prose. The essential difference is that the papers or assignments revolve around a theme the student has elected to study for a semester and presumably has some interest in. A good part of writing confidently and well depends on a mastery of the constellation of problems, facts, and ideas revolving around a complex subject. Rhetoric 108 gives the qualified student an opportunity to experience the difficulties and pleasures of developing a sense of mastery on which he can then construct an informed, well-argued opinion.

So far I have discussed the Freshman Rhetoric Program at the University of Illinois as if it were a permanent institution. It is certainly true that there are many teachers in the English Department as well as in the Colleges of Agriculture and Engineering who, after reading each semester what seems to them barely literate term papers, are convinced rhetoric ought to remain a required subject for every freshman. Some, undoubtedly, would make it a three- or four-semester course. But there are an equal (and perhaps greater) number of teachers, especially in the English Department, who are convinced that the rhetoric requirement ought to be cut to one semester. Many favor its elimination entirely, and they have on their side the precedents of numerous Eastern universities. Among Midwestern universities Wisconsin has eliminated it entirely, Michigan cut it to one semester nearly ten years ago, and, according to the most recent reports in the *Bulletin of the Association of Departments of English*, there is a definite national trend toward eliminating rhetoric as a requirement.

At Illinois it is likely that the requirement will soon, perhaps by the fall of 1972, be cut to one semester. The recent budgetary restraints imposed on the University by Governor Ogilvie are an added inducement to move decisively in an area where doubts have

existed for a long time. For one thing, it has proved impossible to validate the effectiveness of rhetoric programs. There is simply no evidence that affirms conclusively that improvement in writing is the result of the rhetoric program. In addition, it is a subject of limited interest for students, with a correspondingly low point of diminishing returns in its instruction. Last, but certainly not least, it is an extremely expensive program, requiring over 150 teaching assistants who require a significant portion of the University's budget, even though they are greatly underpaid for the services they render. As long as we lived with the illusion that there would be an unlimited need for teachers in high schools and colleges throughout the 1970's, the rhetoric program seemed to be more of a pedagogical necessity by way of the tangled logic that, after all, it was a way to support graduate students while they worked on their Ph.D.'s. But now that the supply has apparently caught up with the demand, and with a vengeance, the basic pedagogical questions concerning the effectiveness of the rhetoric program will probably go unanswered again, and we will simply make another important decision about education as we have always made them — according to the financial realities imposed upon us from without.

But this is not to say that the Freshman Rhetoric Program will be eliminated at Illinois, or that it ought to be, though, as I have suggested, there are good arguments for cutting it to one semester. Anyone who has taught writing, or has had the self-educating experience of trying to write well, also knows that improvement, though real, is not always demonstrable, not even to the most sophisticated eye scanning the most carefully prepared examinations from the great testing services that have become a part of our educational establishment. The student who has taken a good, rigorous course in rhetoric, or the art of writing persuasively, knows that he learns things about presenting an argument, about writing out his thoughts clearly and effectively; and in the end we must put some trust in his experience.

LEON WALDOFF

Chairman, Introductory Courses

WRITING FOR A READER: AN EXPERIMENT IN PAPER GRADING

One of the most successful techniques I have used in my current writing class is to provide an audience for my student writers.

Instead of writing papers which only I read, once a week my students pass papers which they have written to other members of the class for comments and suggestions. During a class hour, six or eight readers have the opportunity to respond in writing to each paper. A blank piece of paper clipped to the student's composition provides room for a series of comments, but also preserves the student's paper from excessive marking.

I have an impression that the writing of my students has improved since I have provided them with an audience. Frankly, writing done solely for the teacher often tended to be reasonably correct, but dull. When students write for their classmates, however, they seem more concerned than before about making their papers interesting as well as mechanically acceptable.

Are students capable of making significant comments on the writing of fellow students? I believe that they are. I have been having conferences on their writing with five or ten students each week and have been observing both their papers and the responses of their classmates. Generally, in the half-dozen responses to each paper, there is some kind of consensus. The comments of other students have usually been successful in pointing out confusions, difficulties, weaknesses, and even strengths in the papers. I cannot remember student readers missing any really serious problems in any paper.

Teacher comments frequently are ignored, but student writers are more easily convinced that something is wrong when four or five of their classmates make comments like "I don't see the purpose of your last paragraph," or "Is your middle paragraph relevant?" or "You could use a stronger opening." Generally, too, to my surprise, comments have avoided relatively minor details and have emphasized more important matters. Not once have I seen a comment on incorrectly spelled words; commenters were concerned with more important matters, like what the writer had to say and how well he said it.

Fortunately, most of the student comments are positive, or at least attempt to balance negative criticism with something positive. Throughout the readers' responses are such comments as "convincing," "nice job," "good description," "Really sad. I even felt chills at the end," and "I liked it." Such comments seem to encourage students to try a little harder on the next writing. These positive comments have led to longer and better papers than resulted from my comments alone.

The cost? Only a few boxes of paper clips and a ream or two

of paper. The benefits for the student are that he gets to see the kinds of writing other students do, and he gets responses to what he has written while he is still interested. The teacher can spend less time on grading papers and more time on helping those students who need help.

DONALD D. NEMANICH

Assistant Professor of English

ADVANCED RHETORIC

A group of courses within the undergraduate curriculum of the Department of English at the University of Illinois at Urbana-Champaign is informally classified as Advanced Rhetoric. Their purpose is at least twofold: to provide more training in written expression for the general student and to serve English and rhetoric majors. The course offerings are designed to establish continuity of instruction in three forms of writing: exposition, narration, and poetry. The more promising and advanced students usually conclude their work in a tutorial course taught by several instructors and accommodating all the forms. The steadily increasing demand for the program and the determination to keep class limits at fifteen have necessitated multiple-sectioning for several of the courses. Currently the enrollment includes about seventy rhetoric majors, most of them interested in "creative writing," specifically fiction and poetry.

Although instructors in the program have always had a particular enthusiasm for their job, in the past most considered themselves primarily teachers of literature and taught writing irregularly. From the mid-fifties, however, the staff has become progressively professional with a corresponding integration and strengthening of the program. The core staff now includes many active writers who regularly publish poetry, short stories, novels, and plays. Though all occasionally teach literature, they are basically committed to the teaching of writing.

With some exceptions on the introductory level, the instructional method is essentially the workshop, with its emphasis on the informal, detailed criticism of the student's work and the dynamic flexibility it permits in illustrating the complexities involved in the act of writing. Personal, usually extended conferences supplement the classwork. It is the hope that whatever the final achievement of the student, he will not only have learned something of the use of his tools, but also, more important, clarified the relation between himself and his writing.

As in other curricula, students take advanced rhetoric for any of several reasons. Students from miscellaneous disciplines, such as English, English education, and journalism majors, wish to improve their competence as writers and/or teachers or to test themselves in creative expression. More than a few "need" to write, in the therapeutic sense. Many rhetoric majors aspire to success as "free" or unattached professional novelists, poets, or short story writers. A few have whatever it takes in ability, stubbornness, and good fortune to make it. The majority make their peace with circumstance, perhaps retain their pleasure in writing but concentrate their energies elsewhere. An increasing number have found their way in a productive union of teaching and writing. Most of the advanced rhetoric staff at the University of Illinois belong in this category. They have prepared for their profession through graduate work and have the degree of Master of Fine Arts.

The number of graduate programs in writing has been steadily growing in recent years. The workshop at the University of Iowa is perhaps the best known and among the oldest. Many Illinois students have been accepted there. Stanford's program has also long maintained its reputation. Among other schools who offer programs, some of them relatively new, are the University of Washington (Seattle), the University of Oregon (Eugene), Bowling Green State University, the University of Massachusetts (Amherst), Syracuse, and several in the California university system. The primary qualifications for entrance to most is evidence of promising creative achievement — usually a portfolio of the student's writing.

The Department of English administers four literary contests that offer substantial cash awards, three (fiction, poetry, and drama) open only to undergraduates and one (fiction) reserved for graduates. Another award, newly established, is available for particularly talented undergraduates who are majoring in creative writing. In addition, the department sponsors a program of poetry readings by poets of recognized reputation, and, as miscellaneous University funds permit, other writers are also brought to the campus. Although the contests and readings are open to all students, they are attractive and valuable supplements to advanced rhetoric.

GEORGE SCOUFFAS

Chairman, Advanced Rhetoric

THOSE RELEVANT GREEKS: AN EXERCISE IN INTRODUCTORY LITERATURE

I approached the summer of '71 with some trepidation. For six years I had not taught an introductory literature course; for five years, as chairman of the Division of Introductory Literature, I had been trying to field students' complaints that these courses were irrelevant. It had been easy to warn the black coed (who could not "relate to 'white' poetry") about the perils of chronological and cultural snobbery, and even easier to point out to the politically minded white (whose notion of a good play was a five-part dialogue treating her own day's burning issues) that the business of education demands our granting alien ideologies a sympathetic hearing, if only in order to shape our own values more wisely. In returning to the classroom, however, it seemed clear that Terence's "I am a man; I count nothing human indifferent to me" would need some bolstering, especially within a tradition as frightfully removed as Greek tragedy.

We began with *Agamemnon*. And since two pieces of Lattimore's translation had already appeared in an anthology of the *World's Great War Poetry*, it seemed fitting at first to encourage the class to find everyday equivalents of Aeschylus' war and peace and patriotism, sex and violence, the "curse of the people" while "packing smooth the urns with/ashes that once were men." But after all the predictable analogies between ancient and modern characters, situations and themes had been drawn, we stumbled upon another kind of relevance, the very art revealed by the playwright in structuring or "wrighting" his play. For if *relevant* means "bearing upon or relating to the matter in hand," and if the principal matter in hand is to determine precisely what makes this piece of drama dramatic, it became obvious that questions concerning form are sometimes more relevant than those concerning content. And the blessed consequence of this discovery was that we eventually heard less and less about "Agamemnon reminds me of X or Y in our own time" and more and more about "Aeschylus does not allow Agamemnon to enter until the play is half over in order to. . . ." We did not of course dismiss the play's content or the content of our own lives; we simply gave equal emphasis to tragedy as a *representation* or *artful reordering* of those events men of all times have experienced. Our discussions of *Oedipus Rex*, *Antigone*, *Medea*, and *Hippolytus* moved along similar lines: What artistic strategies are revealed in Sophocles' or Euripides' forcing of certain personalities into certain situations arranged

in certain orders? So too with their successors, from Marlowe to Miller.

By the end of the summer the class had fallen into the habit of coupling "relevant" with "to" and using the phrase with a respectable degree of caution. On the final exam I therefore decided to raise the issue once more with the request to illustrate the extent to which any single Greek tragedy is and is not relevant to a twentieth-century audience. "You left yourself wide open to soap-box oratory," remarked one student as he turned in his exam. The heartening thing was that I got much less than I had expected. Despite the facile analogies which I had at first encouraged in our discussion of Aeschylus, no one chose *Agamemnon*. Another surprise was that although thirteen of thirty students wrote on *Antigone*, nine selected *Medea*, and six *Hippolytus*. More important, most of those who chose *Antigone* went beyond Viet Nam, the draft, and gaps in credibility and generations. Realizing the dangers of one-for-one equivalents, they were anxious to enlarge the issue or, as one put it, "to explore the question of the relationship of the individual to the state and the duties of the individual to temporal or eternal law." Disbelief in the virtues or sincerity of an over-thirty Creon was at least sufficiently suspended for him to be seen as a truly tragic figure. For those who chose *Euripides*, on the other hand, "the part that is so relevant to us is [his] insight into the human personality. The Greeks have an ability to pinpoint the problems and complexities of man that go beyond his culture, environment, . . . and touch his soul. . . . I find very few things foreign to me and too many similarities to be comfortable." If no student developed the idea of the eternal relevance of the beautiful as revealed in form or design, few were content to grapple with content on a superficial level and most implied that as they traveled across this or that problem, they met a Greek returning.

HOWARD C. COLE

Former Chairman, Introductory Literature Division

GRADUATE STUDIES IN ENGLISH

The literature program of graduate studies at the University of Illinois is aimed at training for the master's and the doctoral degrees. A student enrolling in the program with a bachelor's degree should have had the equivalent of three years of foreign

language. If he is deficient, he can study on his own and satisfy the requirement by passing the standard language examination with a grade of 500 or better. Or he may enroll in a graduate class number 400-401 in French, German, Italian, or Russian and pass the latter semester with a grade of "B."

A candidate for the M.A. takes eight units of course work (a unit being the credit earned in a course taken for one semester). He is urged to enroll in courses that will fill gaps left from his undergraduate work. Usually, if he has been an English major at the undergraduate level, he has already taken courses in most of the areas in English and American literature. Thus he can study for the M.A. in those subjects, periods, or writers that interest him.

There is no final comprehensive examination for the M.A. nor is a thesis required. The student is expected, however, to submit a "star paper" — an essay he has written for one of his courses, a paper that will well represent him to anyone consulting his file.

A candidate for the Ph.D. degree must pass a proficiency or qualifying examination early in his time in the program. The language requirement remains the same as that for the master's degree, except that in certain cases students may study a language appropriate to their specialization: a medievalist for example, should know some Latin.

Early in his program a Ph.D. candidate chooses three members of the graduate faculty in English to be his advisory committee. This committee works closely with the student throughout his doctoral study which consists of eight units of course work beyond the M.A. On completing his course work, the student takes a general examination based on a reading list covering the whole range of English and American literature. He then takes an oral examination administered by the three-person advisory committee. This special or area examination is devised by the student himself: he draws up a reading list, charts the scope and historical range of his interest, and even presents a tentative plan for his Ph.D. thesis at the time of that special examination.

Thus the Ph.D. candidate is, for the most part, on his own throughout his course of study. He consults with his advisory committee, but the direction of his program is left to him. When he has completed his thesis, his committee acts as the readers and judges.

We believe that our master's and doctoral programs at Illinois

are flexible and well suited to all our students with their diverse interests and concerns. We hope to train persons as individuals to take their own very special places in the study and teaching of our literature.

EDWARD H. DAVIDSON

Director of Graduate Studies

ACADEMIC ADVISING

In the last ten or twelve years, the advising activities of the English Department (and of all departments in the College of Liberal Arts) have evolved into a system designed to assist the student in his efforts to cope with any academic problems he may encounter. Originally advising was a casual, even haphazard, matter of consulting with students twice a year, simply going through the mechanics of getting a student registered. Now we maintain a central office, with a secretary, and academic files for all of our students.

The students for whom our organized advising is set up are in three separate groups, each with its own set of advisors. These are the English and rhetoric majors, the English teacher-training students, and the Honors students. The latter are directed through an Honors program that will, if the student so elects, work toward a degree with possible "distinction" in English. Teacher-training students follow a program carefully designed to qualify them for the state teaching certificate for teaching English in junior high school or high school. Trained advisors are available in our office at all times to talk to these students about their work, help them select courses, and check their progress.

The periods of greatest activity for the advising division are, of course, the week of pre-registration for the coming semester and the registration period immediately preceding that semester. At these times the major problem is the student's selection of courses, the paper-work involved in registering, and, since students will change their minds about their selections or more frequently find themselves barred from classes already full, helping students make the proper changes.

However, while this period is a hectic one, the advising office is kept busy throughout the year. Many prospective students—some from other colleges or junior colleges intending to transfer to Illinois, some high school seniors looking ahead—write us for information about our English programs. Quite a number of

such interested students visit the campus and drop in to talk over the possibilities here. Two who came in this year were certainly far-sighted; they turned out to be high school juniors.

In addition to the off-campus visitors and the correspondence, our students have come in with all sorts of questions and problems. One might here establish an axiom: every student who comes in poses an individual problem, different from that of any other student. Only if one approaches this problem from the student's personal point of view can he come up with a fair and equitable solution. For advising is fundamentally personal. This is particularly true in some of the questions students raise. What courses in their major will they find most relevant and most interesting, given their particular interest? What minor should they choose that will catch their interest? Can a special minor, on religious studies or Afro-American problems for example, be arranged? Other questions are more general — the possibilities of spending a year of study abroad, in England, France, or Israel perhaps, or the problems of selecting and getting admission to graduate schools for work in English. Recently we have had an increase in requests for information about schools offering graduate work in creative writing.

The most recent development in academic advising seems at first glance to run counter to our organized system. Now all students in the College of Liberal Arts who are not freshmen and who are not on academic probation are allowed, if they so wish, to serve as their own advisors. They are considered competent to exercise their own judgment. While many take advantage of this permission, many more still wish the help of an academic advisor whether simply to back up their own judgments or to iron out a very real and pressing problem.

Advising is a varied and challenging job, interesting but not without its pitfalls. What can an advisor say when, after carefully working out a student's problem by slightly bending a rule, a dean telephones him and greets him with a cordial "John, what's the matter with you? Are you getting soft in your old age?"

JOHN HAMILTON

Chairman, English Major Advisors

BUSINESS AND TECHNICAL WRITING

The Business and Technical Writing Division is responsible for advanced courses in the areas of business, technical, and

professional communications. Descriptions of our principal courses follow.

Rhetoric 251, Business and Administrative Communication, covers many kinds of writing, many types of communication situations, and writing to many different audiences. It also includes communication theory and semantics as they apply to writing. Frequent writing is required of the students so that they can benefit from the instructor's criticism and advice.

Rhetoric 271, Sales Writing, focuses more specifically on persuasive writing. Persuasion in itself is a large field; this course covers the theory and practice of written persuasion with application to specific writing situations, types of writings, and different audiences.

Rhetoric 272, Report Writing, focuses on the informational aspect of written communication, specifically, the many kinds of reports used in business and professional life. After the first month of the semester, the course is taught on a conference-tutorial basis. The student works on a project which takes up the rest of the semester and requires numerous pieces of written communication. These he turns in as required and meets with the instructor in tutorial sessions until the project is completed.

In addition to these courses we have Rhetoric 293, Independent Study, which gives the student an opportunity to work with a professor in a study project or a project in writing, usually stemming from an interest generated in one of the other three courses. We also have what is called a "199 Seminar" in Communication and Organizational Behavior. A "199" is organized when a group of students and an instructor have an area of interest in common and would like to spend a semester exploring and developing that interest. During the past three years the 199 Seminar has been composed of student leaders who wish to explore the problems of their organizations and the various communications needed to make their organizations effective.

We hope soon to have a new course in technical writing since many of the scientifically and technically oriented students now taking Rhetoric 251 would like a course more specifically tailored to their interests. We also hope to have a course in graduate research writing since the need of graduate students in writing papers for publication, theses, and reports has been apparent for some time.

The staff of the Business and Technical Writing Division has been very active in extension work throughout the state of

Illinois. Through the correspondence courses office of the Division of University Extension we offer two courses, one a credit course which is Rhetoric 251 offered by correspondence. The other is a non-credit course offered to business men and women who wish to learn something about business communication but are not interested in university credit.

Business communication, technical writing, and report presentation are subjects which have become traditional parts of short courses offered by the University through the Institute of Labor and Industrial Relations, the Division of University Extension, and the Bureau of Business Management. To attend these short courses people come from all over the country and sometimes from abroad and spend from two days to two weeks on the campus in an intensive course of study. These people often contribute case studies and problems which the business and technical writing staff take back to their classes of university students.

Finally, a pervasive activity of the Division of Business and Technical Writing is that of serving as consultants to the University and to the statewide business community. Frequently, people with problems in business communications or technical writing will call the office of the division or appear in person to seek help. Students who are not enrolled in any of the B and TW courses will frequently stop by the office for help in preparing an application resume or solving a problem of communication.

FRANCIS W. WEEKS

Chairman, Business and Technical Writing

ENGLISH TEACHER TRAINING

A significant part of the work of the Department of English of the University of Illinois at Urbana-Champaign is devoted to the preparation of teachers of high school English. In a typical year, over six hundred students (freshmen through master's candidates) are enrolled in teacher-preparatory programs, close to two hundred receive a Bachelor of Arts in the Teaching of English each year, and about two hundred Master of Arts in the Teaching of English.

The department works closely with English education people in the College of Education in planning and administering the curricula for these students. Within the University, the Urbana

Council on Teacher Education, consisting of deans of the various colleges, has the chief administrative responsibility. Reporting to this council are a number of area committees, each of which can make recommendations concerning curricular changes. The English Area Committee, composed about half and half of Education and English faculty and also including student representatives, thus submits its recommendations to the council.

Significant changes in curricular requirements have been made in the past several years. Relatively new courses include an introductory history of the English language (broadly enough defined so that such topics as dialectology, lexicography, and semantics may at least be touched upon), advanced composition for teachers (including some attention to evaluating students' writing), literature for high schools (introducing prospective teachers to many works especially suitable for high school reading), and practical criticism (designed to make teachers more aware of how theories of criticism may be applied to particular works).

Alternatives to the once universally-required survey courses in English and American literature are now available; however, since an English teacher should have a broad view, if he does not take survey courses, he still takes some courses in both early and more recent periods of English and American literature.

A minor in rhetoric and a minor in psychology have been added in recent years to the list of acceptable minors. Also, an alternative to a minor, consisting of enrichment courses selected from such fields as humanities, philosophy, world and classical literature, speech, journalism, and audio-visual communication, is now available.

Many members of the Department of English regard preparation of teachers as one of their most important tasks, realizing that high-quality instruction in elementary and secondary schools is of major consequence to society and that for such instruction to continue to improve, teacher-preparatory programs must not stand still. Future curricular changes will no doubt continue to reflect the changing needs of a changing society. As bases for such changes, the English Area Committee listens to students, to earlier graduates of the program, and to the teachers and administrators of Illinois, and studies such reports as those of the English Teacher Preparation study (a joint undertaking of NCTE, MLA, and NASDTEC) and of the Illinois Statewide Curriculum Study Center for Preparation of English Teachers

(ISCPET), in which twenty Illinois colleges and universities participated for five years.

J. N. Hook

Former Chairman, Teacher Training Division

THE GRADE REVIEW COMMITTEE

The procedure for making and dealing with grade appeals is described in *Regulations Applying to All Undergraduate Students* (a pamphlet issued in September 1971). The major provisions as stated are as follows:

1. A student who strongly feels his semester grade in a course is demonstrably improper or that the grading was prejudiced or capricious should first confer promptly with the instructor of the course.
2. If the student and his instructor are unable to arrive at a mutually agreeable solution, the student has the right to appeal his case within one month after the start of the next semester to an elected departmental faculty committee of the department which offers the course. (In cases where the instructor of the course is a member of the departmental faculty committee, he shall be disqualified from serving on the committee.)
3. The student shall submit a written statement to the departmental faculty committee setting forth his reasons for seeking an appeal and presenting any supporting evidence he may have. (The chairman of the English Department committee then sends this material to the instructor, asking for his comments on the student's work and on the structure, methods, and grading rationale for the course, and of course for any written evidence not submitted by the student.)
4. The departmental faculty committee, after completing its review of the student's appeal, shall notify both the student and the instructor of the action taken.
5. The decision arrived at by the committee shall be final.

Partly to make the process of review less time-consuming and cumbersome and partly to reduce the difficulty of reversing the decision of a colleague (who might well be a close friend of the reviewer), the English Department committee has not assembled student, instructor, and reviewers for a face-to-face meeting. Instead, we have made the chairman a coordinator, one of whose

functions is to keep the identity of the instructor unknown to the reviewers, and that of the reviewers to the instructor. The chairman, who is elected by the other members of the committee, sends materials to appropriate reviewers until two out of three agree on a decision. That decision is sent to the head of the department, who in turn communicates it to the appealing student, while the committee chairman communicates it to the instructor (he also sends copies of the statements written by the reviewers).

The Grade Review Committee does not handle cases in which a student is assigned a failing grade in a course for cheating or plagiarism. Those cases are reviewed by a special committee appointed by the college dean.

In 1970-71, seventeen formal appeals were submitted for review (another thirty or so complaints were handled by agreements between student and teacher or by conversations between the student and the chairman of the committee). Out of these seventeen cases, only two changes of grade were made by the committee, one from "C" to "B," the other from "E" to "D."

ROBERT L. SCHNEIDER

*Former Chairman, Grade Review Committee
Director, Undergraduate Studies*

THE ENGLISH-SPEECH LISTENING ROOM

The Listening Room, which houses an extensive library of spoken art recordings and a diverse inventory of audio-visual equipment for the English Department, is an incalculable aid to learning and enjoyment of language and literature for students and teachers alike. Located on the southwest corner of the second floor of the English Building in Room 208, the room is available for class work as well and can seat up to forty students; Wednesdays have been set aside specifically for such use and may be reserved in advance.

The holdings include a remarkable collection of drama and poetry, as well as a wide assortment of readings in other genres. Most are performed by professional actors and produced by prominent recording companies; occasionally noteworthy live performances are taped by the departmental staff. There are several hundred records and tapes of all kinds with additions obtained by request as needed. The range of materials runs from early English literature to contemporary literature and consists of plays, poetry, novels, essays, speeches, short stories, letters,

journals, songs, English language development, and dialect recordings; also, there are numerous anthologies of unique prose excerpts. All of the records in the Listening Room have been duplicated on tape for permanence; such tape materials may be listened to in the room itself while records are loaned out for short, specified periods of time. As with all such equipment, borrowers are, of course, responsible for the care of records in their charge.

Currently the room contains four permanently installed tape decks plus ten sets of earphones for individual and/or group listening, a record turntable, a tape recorder and a microphone for recording purposes. The Listening Room also maintains for faculty use several film projectors, cameras, and film editors which are increasingly put to greater use with the current rise in popularity of multi-media projects and with the serious acceptance of film as art. In addition, there are a number of portable phonographs, light-weight tape recorders, and slide projectors as well as a growing collection of art history slides which are all available for borrowing.

The Reading Room, which is directly adjacent to the Listening Room and is serviced by the same staff of English Department graduate assistants, contains a library of departmental faculty publications, a number of current periodicals, and a modest collection of reference books for general use.

BETTE ADELMAN

Former Chairman of Listening Room

ARTICULATION: TESOL

Articulation between the universities and the secondary schools of the state has already established a precedent of profitable interaction that has made significant contributions to upgrading many aspects of the kaleidoscopic instruction in the English programs of our educational system. Special attention has been focused upon such vital areas of this instruction as composition, language, and literature.

These areas, however, have been explored primarily as they relate to native speakers of English. It is true that attempts have been made to extend our sights from the traditional middle-class Anglo-American majority to the English speaking Afro-American blacks and to economically disadvantaged English speaking whites and to adjust our instruction to better serve these minorities and

their communication needs in achieving the upward mobility characteristic of a true democracy. But what about the other minority groups that make up the multilingual, multicultural essence of American society? To achieve a successful meld of the diversified ethnic groups in America whereby integration through crosscultural communication and interaction of the different groups could be established without obliteration of their identities is of paramount importance for the full realization of the wealth and strength latent in such diversity. Our schools have much to do to better effect this interaction. This discussion of English instruction is not the place to dwell upon the great value of foreign language instruction and crosscultural experience for the English speaking majority in a multiple society like ours. Such a component for the English speaking majority has been worked into some of our nation's bilingual, bicultural programs in an attempt to make *all* the children, not *just* the *minority* groups bilingual. But an obvious, essential area for development to effect this meld which is pertinent to articulation projects in English instruction is the systematic and relevant teaching of English to speakers of other languages (TESOL).

According to the 1960 census, approximately one-third of the population in Chicago is either first or second generation foreign born and the mother tongue of over 80% of the foreign born is a language other than English. This figure does not include the many resident Puerto Ricans whose native language is Spanish despite the commonwealth status of their island. Although the greatest concentration of foreign population is in Chicago, all the other standard metropolitan statistical areas of the state with one exception (Decatur, 6.6%) have more than 10% first or second generation foreign born, again with the majority representing countries where English is not the native language: Rockford, 21.8%; Davenport-Rock Island and Moline, 17.6%; Springfield, 13.8%; and Champaign-Urbana, 10.8%. According to Advance Report, 1970 Census of Population (February, 1971), there are 87,921 members of races other than white or black in the state of Illinois, also distributed among all the standard metropolitan statistical areas of the state, but with the greatest number in Chicago, Champaign-Urbana, St. Louis, and Peoria. It should be noted that this figure excludes those foreigners belonging to either the white or the black race. In addition to established residents, there are also Mexican migrant workers, who are being encouraged to settle outside. The groups who could profit from specialized TESOL instruction are thus quite sizeable.

If no funds are available for even one full time TESOL expert, special efforts should be made to secure teachers who have combined TESOL training with their major area of specialization and who could devote at least part of their time to English instruction for the foreign child.

There are undergraduate teacher-training curricula at the University of Illinois, for example, that combine a TESOL minor with a major in English or a foreign language. (Spanish is obviously a particularly suitable combined major for teachers giving English instruction to Puerto Ricans and Mexicans here in Illinois.) In lieu of a TESOL minor, the academic training of a teacher assigned part time to TESOL projects should include a minimum of one course in TESOL theory and practice or its equivalent in directed TESOL experience in the field. It might be noted that Peace Corps returnees who have received training to teach English abroad have been one source of recruits. Their practical experience has been extensive but their training might not be the equivalent of an academic course in TESOL theory. Wherever possible, restricted TESOL preparation should be augmented (1) by enrollment in special institute programs, in service workshops, and in seminars like those described later under articulation projects, (2) by participation in professional organizations (*Teachers of English to Speakers of Other Languages* [TESOL] is the largest and most relevant organization for this instruction), and (3) by subscription to professional journals (such as *The TESOL Quarterly*, *Language Learning*, and *English Language Teaching*).

In both density and non-density areas, TESOL instruction could be augmented by peer groups (perhaps honors students in search of a worthwhile project); by paraprofessionals from the adult community who could serve as host families to assigned students; by foreign students in the higher grades with an aptitude in language; and by the use of programmed texts and floating tape recorders or cassettes.

In the above suggestions, emphasis has been placed upon the advisability of using *systematic* instruction and *informed* personnel from the teachers employed in the schools to the peer pals and the paraprofessionals and even the foreign student himself when assuming the role of a "self-tutor."

How can close articulation between the universities and the schools help in developing this expertise in the field and finding better solutions to the TESOL dilemma? Universities with TESOL programs seem to be a valid source of TESOL strength. It

was at this level that the most extensive research and programs in the systematic instruction of TESOL originally developed, and the years of experience have provided valuable insights into potential problems and effective ways of dealing with them. (One of the pioneers in the field, the University of Illinois, for instance, has offered special instruction in English for foreign students since 1947. And it is only one of several universities with TESOL programs in Illinois and in the Midwest which has gained recognition as a power-house of university TESOL curricula, materials, and procedures.)

But interaction must flow both ways. No true solutions to the TESOL problems can be found on one-way streets from the ivory towers to the brick school houses. The teacher in the field knows the real day-to-day world of the secondary school. The classroom there is the actual testing ground for the applicability of TESOL teaching procedures and materials, intended for this level. Channels of communication and interaction between the universities and the schools must be kept open to effect the involvement of both in achieving common goals for more effective TESOL.

Such sustained interlevel articulation and cooperative educational ventures should produce better trained TESOL teachers and teacher's aides and more relevant curricula, teaching procedures, and materials on the campus and in the field to make the most common medium of expression in the world, English, not only the language of the King (or the Queen) of England, or the President of the United States, or a John Doe at large, but also a productive language for a José Garcia or a Cindy Chang in Illinois.

KATHARINE O. ASTON

*Director of Programs in English
as a Second Language*

Some of the Best Illinois High School Poetry and Prose

This year some of the best poetry written by Illinois students in grades 7 through 12 will be published in the March *Bulletin*, and some of the best prose in the April issue. This is your invitation to submit selected writings of your students.

Please observe the following rules carefully:

1. Please send *poetry* manuscripts to Wilmer A. Lamar, Department of English, 100 English Building, University of Illinois, Urbana, Illinois 61801. Send *prose* to Robert F. White, Head, Department of English, Eastern Illinois University, Charleston, Illinois 61920.

2. If possible send the manuscripts no later than December 18, in order that they may be judged during Christmas vacation. January 17 is the final deadline; no piece received after that date can be judged.

3. Typed copy is preferred, but is not absolutely essential. Send manuscripts first class. No manuscripts will be returned unless you enclose an addressed envelope of sufficient size and with first-class postage affixed.

4. Each teacher is requested to send no more than five pieces of prose or ten poems. The work should be carefully screened on the local level. Judges can work more effectively if they do not have to screen out manuscripts of inferior quality.

5. It is preferable that each manuscript submitted be typed or written on regular 8½" by 11" paper, or, in the case of works submitted in school publications, that each selection for judging be mounted on 8½" by 11" paper. Interesting and attractive as many of the literary magazines are, handling entries submitted in that form is awkward.

6. Do not hesitate to send writing by your seventh, eighth, and ninth graders. The student's year in school will be considered by the judges so that seventh graders, for instance, will not be competing with twelfth graders.

7. Any writing done during the second semester of the 1970-71 school year or during this year until the deadline for submission of manuscripts is admissible.

8. At the *end* of each selection, include the necessary information in exactly this form:

Melissa Foltz, tenth grade, Anna High School, Stephen Tyler, teacher

9. Make a careful check of the punctuation of the poetry as well as of the prose. Many poems in the past have been disqualified because of inadequate punctuation.

10. Before the submission of manuscripts, check with each student to be sure the work is original. Failure to submit original work can cause embarrassment to the writer, to the teacher, and to the *Bulletin*. Enclose with the writing a statement to this effect: To the best of my knowledge the enclosed manuscripts were written by the students whose names they bear.

