

AN OUTLINE OF COMPOSITION

BY

PERCIVAL HUNT

Professor of English
University of Pittsburgh

... the same is an art which
requires long study and experience
before that a man can attain
cognizance of it.

—Lord Chief Justice Coke, 1612.

Copyright 1929

Copies from an original in the Archives Service Center, University of Pittsburgh. This copy is for personal use only and may not be sold, re-copied, or published without permission. Please note that this material may be protected by copyright (Title 17, U.S. Code.)

ENGLISH I

SECTION I: AIMS AND PLAN

- I. General aims of English I (2)
 - A. To encourage the student to think exactly and to feel justly
 - B. To habituate him to use clear and correct English
 - C. To strengthen his appreciation of his own experiences and of the society in which he lives
 - D. To increase his appreciation of writing as a form of art and as an expression of human experience

- II. General plan of English I (2)
 - A. First semester
 1. Organization: To secure:
 - a. Class unity
 - b. Attitude toward writing
 - c. Correctness
 2. The paragraph (paragraph-theme), with emphasis on form and on organization of thought. Introduction of pamphlet, of book of prose, and of outside reading
 3. The first (personal) long theme
 4. Sentences
 5. The second (investigative) long theme
 6. Examinations
 - B. Second semester
 1. Words and Phrases. Connotation
 2. Paragraph methods, with emphasis on plan and expression
 3. Sentences: Variety
 4. The third long theme
 5. Description Narration, etc.

- III. Notes
 - A. The following are required during the year: Secondary School Dictionary, Handbook, Pamphlet of Student Themes, Standard loose-leaf notebook (11 x 8½)
 - B. Outside reading with a minimum of one thousand pages a semester is required. Reading cards are checked each two weeks.
 - C. On an average two themes 300 to 350 words are required each week. Conference occurs each week

SECTION II: REQUIREMENTS FOR AN ACCEPTABLE THEME

- I. Substance: The theme is to be the writer's own in material and in expression. It is to be regarded as the best the student can do. It is to show a mastery of points presented in class.

- II. Exactness in carrying out assignment

- III. Promptness
 - A. The theme to be placed on desk before class the day assigned
 - B. Excused absences no excuse for failures to present work at designated time

IV. Form

- A. Legibility: space between words, uniting of letters of the word, erasures, penmanship
- B. Ink; standard theme paper
- C. Margin: even, full
- D. Indentation of paragraph
- E. Endorsement: name, section, date; at top, away from the folded edge, in following form
John H. White
English IY
September 26, 1929
- F. Title: correct capitalization; no period; space on line; blank line below
- G. General appearance: the picture on the page

V. Sentence correctness

- A. By grammatical test
 1. No fragmentary sentence
 2. No comma fault
- B. Rhetorical test
 1. No vagueness of meaning

VI. Punctuation: correct use of

- A. Period
- B. Question mark
- C. Exclamation point
- D. Dash
- E. Apostrophe
- F. Comma
 1. In a series
 2. For an appositional or parenthetical element
 3. For an introductory adverbial element
 4. For a non-restrictive element
 5. For a clear break in a compound sentence
 6. For omitted words and other needs

VII. Capitalization

VIII. Spelling

IX. Grammar: The student is expected to know such essentials of grammar as

- A. Parts of speech and elements of a sentence
- B. A paragraph, a sentence, a clause
- C. Simple, complex, compound sentence
- D. Principal parts of verbs
- E. Agreement of pronoun and antecedent, of subject and verb
- F. Tense sequence
- G. Common grammatical terminology

X. Employment of principles of composition already presented

Copies from an original in the Archives Service Center, University of Pittsburgh. This copy is for personal use only and may not be sold, re-copied, or published without permission. Please note that this material may be protected by copyright (Title 17, U.S. Code.)

SECTION III: THE PARAGRAPH
(The Paragraph Theme)

- I. Aim of the first semester
 - A. To accustom the student to regard composition as the communication of what he possesses
 - B. To render habitual the accurate organization of thought and its expression with clearness, correctness, and feeling
 - C. To accustom the student to write about only what he has mastered
 - D. To bring up the essentials of composition to college level
 - E. To start the study of required books and the outside reading

- II. Preliminary explanation of
 - A. Method of conducting course
 - 1. Class talks
 - 2. Class notes
 - 3. Theme writing
 - 4. Theme correction
 - 5. Theme return and study of theme, with possible rewriting
 - 6. Consultation
 - 7. Outside reading; text; pamphlet
 - B. Note taking
 - 1. Substance
 - a. General topic for week
 - b. Day's special topic
 - c. Illustrations read in class
 - d. Assignment and minimum essentials
 - 2. Order and subordination of material
 - a. Selection of chief points
 - b. Subordination of minor points
 - 3. Expression of relation between topics
 - a. By parallel statement of parallel topics built on similar phrases or on same parts of speech
 - b. By indentation, by alignment, by punctuation, by capitalization, by numbering
 - 4. Model of form
Title of Day's Discussion
 - 1.
 - A.
 - B.
 - 1.
 - 2.
 - a.
 - b.
 - 5. Aim of outline: to give a clear picture of the relation of a series of ideas
 - 6. Use of notes
 - a. To be kept carefully in notebook; to be studied each day; to be unified as a whole

Copies from an original in the Archives Service Center, University of Pittsburgh. This copy is for personal use only and may not be sold, re-copied, or published without permission. Please note that this material may be protected by copyright (Title 17, U.S. Code.)

III. The expository paragraph

- A. Definition: A paragraph is a connected series of sentences which presents and develops a narrow topic by material that is orderly in plan and specific in detail
Length: about 300 words; 15 or 20 sentences
Sign of the paragraph--indentation
- B. Aim: to communicate a unified effect by presenting a topic, by amplifying the topic into subtopics, by developing the subtopic into specific details
 - 1. Explanation of terms
 - a. Connected implies correct individual sentences and clear relations among sentences
 - b. Narrow implies unity of aim and mastery of substance
 - c. Develops means giving in specific details the writer's attitude towards his subject
 - d. Presents implies giving an abstract statement of the aim of the paragraph
- C. Reasons for studying
 - 1. A natural division of composition, based on a natural division of thought
 - 2. A unit of composition long enough to employ best ability, short enough to be done perfectly
- D. General aim: to communicate a topic and its amplification with clearness, correctness, feeling
- E. Material
 - 1. General sources: whatever arouses the writer's activity--his knowledge, experience, reading, imagination, observation, conclusions
 - 2. Specific requirements
 - a. Expository in aim
 - b. Narrow in topic and in purpose
 - c. Interesting
 - d. Mastered
 - e. Orderly in plan
 - f. Specific in detail
 - 3. Division
 - a. Concrete experience
 - b. Abstract generalization
- F. Detailed discussion of qualities of material
 - 1. Expository
 - a. Definition: Exposition is explanation; making clear an abstract topic; amplification of a general statement
 - b. Discrimination: exposition, description, narration
 - c. Relation to other types of writing
 - (1) With abstract topic sentence present, narration or description or argumentation may be used as development in the expository paragraph

Copies from an original in the Archives Service Center, University of Pittsburgh. This copy is for personal use only and may not be sold, re-copied, or published without permission. Please note that this material may be protected by copyright (Title 17, U.S. Code.)

2. Narrow
 - a. Theory: Only a narrowed subject permits full communication of a topic
 - b. Results of failure
 - (1) Lack of clearness
 - (2) Lack of vivid reality
 - c. Degree
 - d. Methods
 - (1) By time
 - (2) By place
 - (3) By effect
3. Interesting
 - a. Writer's interest is important
 - b. Interest depends on personal attitude to material
 - c. Interest heightens the energy of writer and betters his power to select and to communicate material
 - d. Proof of c lies in psychological theory, in all expression; and in universal experience
4. Mastered
 - a. Mastered subject is one the writer possesses as an abstract unity and as a collection of specific details
 - b. Effective communication is impossible without mastery of material
 - c. Notes
 - (1) No one sees further into a generalization than his own knowledge of details extends.
William James' Letters, 1920
 - (2) For generals, not explicated, do but fill the people's heads with empty notions and their mouths with perpetual unintelligible talk; but their hearts remain empty and themselves are not edified.
Jeremy Taylor, 1650
5. Orderly in plan
6. Specific in detail
 - a. Definitions
 - (1) Specific detail--one that communicates an exact idea or object
 - (a) Opposite--vague, unclear detail
 - (b) Kinds--abstract, concrete
 - (c) Value of each kind
 - (2) Abstract detail--one that communicates a clear-cut generalization
 - (3) Concrete detail--one that communicates an object perceived through the senses
 - (a) Requirements for success in concrete writing
 - i. Seeing the object
 - ii. Finding the phrase
 - b. Levels of concreteness
 - (1) Low--general concrete terms: the object at any time
 - (2) High--specific concrete terms: the object at one moment

Copies from an original in the Archives Service Center, University of Kentucky. This copy is not for personal use and may not be sold, re-copied, or published without permission. Please note that this material may be protected by copyright (Title 17, U.S. Code.)

- c. Value of concreteness
 - (1) Gives vividly texture of writer's thought and experience
 - (2) Is economical
 - (3) Increases mental energy of reader
 - (4) Gives artistic pleasure

IV. Principles of writing involved

Names

- 1. Unity
- 2. Coherence
- 3. Emphasis

B. Universality: essential in every organism

C. Unity in the paragraph

- 1. Definition: Unity in the paragraph is keeping to one topic
- 2. Value
 - a. Assures the carrying out of the aim of the paragraph
 - b. Makes both writing and reading orderly and easy
- 3. Means of gaining
 - a. By recognition of typical paragraph structure
 - (1) Topic sentence
 - (2) Development
 - (3) Close
 - b. By use of topic sentence
 - (1) Definition: A topic sentence is an abstract statement of the unity of the paragraph. It always presents the subject to be discussed and an attitude towards the subject.
Note: Topic material may be contained in more than one sentence. It need not open the paragraph, but usually does. A sentence following the topic sentence and narrowing its application is called a master idea sentence.
 - (2) Qualities
 - (a) Abstract in idea
 - (b) Narrow in time, place, attitude, interest
 - (c) Accurate in unifying paragraph
 - (d) Concise in expression
 - (e) Interesting in idea and in style
 - c. By development
 - (1) Definition: Development is expanding the unity of the topic sentence by giving in specific details the writer's attitude toward his subject, his insight into his abstraction.
 - (2) Essentials
 - (a) Length--sufficient to explain the topic
 - (b) Specificness--to show writer's individual mastery of his abstraction
 - (c) Concreteness, usually
 - (d) Material--narrative, descriptive, argumentative, or expository
 - (e) Orderly arrangement
 - (3) Importance--chief division of paragraph; unwinding of abstraction
 - d. By use of close, if necessary

Copies from an original in the Archives Service Center, University of Pittsburgh. This copy is for personal use only and may not be sold, re-copied, or published without permission. Please note that this material may be protected by copyright (Title 17, U.S. Code.)

- e. By sifting material for development
 - (1) Method of sifting
 - (a) Choice of general subject
 - (b) Collection of specific details
 - (c) Narrowing of subject to definite topic sentence
 - (d) Selection among collected details of those developing topic sentence
- 4. Violations
 - a. Broad topic sentence--in subject and in attitude
 - b. Fragmentary development
 - c. Confused and unselected material--digressions
- 5. Tests
 - a. Is the topic sentence narrow in subject and attitude?
 - b. Does all material in the paragraph center about the topic sentence?
- D. Coherence in the paragraph
 - 1. Definition: Coherence in the paragraph is orderly arrangement of the parts of the paragraph and clear expression of the relation among the parts.
 - 2. Value: assures a clear relation of all material to the central point of the paragraph
 - 3. Coherence depends upon
 - a. The plan
 - (1) Of whole paragraph
 - (2) Of development
 - b. Phrasing which expresses relations
 - 4. Coherence by plan
 - a. In whole paragraph
 - (1) The typical paragraph plan:
 - (a) Topic sentence
 - (b) Development
 - (c) Close
 - b. In development
 - (1) Typical development plan:
 - (a) First subtopic sentence and thought group
 - (b) Second subtopic sentence and thought group
 - (c) Definitions
 - i. A subtopic sentence is an abstract statement of the unity of the thought group.
 - ii. A thought is expanding the unity of the subtopic sentence by specific details; it is a major subdivision of the development
 - (2) Order of thought groups
 - (a) Arrangement according to time, place, logic, emphasis
 - (3) Notes
 - (a) The number of thought groups in the development may vary from one to several
 - (b) The subtopic sentence bears the same relation to the thought group as the topic sentence bears to the paragraph
 - (c) The thought group bears the same relation to the paragraph as the paragraph bears to a series of paragraphs

- (d) The thought group is made up of the most specific material in the paragraph; the sub-topic is less specific; and the topic sentence is most abstract
- (e) It is well to establish an arbitrary expression for the paragraph plan:
 - I. Topic sentence or topic material
 - II. Development
 - A. First subtopic sentence
 - 1. First thought group
 - B. Second subtopic sentence
 - 1. Second thought group
 - III. Close

- 5. Coherence by phrasing (transition between parts of paragraph)
 - a. Value: makes clear the relations among parts of the paragraph
 - b. Kinds of transition
 - (1) That pointing to what is to be said
 - (2) That pointing to what has been said
 - c. Materials for transition
 - (1) Words
 - (2) Phrases
 - (3) Clauses
 - (4) Sentences
 - d. Analysis of materials for transition
 - (1) Words: conjunctions, pronouns, adverbs; any part of speech repeated as an "echo word"
 - (2) Phrases and clauses (especially introductory adverbial)
 - (3) Sentences: topic sentence, master idea sentence, subtopic sentence, closing sentence
 - (4) Repetition
 - (a) Parts of speech
 - (b) Parallel structure
 - e. Notes
 - (1) Transition material is generally abstract
 - (2) Usually too little connective material is used
 - (3) Sentence variety is essential, especially variety of beginnings
 - f. Analysis of transition material in pamphlet
- E. Emphasis in the paragraph
 - 1. Definition: Emphasis in the paragraph is giving each element the stress it deserves
 - 2. Means of obtaining
 - a. By typical paragraph structure
 - b. By transition material
 - c. By placing groups according to
 - (1) Order of time, place, logic
 - d. By giving thought groups
 - (1) Length
 - (2) Full development
 - (3) Concrete phrasing

3. Test
 - a. Ratio between length and vividness of any part and its contribution to paragraph, judged
 - (1) Before writing (in outline)
 - (2) After writing (in completed paragraph)

SECTION IV: OUTLINES

I. Kinds

- A. Running outline
 1. A series of statements given in order, with little attention to expressing relation of parts
- B. Topic outline
 1. A skeletonized statement indicating clearly
 - a. Unity
 - b. Order
 - c. Relation among parts

II. Qualities of the topic outline

- A. Unity of material
- B. Order
 1. Produces a sequence of topics based upon
 - a. Time
 - b. Place
 - c. Logic
- C. Subordination
 1. Indicates relative importance of topics
- D. Expression
 1. Placing of main ideas in main topics
 2. Placing subordinate ideas in subordinate topics
 3. Expressing parallel topics in parallel statements
- E. Form

1. Typical outline
 - Title
 - I.
 - A.
 - B.
 - 1.
 - 2.
 - II.
 2. "Style" requirements: absolute accuracy
 - a. Legibility
 - b. Punctuation
 - c. Capitalization
 - d. Alignment
 - e. Parallelism of topics
 - f. Conciseness of expression
 - g. Clearness of statement
 - (1) Implied grammatical relation between any main and its subordinate topics

III. Value

- A. Bird's eye view of unity, coherence, emphasis
- B. Aid before writing and a test after writing
- C. Help to organic thinking

IV. Tests

- A. Does title exactly cover unity? (Unity)
- B. Does every topic refer to title? (Coherence)
- C. Are parts given proportionate space? (Emphasis)
- D. Is outline clear without the theme?
- E. Does outline follow simple plan?
- F. Are "style" requirements met?
- G. Is outline useful to writer, to reader?

SECTION V: FIRST LONG THEME

- I. Definition: The first long theme is a connected series of expository paragraphs which presents and develops a personal subject
- II. Length: minimum of 1500 words; four to six developed paragraphs
- III. Subjects
 - A. In general
 - 1. Not investigative but personal
 - 2. Same qualities as for paragraph theme
 - B. In particular
 - 1. See Subject for First Long Theme
 - 2. See Pamphlet subjects
- IV. Aim
 - A. To apply the principles of writing already established to a composition longer than one paragraph
 - B. To communicate a unified effect by presenting a theme sentence, by amplifying the theme sentence with topic sentences, by developing the topic sentences into paragraphs
- V. Relation to expository paragraph
 - A. Similarities in
 - 1. Purpose
 - 2. Material
 - 3. Qualities
 - a. Unity
 - b. Coherence
 - c. Emphasis
 - 4. Expression
 - B. Differences in
 - 1. Length
 - 2. Size of subject and amount of material
 - 3. Theme sentence: The theme sentence is an abstract statement of the unity of the series of paragraphs constituting the theme. It bears the same relation to the theme as the topic sentence bears to the paragraph and the subtopic sentence to the thought group; it has the values and the qualities of a topic sentence
 - 4. The beginning paragraph
 - a. May be typical paragraph
 - b. May be typical paragraph plus theme sentence
 - c. May be topic paragraph

Copies from an original in the Archives Service Center, University of Pittsburgh. This copy is for personal use only and may not be sold, re-copied, or published without permission. Please note that this material may be protected by copyright (Title 17, U.S. Code.)

- d. May be concrete illustration of theme topic
- e. Should present theme unity
- 5. The closing (summarizing) paragraph
 - a. May or may not be present
 - b. May be typical paragraph
 - c. May be summarizing paragraph
 - d. May be concrete illustration of the theme topic
 - e. Should emphasize the theme unity
- 6. Transition between paragraphs
 - a. Material
 - (1) Words
 - (2) Phrases
 - (3) Clauses
 - (4) Sentences
 - b. Placing of material
 - (1) At first of each paragraph, pointing back to
 - (a) Preceding paragraph
 - (b) Theme sentence
 - (2) At end of paragraph, pointing ahead
 - c. Value: essential to coherence, unity, emphasis, and progress of theme

VI. Steps in outlining

- A. Selection of theme sentence
- B. Construction of series of topic sentences
- C. Amplification of topic sentences into typical paragraph outlines

VII. Steps in writing

- A. Knowing problem
- B. Selecting subject
- C. Collecting material
- D. Establishing theme sentence
- E. Sifting material by theme sentence
- F. Planning simple order of paragraphs and writing series of topic sentences arranged in time, place, or logical order
- G. Planning each paragraph: I, II, A, B, III
- H. Writing each paragraph
 - 1. Securing transition between paragraphs, and between each paragraph and the theme sentence

VIII. Tests to be applied to whole theme

- A. Test for subject matter
- B. Test for unity of aim
- C. Test for coherence
 - a. By plan
 - b. By expression
- D. Test for sentence correctness
- E. Test for emphasis
- F. Test for clear, correct, vivid phrasing
- G. Test for mechanics of form (See Requirements for an Acceptable Theme)

SECTION VI: SENTENCES: UNITY AND COHERENCE

I. Definition: A sentence is a grammatically united series of words expressing completely the thought of the writer

II. Qualities

A. Grammatical correctness

1. Definition: A grammatically correct sentence is one in which the relations of parts are accurately expressed
2. Grammatical prerequisites
 - a. Ability to use ordinary grammatical terms
 - b. Ability to recognize kinds of sentences
 - c. Ability to analyze complex sentences

B. Rhetorical completeness

1. Definition: A rhetorically complete sentence is one which expresses exactly the thought and the emotion the writer wishes to express
2. Qualities
 - a. Unity
 - b. Coherence
 - c. Emphasis
 - d. Variety

C. Organic Sentence

1. Definition: An organic sentence is one that has grammatical correctness and rhetorical completeness
2. Value in writing: the means of communicating a vital thought

III. Unity in the sentence

- A. Definition: Unity in the sentence is keeping to one thought. Unity has its origin in the clearness of the writer's thought and the justness of his feeling; it has its expression in organic sentences
- B. Value
 1. Basis of organic sentence
- C. Violations of unity in the sentence
 1. Too much in the sentence
 - a. Loose, rambling sentence
 - b. Two sentences written as one (ideas not related; comma fault)
 2. Too little in the sentence
 - a. Phrase or dependent clause
 - b. Series of short sentences
- D. Test for unity
 1. Is main point in independent clause?
 2. Do all the modifiers fall within circle of the independent statement?

IV. Coherence in the sentence

- A. Definition: Coherence in the sentence is orderly arrangement of parts and clear expression of relation among parts. Coherence has its origin in clear relations among the writer's thoughts and feelings; it has its expression in organic sentences

Copies from an original in the Archives Service Center, University of Pittsburgh. This copy is for personal use only and may not be sold, re-copied, or published without permission. Please note that this material may be protected by copyright (Title 17, U.S. Code)

- B. Value
 - 1. Assures that sentence will be organic in plan and expression
 - 2. Assures expression of relation among parts
- C. Coherence depends upon
 - 1. Order of parts
 - 2. Expression of relations
- D. Violations of coherence in sentence
 - 1. Wrong use of pronoun (antecedent, number)
 - 2. Wrong use of participle (dangling participle)
 - 3. Omission of necessary words
 - 4. Incorrect modification
 - 5. Wrong connective (like; so; due; etc. See Table below)
 - 6. Violation of parallel structure
 - 7. Shift of point of view (personal pronoun, tense sequence, voice)
- E. Parallel structure
 - 1. Definition: Parallel structure is giving ideas of the same rank the same form of expression; it is building a series on one type of phrasing
 - 2. Value
 - a. Result of exact thinking
 - b. Aid in conciseness, clearness, and emphasis of communication
 - c. Aid in writing organic sentences
 - 3. Kinds
 - a. Same part of speech and same type of word in a series of words
 - b. Same type of phrases (prepositional, participial, infinitive) and of subordinate clauses in a series
 - c. Same mode, voice, tense of verbs in a series of clauses
 - d. Same subject if possible in clauses of compound sentence
- F. Table of relation between clauses
 - 1. Coordinate conjunction
 - a. Joining: and, also, likewise, besides
 - b. Contrasting: but, yet, still
 - c. Concluding: hence, so, consequently, therefore
 - 2. Subordinate connectives
 - a. Relative pronouns: who, which, that, what
 - b. Adverbial connectives
 - (1) Time: when, while, as
 - (2) Place: where, whither, whence
 - (3) Cause: because, so, since, for, even
 - (4) Manner: how, as
 - (5) Means: by
 - (6) Concession: although, even
 - (7) Condition: if, unless
 - (8) Purpose: that
 - (9) Comparison: as, so, (not like)

SECTION VII: SECOND LONG THEME

- I. Definition: The second long theme is a connected series of expository paragraphs which presents and develops an investigative subject
- II. Length: minimum of 1500 words; four to six developed paragraphs

Copies from an original in the Archives Service Center, University of Tennessee. This copy is not for personal use and may not be sold, re-copied, or published without permission. Please note that this material may be protected by copyright (Title 17, U.S. Code.)

- III. Aims
 - A. To select problem requiring investigation of facts rather than past experience
 - B. To collect facts about the problem
 - C. To substantiate facts by exact citation of references
 - D. To organize facts so as to arrive at a conclusion
 - E. To write clearly results of investigation

- IV. Sources of material
 - A. Books
 - B. Specialists on various subjects
 - C. Personal investigation and observation

- V. Necessary equipment for gathering material
 - A. Ability to use library equipment: catalogue, Readers Guide to Periodical Literature, Dictionary of National Biography, Poole's Index, encyclopedias, dictionaries, magazines, and other writing on the subject
 - B. Ability to undertake other investigation by
 - a. Personal experimentation and observation
 - b. Consultation of specialists
 - C. Ability to take notes

- VI. Steps in preparation
 - A. Selecting general subject
 - 1. One that is expository, narrow, interesting, investigative
 - 2. One that is within the writer's grasp in unity and in details
 - 3. One upon which the writer can find material
 - B. Making bibliography
 - C. Taking notes
 - 1. Use of cards (3x5)
 - 2. Brevity
 - 3. Clearness--of statement, of amplification, of penmanship
 - 4. Variety of sources
 - 5. Exactness in reference: author, title of book, volume, page
 - 6. Preparation of illustrations, diagrams, maps, graphs, etc.
 - D. Narrowing problem: unification to theme sentence
 - E. Sifting notes
 - 1. Inclusion by test of theme sentence
 - 2. Exclusion by test of theme sentence
 - F. Arranging material
 - 1. Topic outline (subordinating)
 - 2. Outline by topic sentence
 - 3. Outline of each paragraph

- VII. Relation to first long theme
- A. Likenesses
 - 1. Subject: expository, narrow, interesting, mastered, specific in detail
 - 2. Unification of material
 - a. Collecting
 - b. Narrowing
 - c. Selecting
 - 3. Coherence of material
 - a. Plan as a whole
 - b. Outline by theme sentence and topic sentence
 - c. Topic outline
 - 4. Paragraph structure
 - 5. Sentence structure
 - 6. Meeting of "Requirements for an Acceptable Theme"
 - 7. Length
 - 8. Opening and closing paragraphs and transition material

- VIII. Dangers
- A. Lack of a narrow problem
 - B. Lack of a clear plan
 - C. Lack of development by specific details
 - D. Lack of originality of style in writing
 - E. Lack of indication of quoted material
 - F. Lack of authorities and bibliographical material
 - G. Lack of mastering material

- IX. Requirements in completed theme
- A. Parts
 - 1. Cover
 - 2. Title page
 - 3. Outline page
 - 4. Body of theme
 - 5. Citations, unless at bottom of page, in body
 - a. Illustration of citation: Smith, John J.
The Rights of Man, vol. 1, p. 31
 - 6. Bibliography
 - 7. Pictures, graphs, maps, tables, diagrams throughout text
 - B. Substance and expression
 - 1. Must satisfy requirements listed under
 - a. Requirements for an Acceptable Theme
 - b. Expository paragraph
 - c. First long theme
 - d. Sentences

ENGLISH 2

SECTION I: DICTION: WORDS AND PHRASES

- I. Definition: A word is the sign of an idea or the sign of an idea plus a feeling.
- II. Importance
 - A. Practical value as tool
 - B. Social value
 - C. Artistic value

Copies from an original in the Archives Service Center, University of Pittsburgh. This copy is for personal use only and may not be sold, re-copied, or published without permission. Please note that this material may be protected by copyright (Title 17, U.S. Code.)

- D. Personal value
 - 1. Intellectual
 - 2. Moral
 - 3. Emotional

III. Mastery

- A. Implies
 - 1. Knowledge of abstract meaning
 - 2. Knowledge of usage
 - 3. Sensitiveness to sound
 - 4. Sensitiveness to the emotional quality
- B. Is gained by
 - 1. Listening
 - 2. Talking
 - 3. Reading
 - 4. Writing
 - 5. Studying dictionary
 - a. Definition
 - b. Derivation
 - c. History
 - 6. Taking notes and being alert
- C. Is based on seeing and feeling exactly what is to be said

IV. General qualities of good diction: words and phrases

- A. Exactness
- B. Simplicity
- C. Connotation

V. Exactness

- A. Definition: Exactness is clear communication of an abstract idea. Exactness is the denotation of an idea.
- B. Importance
 - 1. Basis of organic thought
- C. Aids in obtaining
 - 1. Recognition of the organic relation of words and thinking
 - 2. Contact with people and books
 - 3. Study of dictionary and books about words
 - 4. Avoidance of vague words and words not mastered
- D. A quality of every part of speech

VI. Simplicity

- A. Definition: Simplicity is communication with the least obvious effort, the least attention to the word itself
- B. Theory
 - 1. Cause: The writer has his attention on the idea and feeling he has to tell
 - 2. Value: The reader can use his energy on the unity of what is said
 - 3. Result: The material is exactly communicated

Copies from an original in the Archives Service Center, University of Pittsburgh. This copy is for personal use only and may not be sold, re-copied, or published without permission. Please note that this material may be protected by copyright (Title 17, U.S. Code.)

- C. Aids in obtaining
 - 1. Positive
 - a. Keeping in mind the material to be communicated
 - b. Realization that aim of writing is to communicate
 - c. Use of simple, natural words
 - d. Reading aloud
 - 2. Negative
 - a. Avoidance of colorless, vague, stilted, conventional diction (triteness)
 - b. Avoidance of false emotion--false figures of speech; semi-poetic, oratorical, sentimental, hysterical diction (fine writing)
 - c. Avoidance of false thought, thundering generalities, pedantic, pompous, ponderous diction
- D. Caution: Not all long, emotional, abstract words are faulty

VII. Connotation

- A. Definition: Connotation is the communication of the emotion associated with an idea; it is a suggestion of an experience. The opposite of connotation is denotation--an exact generalization, an abstract scientific expression, a symbol of identification
- B. Basis
 - 1. Personal experience
 - 2. Reading
 - 3. Experience of others
 - 4. Imagination
- C. Expression
 - 1. In general
 - a. By giving concrete details involved in the idea
 - 2. In particular
 - a. By nouns and adjectives that are concrete, specific, and by verbs that are active and picturesque
 - b. By any phrasing that carries emotional suggestion
- D. Value
 - 1. Is means of communicating any mastered idea
 - 2. Forms texture of many kinds of communication
 - a. Experience, literature
 - b. Business (advertising)
 - c. Talk
 - 3. Is economical, artistic, practical
- E. Levels
 - 1. Low: general concreteness
 - 2. High: Specific concreteness
- F. Dangers
 - 1. Lack of exactness in idea
 - 2. Lack of reality of feeling
 - 3. Lack of simplicity in expression
- G. Relation to principles involved in
 - 1. Gathering material
 - a. Expository
 - (1) Specific explanation of general subject
 - b. Mastered
 - c. Narrow
 - d. Specific in detail

- 2. Writing
 - a. Organic theme
 - b. Organic paragraph
 - c. Organic sentence
- H. Questions
 - 1. Have all parts of speech connotations?
 - 2. Is connotation present in same word at all times?
 - 3. Is connotation of a word constant for one individual?
 - 4. Is connotation of a word the same for all individuals?
 - 5. Is connotation present in ordinary personal or business writing?
 - 6. Is connotation valuable outside of writing?

SECTION II: PARAGRAPH METHODS

- I. General aims
 - A. To increase power to plan a theme with ease, variety, and logic
 - B. To improve substance and texture of development
 - C. To stimulate observation, thought, literary taste
- II. Paragraph methods in general
 - A. Theory: Different paragraph topics result in the use of differing material and differing plans within the development
 - B. Basis of classification: Special methods are based upon an analysis of means used to communicate different paragraph topics
 - C. Special methods
 - 1. Particulars and details
 - 2. Specific instance
 - 3. Negative details
 - 4. Comparison and contrast
 - 5. Repetition
 - 6. Logical process
 - 7. Composite type
 - D. Fundamentals for writing
 - 1. Mastery of typical paragraph structure
 - 2. Mastery of organic sentences, transition and otherwise
 - 3. Mastery of connotation
- III. Particulars and details
 - A. Definition: A paragraph of particulars and details is one in which a loose series of short, specific statements develops the topic sentence
 - B. Material
 - 1. Usually concrete terms particularizing the connotation of the abstract topic
 - 2. Sometimes specific, abstract terms
 - C. Plan
 - 1. Use of one thought group in development
 - 2. Use of two or more thought groups each developed by its particulars and details

- 3. Illustrations
 - a. Type one
 - I. Topic sentence
 - II. Development
 - A. xxxxxxxx (Details)
 - III. Close
 - b. Type two
 - I. Topic sentence
 - II. Development
 - A. xxxxxxxx (Details)
 - B. xxxxxxxx (Details)
 - III. Close

- D. Notes
 - 1. The development is usually a loose series of concrete details
 - 2. Method is analysis, not synthesis
 - 3. Method requires vividness of statement rather than organic structure
 - 4. One danger is monotony of sentence structure
 - 5. This is an effective method

IV. Specific instance

A. Definition: A paragraph of specific instance is one in which a short narrative, a special occurrence, develops the topic sentence. It is connotation by elaborating an instance.

B. Material

- 1. Narrative connoting the abstract topic

C. Plan

- 1. Usually one thought group in development
- 2. Sometimes, two or more thought groups in development
- 3. Illustrations
 - a. Type one
 - I. Topic sentence
 - II. Development
 - A. o (Narrative)
 - III. Close
 - b. Type two
 - I. Topic sentence
 - II. Development
 - A. o (Narrative)
 - B. o (Narrative)
 - III. Close

D. Notes

- 1. The development is an organic narrative, with beginning, middle, and end--one time, one place, one action
- 2. This is the method of synthesis, not of analysis--an embodiment of the topic idea
- 3. Individuality lies in material not in plan

Copies from an original in the Archives Service Center, University of Pittsburgh. This copy is for personal use only and may not be sold, re-copied, or published without permission. Please note that this material may be protected by copyright (Title 17, U.S. Code.)

V. Negative details

A. Definition: A paragraph of negative details is one developed in part by telling what the topic sentence does not imply and in part by what it does. It is development by rejection as well as inclusion.

B. Material

1. Generally specific particulars and details, positive and negative, combined in one thought group
2. Often two thought groups, one containing negative material, the other positive

C. Plan

1. Positive and negative details fused in same thought group
2. Positive and negative details in separate thought groups
3. Illustrations
 - a. Type one
 - I. Topic sentence
 - II. Development
 - A. -+--+ (Mixed details)
 - III. Close
 - b. Type two
 - I. Topic sentence
 - II. Development
 - A. - - - - (Negative material)
 - B. + + + + + (Positive material)
 - III. Close

D. Notes

1. This is the method which employs negative analysis
2. The amount of negative material may vary greatly
3. Several dangers lie in this method
 - a. Sentence monotony through over-use of balanced sentence and negative phrasing
 - b. Incomplete sentences
 - c. Lack of transition
 - d. Lack of organic use of method
4. This is an effective method of discrimination and analysis

VI. Comparison and contrast

A. Definition: A paragraph of comparison and contrast is one developed by showing likenesses and differences

B. Material

1. A loose series of contrasted particulars and details
2. Concrete instances contrasted

C. Plan

1. Details fused in same thought group
2. Specific instances: separate thought groups
3. Illustrations
 - a. Type one
 - I. Topic sentence
 - II. Development
 - A. xxxx (First and second objects or ideas)
 - III. Close

Copies from an original in the Archives Service Center, University of Pittsburgh. This copy is for personal use only and may not be sold, re-copied, or published without permission. Please note that this material may be protected by copyright (Title 17, U.S. Code.)

- b. Type two
 - I. Topic sentence
 - II. Development
 - A. o (First object or idea)
 - B. o (Second object or idea)
 - III. Close

- D. Notes
 - 1. The comparisons may be literal or figurative
 - 2. The method allows individual insight, sentence variety, vivid phrasing
 - 3. This is a method of particulars of details or specific instance with material arranged according to a special plan or purpose

VII. Repetition

- A. Definition: A paragraph of repetition is one developed by presenting the topic idea as a whole according to a different method in each of several thought groups
- B. Material
 - 1. Of great variety
 - 2. Of any type
 - a. Particular and details
 - b. Narrative
 - c. Abstract
- C. Plan
 - 1. Material in several thought groups
 - 2. Development of each thought group by definite method
 - 3. Reasonable order of thought groups
- D. Notes
 - 1. Individuality is in plan, not in material
 - 2. Thought groups vary in length
 - 3. This method is a complicated organism; it is like an abbreviated long theme
 - 4. This method has many dangers
 - a. Mere iteration of idea
 - b. Lack of concreteness
 - c. Lack of definite plan
 - d. Repetition of sentence structure and words
 - 5. This method is an emphatic and universal one

IX. Logical process

- A. Varieties
 - 1. Abstract definition or explanation
 - 2. Cause and effect
 - 3. Formal proof

X. Composite

- A. May be developed by any combination of special methods
- B. Is the natural and individual way of writing
- C. The commonsense interrelation of all the methods
- D. Note: In this method the paragraph method becomes thought group method

- XI. Summarizing questions
- A. Why does the paragraph method suit the paragraph idea? (organic paragraph)
 - B. What material is in development?
 - C. What plan organizes this material?

SECTION III: SENTENCES: VARIETY

- I. Definition: Sentence variety is individuality of structure in each of a series of sentences. It is the opposite of scientific cataloguing; of outline
- II. Theory
- A. Sentence variety is caused by a succession of varied thoughts in the writer's mind
 - B. Varied thoughts produce
 - 1. Individuality in each sentence (organic sentence)
 - 2. Relation among sentences (organic connection)
 - C. Value exists in organic communication of idea and emotion
 - D. In structure, typical sentence has three parts.
 - 1. What points back
 - 2. What makes statement
 - 3. What points ahead
- III. Means of obtaining
- A. Variety of structure
 - 1. Simple, complex, compound
 - 2. Loose, periodic
 - B. Variety of length
 - C. Variety of beginnings
 - 1. Element pointing back
 - 2. Element other than subject
 - 3. Subject element
 - D. Note: Plenty of transition material should be used
- IV. Drill
- A. Recasting sentence
 - 1. Writing series of catalogue sentences
 - 2. Organizing sentences into a series of organic thoughts
 - 3. Writing series of thoughts in organic sentences
 - B. Analyzing sentences in pamphlet
 - C. Reading aloud from pamphlet
 - D. Note: It is essential that the student grasp theory; that he practice; that he write with more than one sentence in mind
- V. Emphasis in the sentence
- A. Definition: Emphasis is giving each element of the sentence the stress it deserves
 - B. Theory
 - 1. Emphasis originates in organic thought in writer's mind
 - 2. Organic thought results in the writing of organic sentences
 - 3. Emphasis has value in organic communication of idea and emotion

Copies from an original in the Archives Service Center, University of Wisconsin. This copy is for personal use only and may not be sold, re-copied, or published without permission. Please note that this material may be protected by copyright (Title 17, U.S. Code.)

- C. Aids in writing emphatic sentences
 - 1. Plan of whole sentence
 - a. Placing chief thought element in independent clause
 - b. Placing subordinate thought elements in subordinate clauses, phrases, or words
 - 2. Position of elements in sentence or in clause
 - a. Out of natural order
 - b. At first or last
 - c. In main clause
 - d. In order of climax
 - e. In parallel structure
 - 3. Phrasing
 - a. Concise
 - b. Vivid in diction--specific, concrete, abstract
 - c. Full in statement
 - d. Clear in transition

SECTION IV: THIRD LONG THEME

- I. General requirements
 - A. Length--five to eight paragraphs
 - B. Material--personal or investigative
 - C. Plan
 - 1. Clearly seen
 - 2. Clearly outlined
 - D. Expression in
 - 1. Paragraph methods
 - 2. Organic sentences
 - 3. Concrete phrasing
 - E. Good form
 - 1. See "Requirements for an Acceptable Theme"
- II. Aim
 - A. General
 - 1. To embody in a unified theme all the principles of composition so far presented
 - B. Detailed
 - 1. To increase
 - a. Vitality of subject
 - b. Mastery of material
 - c. Effectiveness of the framework of thought
 - (1) Balance of proportion
 - (2) Emphasis of parts
 - d. Spontaneity and variety of feeling
 - e. Individuality of style
 - f. Stylistic correctness

SECTION V: DESCRIPTION

- I. Description in general
 - A. Definition: Description is the picturing of a person, a place, or an object

B. Kinds:

1. Scientific
 - a. Material: generalized details true at all times
 - b. Aim: identification, denotation
2. Expository
 - a. Material: concrete details generalized through a series of times
 - b. Aim: explanation of abstract idea in pictorial terms
3. Pictorial
 - a. Material: concrete details seen at one time
 - b. Aim: the experience of one person or place
 - c. Varieties
 - (1) Place from fixed point of view
 - (2) Place from moving point of view--approach
 - (3) Person
 - d. Test: Creation of pictorial experience
 - (1) Unified
 - (2) Vivid
 - (3) Essentially true to scene
 - (a) In facts
 - (b) In connotation
 - e. Causes of failure in writing
 - (1) Blurred observation
 - (2) Poor selection of material
 - (3) Incoherent order of details
 - (4) Weak phrasing
 - (a) Wording not vivid, simple, connoting
 - (b) Sentences not varied and concise

C. Value

1. As aid in communicating experience
2. As aid in improving compositions
3. As aid in reading

II. Description of place: set picture

- A. Problem: to picture a momentary, narrow, out-door scene from a fixed point of view
- B. Elements of problem
 1. Subject
 2. Details
 3. Order
 4. Phrasing
- C. Subject
 1. Satisfying problem
 - a. Out-door scene
 - b. Momentary impression
 - c. Fixed point of view: no movement of eyes beyond limit of scene
 - d. Narrow picture
 2. Unified about
 - a. One object
 - b. One effect
 3. Vividly seen
 - a. In whole, in details
 - b. By present view, memory, or imagination

Copies from an original in the Archives Service Center, University of Pittsburgh. This copy is for personal use only and may not be sold, re-copied, or published without permission. Please note that this material may be protected by copyright (Title 17, U.S. Code.)

D. Details

1. Few
2. Concrete in sense appeal
 - a. Chiefly visual
 - (1) Outline
 - (2) Color
 - (3) Light and shade
 - (4) Motion
 - b. Auditory, etc., for emphasis
3. Significant: connoting; separating scene from
 - a. Other scenes
 - b. Same scene at other moments
4. Varied in emphasis
 - a. Progressively vivid
 - b. Centered about one object

E. Coherence by order

1. Chiefly relations of
 - a. Space
 - b. Progressive vividness
2. Theory
 - a. Like other writing, description is an art of space: details must be presented one after another
 - b. Such order tends to break unity
 - c. Unity is essential in description
 - d. Therefore, in description an order which aids unity is necessary
3. Typical order
 - a. General impression
 - (1) Class name of scene
 - (2) Point of view
 - (3) Time: year, day, season, light
 - (4) Suggestion of chief objects
 - (5) Notes
 - (a) Not all elements are needed in any one general impression
 - (b) General impression plots out, blocks in scene
 - (c) Phrasing is most abstract, most concise
 - (d) Background is needed to place details on
 - (e) There is no typical order of details
 - b. Body: concrete details
 - (1) Connoting scene
 - (2) Arranged in progressive vividness
 - (3) Developing suggestion of general impression
 - c. Closing detail
 - (1) One, fully given
 - (2) Most significant because
 - (a) Central physical object
 - (b) Embodiment of effect at moment
 - (3) Emphasized by
 - (a) Scene appeals
 - (b) Full expression
4. Tests for order
 - a. Is description unified into one picture?
 - b. Does each detail add to the unity without changing the picture?
 - c. Do eyes move naturally and easily to closing detail?
 - d. Is order based on space?

F. Coherence by blending

1. Definition: Blending is showing the relations that exist among objects at the moment the scene is described. It is giving relation of space and of emphasis
2. Theory of blending
 - a. Basis
 - (1) Seeing picture
 - (2) Selecting significant details
 - (3) Realizing relation of details
 - b. Means: sentences which
 - (1) Put main details in main positions, etc.
 - (2) Express relations of space and emphasis among details.
 - c. Result
 - (1) Organic description
 - (2) Organic sentences
 - d. Aids in blending
 - (1) Seeing the relation of details in space and in importance
 - (2) Writing sentences that show relation and emphasis
 - (a) By variety of structure
 - (b) By rhetorical exactness
 - (c) By use of full transitions
 - (3) Avoiding
 - (a) Catalogued details
 - (b) Colorless verbs
 - (c) Wordiness
 - i. Over-use of adjectives
 - ii. Over-use of adverbs

G. Phrasing

1. Effective
 - a. Specific
 - b. Connoting--concrete sense appeals
 - c. Concise
 - d. Blended
2. Ineffective
 - a. Catalogued details
 - b. Colorless phrases
 - c. Wordiness
 - (1) Over-use of adjectives and adverbs
 - (2) Use of colorless, passive verbs
 - d. Interpretation
 - (1) Definition: Interpretation is unnecessary generalization. It is an opinion, not a picture
 - (2) Faults
 - (a) Adds nothing the writer has not done concretely, does something the reader should do for himself
 - (b) Results in poor communication: triteness, wordiness, false figures of speech, and loss of sense appeals

H. Dangers

1. Not seeing a scene
2. Not understanding the problem
3. Not rigidly selecting details to communicate picture
4. Not arranging details in order

- 5. Not blending, not phrasing vividly and sincerely
- I. Likenesses to expository paragraph
 - 1. In general principles
 - a. Unity
 - b. Coherence
 - c. Emphasis
 - 2. In process of writing
 - a. Knowledge of problem
 - b. Selection of subject
 - c. Collection of material
 - d. Sifting of material
 - e. Planning of material
 - f. Writing organically
- III. Description of place: approach
 - A. Problem: to show an out-door scene at one continuous time for a moving point of view
 - B. General relation to set description
 - 1. Like in all composition principles
 - 2. Unlike in
 - a. Elements of problem
 - (1) Length of time
 - (2) Extent of space
 - (3) Absence of central object
 - (4) Point of view
 - (5) Length of composition
 - b. Method
 - (1) Order
 - (2) Basis of blending
 - (3) Flexibility of structure
 - C. Subject
 - 1. Out-doors
 - 2. Moving point of view
 - 3. Connotation of place through one duration of time--a narrative description
 - D. Details
 - 1. More numerous than in set picture
 - 2. Not centered about one object
 - 3. Not progressively vivid
 - 4. Concrete, connoting, significant
 - 5. More fully developed
 - 6. Greater variety of sense appeals
 - E. Coherence
 - 1. By order: chiefly time
 - a. Typical order
 - (1) General impression
 - (a) Class name
 - (b) Point of view
 - (c) Time
 - (d) Reason for action
 - (e) Beginning of motion
 - (f) General tone
 - (2) Body: concrete details that
 - (a) Connote the scene
 - (b) Keep point of view moving
 - (c) Cover action fully
 - (d) Keep tone
 - (e) Are arranged in time order, not in progressive vividness

Copies from an original in the Archives Service Center, University of Pittsburgh. This copy is for personal use only and may not be sold, re-copied, or published without permission. Please note that this material may be protected by copyright (Title 17, U.S. Code.)

(3) Close: ending of motion, not climax of emphasis

- 2. By blending
 - a. Based on time as well as space or emphasis
 - b. Highly important

- F. Phrasing
 - 1. Exactly as in set description

IV. Description of person

A. Problem: to picture a person at one time, in one attitude or motion

B. Subject

- 1. Satisfying problem
 - a. One person
 - b. Momentary expression
 - c. Fixed point of view
 - d. One attitude or motion
- 2. Unified about
 - a. One person
 - b. One effect
- 3. Vividly seen
 - a. In whole, in details
 - b. By present view, memory, or imagination

C. Details

- 1. Few
- 2. Concrete in sense appeals
- 3. Significant, connoting, separating person from
 - a. Other persons
 - b. Self at other moments
- 4. Varied for emphasis
 - a. Progressively vivid
 - b. Centered about most vivid detail

D. Coherence by order

- 1. Chiefly relations of
 - a. Space
 - b. Time
 - c. Progressive vividness
- 2. Typical Order
 - a. General impression
 - (1) Background of place
 - (2) Class name of person
 - (3) Outline of attitude or motion
 - (4) Point of view
 - (5) Suggestion of age and sex
 - b. Body: concrete details
 - (1) Significant of person
 - (2) Arranged in progressive vividness
 - (3) Developing suggestion of general impression
 - c. Closing detail
 - (1) Most significant
 - (2) Emphasized by combined sense appeals

E. Coherence by blending

F. Phrasing

Copies from an original in the Archives Service Center, University of Pittsburgh. This copy is for personal use only and may not be sold, re-copied, or published without permission. Please note that this material may be protected by copyright (Title 17, U.S. Code.)

SECTION VI: NARRATION

- I. Narration in general
 - A. Definition: Narration is the communication of an action in such a way as to give an experience
 - B. Elements of narration
 - 1. Actors--usually persons
 - 2. Action with beginning, middle, and end
 - 3. Experience
 - C. Relation to description
 - 1. Unlikenesses
 - a. Aims at the experience of an action
 - b. Centers about progressive actions of persons, not about pictures.
 - c. Uses a progressive series of pictures
 - d. Requires conversation (usually)
 - 2. Likenesses
 - a. Has an orderly plan
 - b. Uses all types of description
 - c. Presents an effect
 - d. Requires organic phrasing
 - (1) Concrete, connoting, non-interpretive
 - (2) Concise, varied
 - (3) Blended

- II. Character sketch in general
 - A. Problem: to write a narrative which shows distinctive traits of a person
 - B. Material
 - 1. Acts
 - 2. Words
 - 3. Appearance
 - 4. Explanation
 - C. Elements of the problem
 - 1. Subject
 - 2. Details
 - 3. Order
 - 4. Phrasing

- III. Type one--dramatic character sketch
 - A. Problem: to write a character sketch with one continuous action and little explanation
 - B. Subject
 - 1. Action
 - a. Short
 - b. Continuous in time and place
 - c. Characterizing by showing
 - (1) Major trait
 - (2) Minor traits
 - d. Mastered by writer
 - (1) In general purpose, and in details of
 - (a) Emotional experience
 - (b) Physical experience
 - (2) By recent experience, memory, or imagination
 - e. Interesting to writer
 - f. Not dependent on explanation

Copies from an original in the Archives Service Center, University of Pittsburgh. This copy is for personal use only and may not be sold, re-copied, or published without permission. Please note that this material may be protected by copyright (Title 17, U.S. Code.)

- 2. Person
 - a. Characterization centered about one person
 - b. Few or no others introduced
 - c. Person capable of characterization
 - (1) Because of individual traits
 - (2) Because real to writer
- C. Details
 - 1. Characterizing
 - a. Concrete: action, talk, description
 - b. Embodying traits
 - c. Few in number and fully given
 - 2. Descriptive
 - a. Kinds
 - (1) Person
 - (2) Place
 - (3) Action
 - b. Amount
 - (1) Large: aiming to keep a continuous picture
 - (2) Distribution
 - (a) In massed description
 - (b) In incidental description--short description mixed with conversation or action
 - (c) At the beginning, and at the introduction of a new place or person
 - c. Value: the greatest aid in the real experience of person, place, and action
 - d. Expression
 - (1) By sense appeals
 - (2) By blending
- D. Order
 - 1. Beginning
 - A. Place
 - B. Time
 - C. Person
 - D. Action involving characterizing traits and general tone, and arousing interest
 - E. Point of view in telling
 - (1) First person
 - (2) Second person
 - 2. Body
 - A. Development of character
 - (1) Description of place, person, action
 - (2) Conversation
 - (a) Individual in vocabulary and phrasing
 - (b) Varied with mood
 - (c) Broken by incidental description
 - (d) Correct in form
 - (3) Significant details of action
 - 3. Close
 - A. Solution of situation
 - B. Emphasis on characteristic traits and general tone
 - 4. Note: The order in this type is that of time
- E. Phrasing
 - 1. Effective
 - 2. Ineffective

Copies from an original in the Archives Service Center, University of Pittsburgh. This copy is for personal use only and may not be sold, re-copied, or published without permission. Please note that this material may be protected by copyright (Title 17, U.S. Code.)

- IV. Type two--generalized character sketch
- A. Problem: to write a character sketch made up of several short characterizing incidents connected by explanation
 - B. Variation from type one
 - 1. Several short actions
 - 2. Several times
 - 3. Several places
 - 4. Short development of each action.
 - 5. Abstract transition between actions
 - 6. No definite order of time
 - C. Likenesses to type one
 - 1. All matters not particularized in "B"
 - D. Likenesses to expository paragraph or theme
 - 1. Explanation of a character by expanded particulars and details or by a series of specific instances
 - 2. Connotation of character by concrete thought groups or concrete paragraphs connected by transitional and explanatory matter
- V. Mood sketch
- A. Problem: to write a narrative which shows the state of mind of one person during a short time
 - B. Variations from dramatic character sketch
 - 1. Mood sketch
 - a. Shows passing state of mind
 - b. Separates different times in life of one person
 - 2. Character sketch
 - a. Shows permanent qualities
 - b. Separates one person from another
 - C. Likenesses to dramatic character sketch
 - 1. In action, person, and details, except that basis of selection is mood effect
 - 2. In order and phrasing
 - D. Notes
 - 1. Requirements are
 - a. Definite aim--one mood
 - b. Person experiencing mood--usually "I"
 - c. Method in telling
 - (1) Subjective--details of mental attitude
 - (2) Objective--details of sense experience
 - (3) Combination of both
 - 2. Dangers are
 - a. Lack of sincerity
 - (1) In subject
 - (2) In phrasing
 - 3. Mood sketch embodies character and mood
- VI. Child sketch
- A. Problem: to write a narrative which gives the experience of child life
 - B. Reason for choice
 - 1. Material well known and large in amount
 - 2. Emotions vivid and varied
 - 3. Sense impressions constant
 - 4. Appeal universal
 - 5. Narrative possibilities high

- J. Relation to mood and character sketches: a combination of both
 - 1. In material
 - a. Primarily mood details
 - 2. In plan
 - a. Type one--like dramatic character sketch
 - b. Type two--like generalized character sketch
- D. Notes
 - 1. Point of view
 - a. Language used
 - (1) Child's language
 - (2) Adult's language
 - (3) Child's point of view reflected in adult's language
 - b. Person experiencing
 - (1) I
 - (2) He
 - (3) You
 - c. Attitude assumed
 - (1) Present experience of child
 - (2) Retrospective experience of adult
 - 2. Basis of success
 - a. Sincerity
 - b. Many connoting details--description and characterization
 - c. Definite structure, by order of
 - (1) Action--type one
 - (2) Emphasis--type two
 - d. Centering about one person
 - e. Ease of phrasing

SECTION VII: PRINCIPLES OF COMPOSITION

- I. The aim of writing is to communicate
- II. Communication requires mastery of material and mastery of tools
- III. Mastered material is material the writer can unify about one abstraction and can develop in detail
- IV. The tools of writing are words in combination
- V. Mastery of tools comes through practice, theory, and observation of their use by others.
- VI. Mastery of the tools of writing results in organic communication which possesses substance, and clearness, and correctness and beauty of expression
- VII. The same principles underlie all writing--business, artistic, and the in-and-out of every day
- VIII. Organic communication is a high test of general ability

Copies from an original in the Archives Service Center, University of Pittsburgh. This copy is for personal use only and may not be sold, re-copied, or published without permission. Please note that this material may be protected by copyright (Title 17, U.S. Code.)

SECTION VIII: ADDENDUM

FOUR LESSONS ON POETRY

- I. Aim in general: to make enjoyable the reading of poetry and to set a standard of poetic excellence, to increase a feeling for diction and style in prose
- II. Lesson one
 - A. Introduce the book of selections by discussing its contents, the student's knowledge of English poets, the poems he likes and dislikes, his difficulty in reading poetry, his test for poetry
 - B. Show that the study of a poem implies attention to
 1. Meaning of words, phrases, lines
 2. Intellectual unity of stanzas, of the whole poem
 3. Pictures, beauty of phrases, music
 4. Emotional unity of stanzas and of the whole poem
 5. General truth, applicability to personal experience
 - C. Study one or two short poems
 1. Musical and emotional
 2. Simple in abstract theme
 3. Interesting in concrete theme and development
 - D. Assign several short poems for study and reading aloud
- III. Lesson two
 - A. Review first lessons; discuss poems assigned
 - B. Ask the class: What qualities, then, should a poem have? What are the tests of a good poem?
 - C. Develop from answers
 1. Sense: intellectual and moral truth
 2. Just emotion: not sentimental, not hysterical, not gross or trivial
 3. Technical qualities: words, music, pauses, stanza structure, etc.
 4. Imaginative stimulus
 5. Universal meaning
 - D. Assign the memorizing of one short poem; the bringing to class of some unsatisfactory poems and some admirable ones; the reading in the book of selections
- IV. Lesson three
 - A. Apply tests of poetry to poems in the book. Let students read aloud. Aim to stimulate student's pleasure in the poems
 - B. Assign further study of the book
- V. Lesson four
 - A. Discuss poems handed in by students (Lesson II), and a few such poems in the book as a sonnet of Milton or an ode of Keats.
 - B. Mention anthologies of poetry, poetry magazines, and critics of poetry. Emphasize the value, the difficulty, and the delight of reading poems
- VI. Note: The reading of poetry should be mentioned often in later classes and be made the basis of written work

Copies from an original in the Archives Service Center, University of Pittsburgh. This copy is for personal use only and may not be sold, re-copied, or published without permission. Please note that this material may be protected by copyright (Title 17, U.S. Code.)

CALENDAR FIRST SEMESTER

- I. General Standards: To secure: 1. Class unity; 2. Attitude toward writing; 3. Correctness. Two Weeks: Meetings 1-6
- II. Definition and materials of a paragraph. Three weeks: Meetings 7-16
- III. Organization of the paragraph. Four weeks: Meetings 17-29
- IV. First long theme. Three weeks: Meetings 30-39
- V. Second long theme and sentences: Three weeks: Meetings 40 to close of the semester

CALENDAR SECOND SEMESTER

- I. Diction: Words and phrases. Three weeks: Meetings 1-9
- II. Paragraph methods. Four weeks: Meetings 10-21
- III. Sentence variety. Three weeks: Meetings 22-31
- IV. Third long theme. Two weeks: Meetings 32-38
- V. Narration, Description, and Examination. Three weeks: Meetings 38 to close of semester

It is told that one day when
St. Francis was walking he
met a peasant. "Art thou
Brother Francis?" asked the
peasant.

"Yes," replied Francis.

... . "Then," said the
peasant, "since many set great
store by thee, I admonish
thee to be the man thy people
think thou art."