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An Analysis of a Confluent Approach to Teaching English Composition

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AN ANALYSIS OF A CONFLUENT APPROACH
TO TEACHING ENGLISH COMPOSITION

A Culminating Paper
Presented to
the faculty of the Lindenwood IV College

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Master of Arts in Education

by
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Mr. James Moore and Dr. Ted Smorodin--Faculty Sponsors



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PART I

PHILOSOPHY

As the end of the day nears in the average American high school, the students began to arrange their materials restlessly and to ready themselves, much as Pavlov's dogs, for the conditioning of the bell which will alert them to the fact that another mechanistic and over-ritualized school day is about to become another insignificant memory. The teacher, in the cool manner of a computer disseminating information, reminds the students of a homework assignment and a forthcoming test. Alas, alark, the bell rings releasing both students and the teacher to the promise of a better world--the world of reality.

Why have schools become mausoleums in which students and teachers are entombed? The students are neatly labeled, and their minds become receptacles whose primary function is to receive and hold subject matter. On the other hand, the teacher becomes the funeral director who is involved in directing, positioning, and finally sealing the tomb of the student. Certainly this is not an atmosphere that encourages the kindling of knowledge; for it would be difficult in this atmosphere for even a spark of knowledge to survive. Thus, the analogy is appropriate since, in reality, it is a dead classroom.

As a teacher having personally experienced the

calamities of a "dead classroom" and as a parent having seen the destructive and degrading influence that such a classroom could have on the lives of my own children, I was determined to begin a quest for a proper learning environment. This search began in the year 1969 with the reading of a book entitled, Teaching as a Subversive Activity. Even though the authors of this book admonished students to become crap detectors, the book caused a vital question to be asked concerning my own teaching behavior. That question was, "Why am I teaching so much crap?"¹

From that first troublesome question to involvement in various educational experiences and through extensive reading and investigations, a philosophy of education slowly evolved. It was as a result of this philosophy that the You Are Lovable and Capable Composition Program (YALAC) emerged; for I was convinced that my philosophical investigation would result in a tangible, practical way of combating the "dead classroom." In order to understand the basic principles of YALAC, a review of the major works and experiences which have helped me synthesize a philosophy will be discussed.

In the beginning of my teaching career, I aligned myself with the romantic movement of the Nineteenth Century. At the core of this philosophy lay the premise that the world we live in is not a dead machine but rather a living, breathing being. Thus, man found meaning in

trusting his feelings, desires, and yearnings in order to find fulfillment. It was a beautiful philosophy because the human spirit was emancipated from the tyranny of everything that was exterior to itself.

Freed from the tyranny of the neo-classicists' worship of the rational being and the dependency on reason, the romanticist could regain the sense of wonder in the world. In finding this sense of wonder, the romanticist vowed that each man should follow a unique course since all men were not identical. This strong assertion of the individual's quest for fulfillment attracted me. The romantics use of such words as self-expression, self-realization, self-help, and self-reliance were especially significant. Therefore, the following words of Emerson in his essay, "Self-Reliance" became very meaningful:

To believe your own thought, to believe that what is true for you in your private heart is true for all men--that is genius.²

In these years, I turned to the philosophies and works of Rouseau, Thoreau, Whitman, and other romantics to nourish my ideas concerning the importance of the individual encountering life. As a result of these readings, the following ideologies came forth:

1. Conformity destroys what is best in an individual. Thus, the individuality of a person was sovereign to his being.
2. Rigid structure and order kills creativity in the individual.

3. Man can find unity in nature.

4. Man should not depend on the past for knowledge but should obtain knowledge by letting his feelings react to his present environment.

Awakened by the romantic emphasis on the individual, I turned to the existentialists in order to broaden my views of the importance of the individual. Although unable to internalize the beliefs of the existentialists in their entirety, there were definitely some points which could be gleaned and applied. Harold Titus in his book Living Issues in Philosophy, defines existentialism as:

...an emphasis on the uniqueness and primacy of existence in the sense of the inner, immediate experience of self-awareness. The fundamental drive or urge is to exist and to be recognized as an individual person. The most meaningful point of reference of any person is his own immediate consciousness, which cannot be contained in systems or abstractions.

This increased awareness of the consciousness of the individual connoted responsible, vital, meaningful, emerging life. Therefore, it was not merely living; it was life itself. Existentialism, within the context of this definition, was applicable to my educational setting.

One of the major goals in my teaching career has been to increase the student's knowledge of himself. With this increased self-knowledge, he is then asked to make decisions, which will not only affect himself but others as well. By being involved in this process of becoming aware of self, hopefully, the student is encountering a meaningful environment. As a result of this decision-making, he

is asked to assume the responsibility of the consequences. All of this reflects an existentialistic overtone. Sartre would state that existentialism's first move is to make every man aware of what he is and to make the full responsibility of his existence rest on him. The crux of existentialist philosophy is involvement, commitment, action, responsibility, and feeling for one's fellows.⁴

The existentialist demands a strong sense of empathy in man. Sartre's ideas state that man is alone in the universe with his fellows. It is his belief that humans thus share each other's predicaments. They feel joy, sorrow, sickness, and loneliness with each other.⁵

As an educator, I believe that the implications of development of empathy within the classroom are of unparalleled importance. When the student can fully understand and accept his feelings as well as the feelings of his peer group, many of the major obstacles to learning have been removed. For in relating to others, he truly knows himself and is able to structure his learning experience in a manner that is meaningful to his existence.

What was so inspiring concerning the assertion of the individual in my philosophy was the unlimited human potential that existed. Critics of this point of view might have viewed the individual's acceptance of responsibility as being an impossible, rarely obtained reality. However, I viewed it as a cause for extreme optimism. An individual, who was involved and committed to action, could

not be contained, but by the help of his fellow men, he could obtain fulfillment.

The idea of a student-centered classroom came from reading a book by Jean Piaget entitled Science of Education and the Psychology of the Child. Piaget concluded that education could be compared to a crude method of rote "force feeding." He believed that children reacted passively to learning and thinking because teachers simply fed students their lessons rather than allowing them to become actively involved in the process.⁶

Having read the words of Piaget, I became aware of the fact that I was guilty of what I call the "brown bag" syndrome. I would present a well-defined lesson and then ask the students to regurgitate the information into the brown bags which supposedly represented mastered knowledge. Piaget's comments concerning a student-centered classroom rather than a teacher-centered classroom were to have a far-reaching effect on my teaching style and ultimately on my students. In knowing that the teacher was not the exclusive source of infinite wisdom, I returned to my classroom with the difficult task of putting theory to a practical application. With this new insight, I searched for ways to clarify and expand this position. This time I did not turn to known scholars, but instead I discovered a new resource--my students.

By allowing the students to become actively involved in their learning process and asserting their individuality,

Piaget's "forced feeding" disappeared from my classroom. With this reality came the understanding of why students were rebelling against my classes. Prior to this time, students had tediously devoted their energies to filling useless brown bags with knowledge that was non-redeemable in life.

In moving away from the more traditional method of the teacher as being a disseminator of information to a more student-centered, teacher-facilitator method of learning in my philosophy, I found further words of direction from Piaget. Piaget encouraged learning to emerge through group collaboration.

In this respect the cooperation among the children themselves has an importance as great as that of adult action. From the intellectual point of view, it is such cooperation that is most apt to encourage real exchange of thought and discussion, which is to say, all the forms of behavior capable of developing the critical attitude of mind, objectivity, and discursive reflection. From the moral point of view it results in a real exercise of the principles of behavior, and not solely in a submission to external constraint. In other words, social life, introduced into the classroom through the agency of effective collaboration among the students and the autonomous discipline of the group, implies the very idea of the activity we have already described as being characteristic of the new school; it is morality in action, just as "active" work is intelligence as act. And even more than this, cooperation leads to the formation of a number of particular and inter-related values such as those of justice based on equality and those of "organic" interdependence.⁷

In Piaget's statement concerning group collaboration, the social action of the teacher was not eliminated. As a member of the group, the teacher was expected to react

and to give input. Thus, instead of eliminating the social action of the teacher, this became a means by which learning could become a joint endeavor.

After reading Piaget, I became anxious to talk about some of the changes that I would like to see occur in education. In talking with several colleagues, I soon found that my concerns were not shared by them. In fact, many of my attitudes were considered radical. Many colleagues almost viewed themselves as Plato would. They saw themselves as social agents of society who directed students in a "god-like" manner to their proper position in society. This guidance included evaluating a student's potential, categorizing him, and then giving him a label. Bewildered by the difference that was emerging between my colleagues and myself, I turned to the writings of John Holt for encouragement.

When John Holt condemned the teacher for presenting himself to children as if he were god, all-knowing, all powerful, always rational, always just, always right, I felt that I had found a brother in the flesh. He stated that "this is worse than any lie we could tell about ourselves."⁸ Being convinced of this basic truth, Holt became a resource instant inspiration for me.

Holt's writings inspired me to have the courage to not only voice displeasure with the status quo of education among colleagues, but also to become actively involved in seeking change. When Holt spoke of "teachers learning

to see their pupils, instead of their subject matter, and of sensitivity and intimacy in the teaching/learning relationship,"⁹ he was leading me into the discipleship of humanistic education.

Since for the past few years, I had been advocating change and examining educational issues from teaching styles to curriculum implementation, I was asked to serve as a master teacher in a program which would investigate a humanistic, open-school approach to learning. It was during this time that a major portion of my philosophy was formulated.

Being introduced to humanism and the concepts of open education, I soon became an avid disciple, and my devotion took on a religious fervor. Eventually, I evolved to the stage where I was trying to convert fellow educators to a similar dedication and conversion. This was not unusual for advocates of the open education process to present their concerns with such zest. Barry Hake, an accepted authority on open education, compared the concept of open education to a religious debate and indicated that open education required a religious-type conversion and dedication.¹⁰ Unfortunately, teachers who did not share similar views were labeled as being pagan. As a result, I was completely non-tolerant of them as educators.

The two years spent in the open-school program were the most intense, fiery, and exhausting years of my teaching career. Yet at the same time, they were the most challenging. During this time, I was given the

opportunity and academic freedom of putting the almost "Biblical" words of Kohl, Silberman, and Brown to the test of practical application. Through frantic readings, devastating failures, and sweet successes, a staunch commitment as to what a learning environment should contain erupted with the full force of an activated volcano. This commitment permeates the structure of YALAC.

As a result of the experiences in the program, it became evident to me that a learning environment should encompass these major concepts:

1. There should be tolerance for teaching styles and philosophies that are different than your own. Kohl states this idea well:

We have to move beyond the competitive judging of one another's work and support one another, share experiences and develop a community of teachers within the school who can relate to one another openly and honestly.¹¹

2. Teachers can create an effective learning environment. In his book, Reach, Touch, and Teach, Barton states:

We have ourselves to give, and that is a great deal. Within any teacher, within any person, there is infinite complexity, ability to respond, to exchange ideas, and to change personality. The common teacher is not common at all, he is bulging with talent, with energy, and with understanding.¹²

3. Students should have a right to pursue their own desires and should have input into the learning environment.
4. The student is the agent of learning.
5. The teacher should be sensitive to the needs of the students and provide materials.
6. Students need varying lengths of time to complete material.

7. Students should be given part of the responsibility for their learning.
8. Students should have the experiences of discovery, inquiry, setting goals, making choices, and weighing alternatives.
9. Students should be a part of the evaluative process.
10. Students are different; they should be offered many alternatives in the learning process.
11. The teacher should not manipulate students to achieve his goals.
12. Teachers must change and grow with the students instead of attempting to change them.
13. Learning occurs best in a non-threatening atmosphere of mutual trust.
14. Value clarification should be presented through the inquiry approach.
15. School should reflect society and life.

The open-school program had helped me to develop an aspect of my philosophy that had been virtually non-existent. This aspect concerned the humanistic movement and the process of valuing. To discover and to develop effective strategies for educating the inner strengths of my students became a goal of my teaching career.

Within this framework of humanistic education, emphasis in the classroom was placed on motivation, an awareness of the "here and now", (and the excitement in experiencing this awareness), creative thinking, interpersonal sensitivity, self-reliance, self-esteem, self-assessment, strength training, and value clarification. Noticing the repetition of the word "self" in the above list, it is not difficult to see why humanistic education

was so appealing to me. Within this philosophy, the words of Emerson and Sartre echoed loudly.

The idea of helping students to become increasingly aware of the "here and now" was an exciting idea. It was during this time that Gestalt Awareness Training became particularly meaningful. I agreed whole-heartedly with the assumption that if a person could not change "here and now," where the conditions could be optimal, he would not very likely change or grow outside after the course. Thus, a major portion of my teaching energies was devoted to creating an awareness within the classroom.

Having spent a great deal of time and frustration in attempting to teach the anxiety-ridden student, I welcomed this new source of enlightenment. In making students aware of the fact that anxiety can be reduced and even eliminated by considering the "here and now" instead of continuously worrying about the future, my classroom was becoming a more tranquil place. Perl's words concerning living up to one's own expectations instead of the expectations of others were also a source of encouragement to my students.¹³

Student feelings and their emotional responses to my class began to take priority in my value system concerning educational philosophy. So much of my time was taken in considering the affective realm of learning that I began to view content as being secondary. In fact, it was very often slighted. I felt guilty about presenting

my students with content-based materials. As a result of this guilt complex, many times my students were victimized by hidden agendas. These hidden agendas consisted of behavioral objectives based on mastery of language arts skills. They were very cunningly hidden within a unit so that even the shrewdest of students did not realize that they were being subjected to cognitive skills. Perhaps I viewed the affective mode of learning as providing a long-term internalization of skills, which would be very beneficial to the student. On the other hand, I viewed cognitive skills as providing short-term gains, which were not applicable to life.

Since my own basic exposure to secondary public education had been during the Sputnik age, this probably tainted my perception concerning cognitive skills. During this time, the emphasis was placed on the race for knowledge, and cognitive skills reigned supremely. I remembered with displeasure the many hours that I had spent in lectures memorizing insignificant data. I did not want my students to experience a similar learning situation.

This fallacy of placing the affective and cognitive modes at war with each other lasted for a considerable amount of time. Since I was experiencing extreme confusion in my attitudes toward learning, this confusion was reflected in my classroom. For some strange reason, I felt that even if I did recognize the importance of cognitive skills, they could not be integrated with the affective skills. Thus, there were days in my class that

were directed to the affective means of learning. Existing within the same unit, there would be other days devoted to cognitive skills exclusively. I imagined some catastrophic incident happening if the twain overlapped and were covered in the same day. Therefore, they co-existed superficially within my classroom for over a year.

With the reading of Human Teaching for Human Learning, I finally realized the misinterpretation of learning that I had been advocating.¹⁴ The emerging term confluent seemed to answer the ambiguity concerning affective/cognitive learning. The idea that confluent education is an attempt to integrate the head and heart, the mind and the body so that like two brooks flowing together into a stream, each merges into the other, losing its boundaries to a greater whole provided an answer for which I had been searching.¹⁵ No longer did the affective and cognitive modes of learning have to fight for "prime time" in my classroom. The realization that they could become one made immediate sense to me.

Realizing that by integrating mind and feeling, the teacher had the power to help a student become aware of his unlimited potential served as a reason for me to adopt confluent education as a statement of my educational philosophy. I also felt that the adoption of this particular philosophy signified an added depth of maturity to the religious fervor of my open education days. What had been lacking and causing serious questions to be asked had been fulfilled through the readings of confluent educators.

With the adoption of confluency as a personal philosophy came an awareness. Since confluency involves a smoothness or flow in the transition from affect to cognition and the belief that affect and cognition are co-existing modalities, the duty of the teacher would be to develop materials and teaching strategies that would facilitate the interpenetration of these two modes of learning.

Out of this realization, there grew the idea of the YALAC Composition Program. It was my desire to devise an approach to composition that would be soundly constructed, (reflecting my philosophical interpretation of education), effectively taught, properly sequenced, and carefully evaluated. This provided the basic structure for YALAC; for YALAC contains materials, teacher strategies, activities, and means for evaluation.

PART II
AN ANALYSIS

Confluency posits the concept that behavioral development and observable levels of performance competence are dependent upon affective and cognitive variables flowing together. This section will investigate the units of study, strategies, and activities devised for YALAC to show that both affective and cognitive variables are present. The units of study are based on two assumptions of Combs and Snygg's perceptual theory. One is that there is a basic need for a person to enhance himself. The second is that all behavior is determined by the perceptual field of the behavior at the instant of behaving.¹⁶ The structure of this perceptual field is dependent upon two factors--experience and meaning. Within these key concepts of self-organization and the perceptual field, YALAC attempted to develop a confluent approach which reflected the flowing together of cognitive and affective variables.

In order to examine the affective variables of YALAC, Krathwohl, Bloom, and Masia's taxonomy (developed in 1964) has been used. Their classification includes the variables of receiving, responding, valuing, organizing, and characterizing.¹⁷

Receiving, the first affective variable, involves the learner being aware of certain phenomena and stimuli. How could writing skills be mastered if students were unwilling to receive the teacher, the class, or the material? Much of the behavior of students in school is directed toward maintaining their self-organizations.¹⁸ Since many of the students had experienced failure, punishment, censure, and ridicule in their past writing experiences, they were unwilling to receive any new attempt that might further destroy their self-organization. Thus, by avoiding or not receiving, they were keeping their self-organization intact.

One of the major tasks of YALAC, then, was to organize the program so that the students would not feel threatened in their self-organizations, and as a result would be willing to accept or receive experiences in the needed composition skills. The very structure of the units of study of the program reveal the importance of the student "receiving."

YALAC begins with an orientation unit. In the rationale for this unit, it is evident that the receiving of the program by the student is considered to be of paramount importance. The rationale states that some of the students have been unsuccessful in the past in learning the basic skills of composition; therefore, their attitude is very negative. In order to create a favorable atmosphere within this type of classroom, the affective

realm must be considered. Attention is given to student and teacher attitudes, concerns, and expectations. The unit is structured so that students encounter situations which are positive so that the self-image of the student is enhanced. Also the orientation unit is concerned with getting the student involved in the learning process immediately. An ultimate goal of this involvement is to ask the students to receive and accept partial responsibility for their learning. By beginning YALAC with an orientation unit, the teachers are attempting to make the course more acceptable to the students so that maximum learning can occur.

In the rationale for the orientation unit, the second variable, responding, is also evident. By asking the students to help create the classroom environment by setting up rules, by designing the physical classroom, and by discussing how they learn best, the teacher in reality is asking them not only to receive YALAC, but also to respond by formulating a class which is individually tailored.

One specific activity which solicits the response of the student concerning teacher behavior is an assignment where the student is asked to write a newspaper advertisement for the perfect teacher. It is announced to the student that he has been given the responsibility for hiring the most qualified person to fill the position. At the same time that students are writing the advertisements, the teacher is writing an advertisement for the perfect

student. This activity reveals a characteristic of YALAC. Since the learning environment involves both teacher and students, any effective program must facilitate an exchange for sharing between students and teachers. Charity James in Young Lives at Stake states that teachers lives are at stake too. She expresses that they should be experiencing the same kinds of support, respect, and optimism about themselves that are accorded to students.¹⁹

In allowing students to receive and to respond without fear of destroying their self-organization by beginning YALAC with a non-threatening unit, such as the orientation unit, the teacher is setting the mood for the third variable which is valuing. Valuing can be defined as the learner displaying behavior which is consistent with a single belief or attitude in situations where he is not forced to comply or obey. Students learn because they believe that what they are learning is important and worthwhile. If a student perceives that what he is learning is beneficial, he will employ this learning as a vehicle to enhance his self-organization.²⁰ Thus, it is evident that the affective variables are dependent upon each other and cannot exist independently.

In the development of YALAC, the process of value clarification was utilized. Within this process, students were asked to examine alternatives and consequences and were encouraged to reach their own decisions, morals, and values.

Raths, Harmin, and Simon in their book Values and Teaching have identified seven broad value skills. The skills are:

1. Seeking alternatives when faced with a choice.
2. Looking ahead to probable consequences before choosing.
3. Making choices on one's own, without depending on others.
4. Being aware of one's own preferences and valuations.
5. Being willing to affirm one's choices and preferences publicly.
6. Acting in ways that are consistent with choices and preferences.
7. acting in those ways repeatedly, with a pattern to one's life.²¹

These skills are present in many of the YALAC activities. In an effort to make the composition course more concrete and experiential, the students are asked to become involved in value-clarification activities which not only focus on affective skills but which tend to flow into the cognitive skills.

An example of this type of learning activity is The Marijuana Story. (Appendix A) In this activity, students are given an incomplete story which involves some value conflicts among the characters. The students are asked to align themselves with the character whom they respect the most and then to defend that position in a discussion session. After the class has discussed the various

characters and their value conflicts, there is a session of role-playing in an attempt to end the story. Following the role-playing session, the students are asked to write an "I learned" paragraph.

Valuing, as conceived in the YALAC Program, is a combination of the pragmatic philosophers and the humanistic psychologists. The pragmatic philosophers following Dewey²² believe that value questions should be treated like other questions and that moral issues are as susceptible to rational processes as other issues. Thus, this approach to values would not replace academic study but would rather be an addition to it since it examines current real-life issues in a non-moralizing manner. Humanistic psychologists such as Rogers,²³ stress the importance of a supportive social environment. There is a high priority given to one's feelings and the feelings of others, and the focus is on building communication skills. Within this humanistic values approach, a key implication is that teachers must be honest, warm, and empathic.²⁴ By participating in value-clarification activities, the learner displays behavior which is consistent with a single belief or attitude in situations where he is not forced to comply or obey. In other words, an internal commitment becomes consistent with external behavior.

The affective variables of organization and characterization actually are an integral part of the values clarification process. Organization is defined by Krathwohl, Bloom,

and Masia as the learner being committed to a set of values as displayed by his behavior. They also define characterization as the total behavior of the learner as being consistent with the values which he has internalized.²⁵ For example this would be represented by the development of a philosophy of life. A philosophy implies that a person is behaving as he believes. Using these definitions of organization and characterization, it is not difficult to see the relationship that evolves from the perceptual theory of Combs and Snygg and ultimately YALAC.

In organizing and characterizing, the students are being asked to affirm their choices and preferences publicly, to act in a manner that is consistent with these choices, and to act repeatedly so that a pattern of life is formed. Therefore, the variables of organizing and characterizing become evidenced by the students' behavior. The perceptual theory states that the quality of this behavior is limited both by the amount of experience and by the lack of openness to the personal meanings of that experience.²⁶ Hence, the design of YALAC is devoted to asking the student to become involved in experiences which are reflective of current problems in society. They are then asked to trust their experiences. This trust enables them to react with an intelligent, consistent behavior. One goal of YALAC is to encourage intelligent behavior, as defined by Bills, by exposing students to various experiences. Bills defines the intelligent

person as:

..one who is broadly and deeply experienced, who is open to his experience when it is needed, who is open to the demands of the problem, who is open to the effectiveness of tentative solutions and who is able to sense the newness and importance of particular problem situations.²⁷

Throughout the YALAC Program students are exposed to concrete, experiential segments of life in order that they might internalize the skills of reorganization and characterization.

If a course is truly confluent in nature, it must not only reflect the development of affective skills, but it must also focus on cognitive skill building. Since YALAC is based on a course outline adopted by the Hazelwood School District in 1969, it is not difficult to see the cognitive aspect. The objectives for each unit in the outline are written in behavioral terms, and it is clear that knowledge is going to have to be transmitted if students are going to be able to perform the objectives for each specific unit. However, many of the objectives for units never request the student to go beyond the simple recall level or initial knowledge level. In Bloom's taxonomy of cognitive variables or levels of learning, he cites six developmental stages:

1. knowledge--Involves the recognition and recall of facts and specifics.

2. comprehension--Involves the learner's interpretation, translation, summarization, or paraphrase of the given material.

3. application--Involves the use of material in a situation which is different from that situation in which it was originally learned.
4. analysis--Involves separating a complex whole into its parts until the relationship among the elements is made clear.
5. synthesis--Involves combining elements to form a new original entity.
6. evaluation--Involves acts of decision-making, judging or selection based on a given set of criteria.²⁸

In the YALAC Composition Program, the objectives, the units, and the activities are created so that all six levels of learning are prevalent.

Piaget in his book entitled Science of Education and the Psychology of the Child concluded that education could be compared to a crude method of rote "force feeding." He accused teachers of using an archaic educational approach and of not being concerned enough with the mental and emotional development of the pupil. He believed that children reacted passively to learning and thinking because teachers simply fed students their lessons rather than allowing them to become actively involved in the process.²⁹ Having read these words, the teacher became aware of the fact that she had structured learning situations which required only "brown bags" from the students. This occurred when a well-defined lesson was presented, and then the students were asked to regurgitate the information into the "brown bags" which represented knowledge. In order to avoid this type of learning

experience, Piaget's words and Bloom's taxonomy of levels of learning became guides for formulating daily lesson plans.

By focusing on the paragraph unit included in YALAC, the six levels of learning, as identified by Bloom, can be observed. A sample activity such as The Supreme Court Vanishes (Appendix B) involves the various cognitive levels of learning. In this activity, students are asked to recall what they have learned about general and specific details, the topic sentence, and the clincher sentence. To reveal comprehension of the material, there is a brainstorming session which includes the entire class working together. They are then asked to apply these newly-learned composition skills in solving the mystery by pretending that they are reporters for a daily newspaper. Analysis and synthesis take place when the mystery is actually solved and written as a journalistic entry. The final step is evaluation. When the students break into dyads in order to evaluate each other's work, they are making judgments concerning the assignment and their skills. Several activities in the paragraph unit include the six cognitive levels as defined by Bloom.

In the first section, an attempt was made first to identify the cognitive and affective variables, and then to show that the YALAC Composition Program contained both of them.

Confluent education is a relatively new theory being practiced widely. However, since it is a widespread practice with little theoretical development, the question is often asked, "How can I be sure that what I am doing is truly reflective of confluent education?" Stewart Shapiro, anticipating some of these problems and frustrations caused by a practice which has surpassed theory, has attempted to further define and explicate the complex array of techniques, concepts, and settings that are characteristic of confluent education. The purpose of this explication is that better confluent models might be built--confluent models which will reflect the legitimacy of affective goals, principally those stemming from fundamental human concerns and to place these goals within the disciplined context of a total curriculum, "soundly constructed, effectively taught, properly sequenced, and carefully evaluated."³⁰ Thus, this section of the paper will take the findings of Shapiro and apply them to the YALAC Program in order to examine the confluent nature of it.

In working with a team in the Ford Foundation's Development and Research in Confluent Education (DRICE), Shapiro recorded a working definition of confluency and a list of essential features of a model case of confluent education. They defined confluent education as " a

deliberate purposeful evocation by responsible, identifiable agents of knowledge, skills, attitudes, and feelings which flow together to produce wholeness in the person and society."³¹ The necessary elements of this type of education which emerged are:

1. A context or climate of two-way openness to learning. Confluent education has a structure which includes intentionality to learn and support for the learning of both teachers and students. Setting this climate is considered "shaping behavior," and intentionality includes awareness of the teacher's own values, patterns, and selective reinforcements of the student's responses.
2. Awareness of self as a legitimate object of learning (for teacher and student) and deliberate attention directed to this learning.
3. Subject matter which is closely related to the significant personal needs and feelings of the students. The major criterion for inclusion of any subject is the extent to which students can come to feel significantly related to it.
4. Experienced-based learning. This means learning that is closely tied to the direct contemporary experiences of students, and learning in which inferences and abstractions are drawn after the concrete learning experience itself.
5. Awareness and intention to develop convergent and cognitive processes integrated with, or parallel to, other learnings. Other learnings involve action and will, as well as affect.
6. Encouragement of the expression of feelings by both student and teacher.
7. Use of feedback to refine and develop learning.
8. Encouragement of divergent imaginative thinking.

9. "re-subjectivising" of meanings. This involves the re-creation and internalizing of external, social, and transpersonal meanings, and perception and knowledge. In some ways it is the opposite of what Phenix describes as the process of aesthetic creation. (i.e. objectifying the subjective)³²

The first feature of the DRICE evaluation of confluent education is a context or climate of two-way openness to learning. This structure includes activities which stress the intentional learning of both students and teachers. In this feature, there is an increased awareness of others involved in the learning process. The two-way openness characteristic is inherent in the philosophy, the objectives, and the selection and position of units of YALAC.

Following my philosophical investigation and various educational involvements, definite ideas concerning what an educational environment should contain emerged. These have been listed in the philosophy section of the paper. However, they can be summarized in a definition of the "live classroom" by George Brown:

The live classroom is full of learning activities in which students are enthusiastically and authentically involved. Students take on as much responsibility for their learning as their capabilities allow. Each student is genuinely respected and treated as a human being by his teacher. He, in turn, participates in the learning process as one who structures strategies for learning, as individualized as possible, while focusing on process as well as subject matter.³³

Many times an educational endeavor is weakened because the intentionality of it is not communicated to the students. One way of solving this problem is through the use of

objectives and brainstorming sessions. In each of these ways, the teacher is able to express her desires for the student. YALAC always begins a unit of study with brainstorming and written objectives.

Written objectives can seem very formal, and thus they may not truly communicate to the student the true concerns of the teacher. Therefore, I am using the format of an open letter, being written by the teacher, to her students. The letter would serve as a warm way of introducing the teacher's intentionality to her students. It would also serve as an excellent means of getting students to speak of their concerns. As a sort of fringe benefit, it could be a beginning step in building mutual trust within the classroom and establishing a two-way openness to learning. The following is a representative letter:

Dear Students,

When you entered my class today, I could see the tenseness in your faces and the energy draining from your bodies as you plopped into the "most-distant-from-the-teacher" chair. I felt your disturbing gaze as you tried to determine what fate was in store for you this year. I could tell that the possible fates that crossed your minds were very upsetting. As a result of these troublesome thoughts, the atmosphere seemed to be chared with anxiety, and an air of uneasiness hung heavily in the class.

Would it make you feel more comfortable if I told you that I had difficulty sleeping last night? The anticipation of new students, the

new responsibilities, and the potentialities of a new class caused butterflies in my stomach. Thus, my night was spent in thinking about you. How could I possibly communicate my concerns for you not only in my class but in the future as well? What could I do to rid my class of the anxiety and uncertainty that seemed to prevail in a new class? How could I bridge the gap between you and me and the experience of learning?

Not knowing how to verbalize these concerns to you, I decided to write you a letter. I hope that the letter will help to bridge the uncomfortable gap between you and me.

First, much of the class will be spent in getting to know each other and in interacting with each other. Many of the days will be spent working in small groups with a common task. One of the first tasks will involve writing as a group in response to the statements:

The five things that I like about English last year were _____.

The five things that I disliked about English last year were _____.

The next day as a class, we will discuss, "What's worth knowing." I respect your opinion and will request your input continuously in this class. I believe the class will be meaningful to you if your ideas are considered in the planning of the course.

As an individual, whenever we work in groups, you will have the option of passing and working alone. However, I want you to know that I believe that group collaboration is one of the most effective ways to learn. I believe deeply that we learn from others, and that other people can give us insights into our own behavior.

I want you to be able to talk freely in this class and to express your ideas without fear of ridicule and censure from myself and others in the class. In order for this to become a reality, the class will need to become aware of the behaviors

implied by a value which I cherish. This broad value is the value of human dignity. In my class I would like my students to become intensely aware of the worth of each individual and the respect which each individual must be given. Therefore, I will structure activities, through conscious teacher acts, which will foster this concept. Many times I will ask you to participate in discussion, role-playing, and writing experiences which will ask you consider the value of human dignity. In so doing, I am asking you too to value it.

However, as a teacher, I realize the dangers of "shaping behavior", and of you simply adopting this value on a superficial level. I know that students do things simply to please a teacher. If you exhibit behaviors which seem to reflect that you value the individual, I will undoubtedly be pleased and will reinforce this behavior in a positive manner. However, my real desire for you is that you will not simply imitate, but will internalize this as a value of your very own. True harmony will never be achieved in your life if you continue to simply adopt other people's values. Many writers have worded this concern more effectively than I can. I'd like to share their thoughts with you.

Carl Rogers states that you've lost trust in yourself in the following statement:

In an attempt to gain or hold love, approval, esteem, the individual relinquishes the focus of evaluation which was his in infancy, and places it in others. He learns to have a basic distrust for his own experiencing as a guide to his behavior. He learns from others large number of conceived values, and he adopts them as his own, even though they may be widely discrepant from what he is experiencing. Because these concepts are not based on his own valuing, they tend to be fixed and rigid, rather than fluid and changing.³⁴

In an article explaining ego boundaries, Thomas Yeomans describes what happens when a person accepts a personality element from another person:

In introjection, a person may accept an element of personality from another which he then comes to view as his own when, in fact, it is not. In this case he has introjected the element and placed

it within his ego boundary. This leads to an expansion of the ego boundary, but it is an overexpansion, for the element remains foreign inside him and may cause a good deal of confusion and stress in its relation to the other elements. In this state the person loses touch with who he really is.³⁵

Raths, Harmin, and Simon warn the teacher of the fallacy of not letting the students really have a choice when dealing with values:

...But when we are concerned with values, we must be willing to give the child his freedom to choose. In short, we are saying that a coerced choice is no choice at all. It is not likely that values will evolve from a choice imbued with threat or bribery, for example. A condition of choosing that the value theory suggests is freedom to choose. One important implication for teachers is the diminution of the punishment and reward systems so widely used in schools. Choices cannot be considered sufficiently free if each one is to be weighed, approved or disapproved, or graded by someone in charge.³⁶

I want you to know that you are a unique individual and that you have many abilities which you have never discovered. Many of the activities during this course, will have the objective of you getting to know yourself. In getting in touch with yourself, you are going to realize that you have many potentialities which have been latent for many years. Through a redirection of wasted energies, these potentialities will be discovered. One of the ways in which you will get to know yourself better is through writing. I know that many of you feel insecure about your writing, and this will not be a pleasant experience. However, Assagioli states: "As the repeated habitual actions are taken over by the unconscious, the conscious is freed for other and higher activities."³⁷ This is my desire in having you write.

The topics will vary in nature. Many times the writing will be reflective of a piece of literature which we have read; other times it will seem totally unrelated. Sometimes I will ask you to write on topics such as "Who Am I?", "Me as a Tree", and "When will I be ready to assume

responsibility for myself?" What I am trying to say to you is that self-knowledge is legitimate in the classroom and should be pursued. Through an awareness of the self, the individual is able to see his potentialities. Perls concerns himself with this potentiality when he says, "Nothing is every created, it is discovered in a moment of experience."³⁸ A goal of my class is to let you experience yourself moment by moment.

I am going to ask you to trust me. I will be structuring experiences which will help you to discover things that you might not be able to learn on your own. Trusting a teacher is not an easy thing to do. Rogers stated a reason of why it is so difficult:

The student has been "conned" for so long that a teacher who is real with him is usually seen for the first time simply exhibiting a new brand of phoniness. To have a teacher prize him in a non-judgmental way arouses the deepest disbelief. To have a teacher truly and warmly understand his private world is so unbelievable that he must not have heard correctly. Yet, it is this last, the emphatic response, which is probably the first element to get through, the first reaction which begins to convince the student that this is a new experience.³⁹

I want you to know that I assume this responsibility and will attempt not to violate your trust. In structuring these experiences, I will be listening to your suggestions.

I want you to look at the experience of writing as a vehicle or a means of expressing yourself as a person. I want writing to widen your perception instead of limiting it. In order to obtain this goal, I will continually stress these concepts:

1. Writing should begin with an immediate experience.
2. By starting with the self and moving outward, by starting with an awakening of their own perceptions, the students can use language to articulate their experiences of the world.
3. Writing is a process which can be learned. This process or structure should always follow the actual experience of writing.

As your teacher, I want you to learn the skills of writing. We are living in a world which demands written communication, and I want you to be able to function in this world.

I want the class to be student-centered. The structure of the class and the activities should reflect your needs. In order to achieve this, I will be asking you to share in the responsibility for the class. Brown states that it is impossible for students to be able to assume responsibility for their learning without experiencing themselves internally and externally.⁴⁰ Hopefully the class will give you the opportunity to experience yourself, and you will be able to assume this responsibility.

Please do not stereotype me as a teacher. I resent this. Rogers expresses a similar attitude in the following statement:

Teaching, in my estimation, is a vastly overrated function. Teaching means "to instruct." Personally I am not much interested in instructing another. "To impart knowledge or skill.: My reaction is, why not be more efficient, using a book or programmed learning? "To make to know." Here my hackles rise. I have no wish to make anyone know something. "To show, guide, direct." As I see it, too many people have been shown, guided, directed. So I come to the conclusion that I do mean what I said. Teaching is, for me, a relatively unimportant and vastly over-valued activity.⁴¹

I, too, am a learner and am a person struggling to find myself as you are. I do not have all of the answers. However, I do have some questions for you to consider. I would prefer that you refer to me as a facilitator of learning. Rogers defines the facilitator very well:

When I have been able to transform a group-- and here I mean all the members of a group, myself included--into a community of learners, then the excitement has been almost beyond belief. To free curiosity; to permit individuals to go charging off in new directions dictated by their own interests; to unleash curiosity; to open everything to questioning and exploration; to recognize that everything is in process of change--here is an experience I can never forget.⁴²

I will not consider it my duty to fill you with knowledge as a vessel is filled, but I will structure experiences so that you will be able to discover your potentialities in the learning environment. In other words, I will attempt to light your candle with knowledge, and then allow it to burn on your own fuel or energies.

In my class, it is my desire that the "peak experiences", as identified by Maslow,⁴³ become a reality in your life. These experiences are:

self-realization,

fulfillment,

power,

joy,

and

peace.

Welcome to A226. I'm glad you're here!

YALAC begins with an orientation unit. As a portion of this unit, students and teachers are encouraged, by using specific devices and activities, to share and to become aware of each other's ideas concerning discipline, teaching behavior, student behavior, the classroom environment, various methods of learning, and attitudes toward basic composition skills. By placing this unit as the beginning unit of YALAC, the priority or commitment to two-way openness to learning can be seen.

The next unit, a communications unit, continues expressing the importance of knowing and acting upon the concerns of others. The introductory activity is a creative dramatics activity which involves a teacher skit presented to the students. (Appendix C) One

objective of the skit is to allow the students to see the importance of two-way communications. The skit serves as an excellent means to ignite discussion. Following the discussion, other activities which stress the importance of two-way communications are implemented in the class. These are followed by handouts and information which continue to define the two-way communicative process and ways to improve its quality.

Throughout other units of study, the two-way openness to learning is continually encouraged. One way is through the methodology used in YALAC. Through the use of devices such as brainstorming, activities based on Gorman's Interaction Analysis,⁴⁴ the class meeting technique, telegrams (urgent concerns written by students and teachers to each other), thought cards, and many others, the two-way openness to learning becomes an integral part of the YALAC Program.

Awareness of self as a legitimate object of learning for teacher and student and deliberate attention directed to this learning is another essential feature of confluent education. Perhaps one of the best ways of showing that this has occurred in YALAC is to provide a student testimonial.

As a surprise to a teacher participating in the program, the class decided on its last formal meeting day to write small notes to everyone in the class. These notes were positive in nature and were called "Small Gifts of Happiness." Thus, the class spent the hour

writing these "parcels" of happiness and hurriedly exchanging them in the last few minutes of class. The group dynamics were exhilarating and vibrant as everyone watched the others' reaction to their own special notes. One note given to the teacher reflected this second characteristic of self-knowledge. It read:

Dear Mrs. Bimes,

I can't begin to tell you how much you've helped me this year. You've taught me a lot about writing but more important about myself.

Thanks,

Sam

Sam entered the class as a very capable student with a poor self-concept. To watch him, during the course of the semester, become aware of his potential as a person, and to thus reveal internal growth was an exciting experience.

The underlying philosophy of YALAC creates within the classroom an atmosphere which is conducive to self-organization and self-knowledge as a legitimate means of study. One activity which encourages self-study is an interaction log. In this log, students are to interact with their environment in the form of writing. The environment can include any aspect of the student's world.

As the first entry in this interaction log, the student is given the assignment of Me as a Tree.

(Appendix D) The class is begun with a discussion about trees in literature. ("Birches" and "Nothing Gold Can Stay" by Robert Frost can be used as examples.) The discussion focuses on the aspect that trees can reflect human needs and human beings. After this discussion, the students are asked to graphically draw a tree which represents them. They are then asked to talk with someone in the class about their tree. As a final step, they are asked to write about their tree-person in their interaction logs. This activity reveals the fact that writing can be an exploration of self and a means of expressing one's self in a tangible manner. Activities such as this exemplify the YALAC Program.

A third criteria of confluent education is that it be closely related to the significant personal needs and feelings of the students. In other words to what extent can students relate to it? In developing materials for YALAC, it was essential to consider this criteria. The question was often asked, "How can the program be more relevant to the students' needs?" To comply requires the teacher to solicit student participation.

To make the course more relevant, individual pre-testing is given to each student. The results of these pre-tests are charted with each student so that he he is aware of his own composition needs. After each student is aware of his needs, it is time to brainstorm

with the students. During this session, teachers and students determine what type of writing they would like to do to learn these skills as well as various methods to use in the process. If the student feels that the course is designed to teach him skills which he definitely needs, and if he has participated in the planning of how he is going to learn these skills, he will be less likely to dismiss the class as being irrelevant to his needs and feelings. Thus by pre-testing and involving students in the planning, YALAC attempts to relate the material to the personal needs of its students.

Another characteristic, as determined by Shapiro's model, is experienced-based learning. This means that the learning is closely tied to the direct contemporary experiences of students, and it involves learning in which inferences and abstractions are drawn from the concrete learning experience itself. One of the ways in which this type of learning occurs in YALAC is through the use of creative dramatics and socio-drama.

In viewing the objectives of creative dramatics as a tool of instruction, (Appendix E) it is obvious that one of the purposes of this type of instruction is to encourage experienced-based learning. One objective states that as a result of the creative dramatics activity, the student is able to produce and use analogies. It mentions the personal analogy in which there is a personal identification with the elements of a problem and the

direct analogy in which there is a comparison of parallel facts. When the student is able to take a situation presented through creative dramatics, and apply it to his own life through the process of analogy-production, the result is experienced-based learning.

Other objectives of creative dramatics include helping the student to develop the ability to produce alternative, possible consequences and alternative solutions to problems, aiding the student in the development of social skills, and allowing the student to better understand his own role in society. These objectives reveal the fact that creative dramatics can be used as an effective vehicle for experienced-based learning. In this way, the YALAC Composition Program utilizes creative dramatics.

Another way in which the course is experienced-based is in the type of assignments which are given. As often as possible, the assignments are concrete and experiential. An example of such an assignment is entitled Tender Loving Care (Appendix F). This assignment deals with the problem of a nurse stopping a life-saving machine of a boy who is terminally ill. The student is asked to take a position and defend it based on his own personal judgment. In this assignment, the student has to assess his own feelings toward life and death as well as his own experiences with them. Using his newly-acquired paragraph

skills, the student is asked to write a paragraph defending his position. This assignment requires each student to use his experiences, his attitudes, and his skills to develop a paragraph. In this manner, the writing is directly related to his own contemporary experience.

Encouragement of the expression of feelings by both student and teacher is a vital part of confluent education according to Shapiro. Encouraging the expression of feelings takes many modes in the YALAC Program. First in order for there to be an exchange of feelings within the classroom, there must be several elements present. There must be a non-threatening, warm classroom in which the student feels that his self-organization will not be destroyed by expressing his true feelings. A key to this non-threatening atmosphere is a teacher who is genuine, warm, and who is capable of building rapport among the students in the class. Within the class, the students and teacher must feel trust and a community spirit. If these conditions do not exist, true feelings will not be expressed. One of the intents of YALAC is to facilitate the expression of feelings.

Some specific strategies or vehicles which help to encourage this type of community feeling are graffiti sheets, the Dear Abby box, the instant thought cards, Gripe-a-Day sessions, and the telegrams. Graffiti

sheets are used to allow students to write their feelings on a variety of topics. In the Dear Abby Box, students write anonymously anything that is of concern to them, and in turn they expect an answer from the Dear Abby in Room D216. As a brief activity to start class some days, when a mood of restlessness is detected by the teacher, each person is asked to share his pet peeve of the day or gripe. This is really a tension-reliever for students and the teacher. Another vehicle which students can use to express their feelings is the thought card box. In this box, there are some cards which contain thoughts that other students have written and then some blank cards. The students and teacher can look at the written cards and then express a feeling or thought on a blank card. By adding these new cards to the previously written ones, this becomes sort of an almanac of the class thoughts and feelings. It is an excellent source of instant inspiration and also serves as a source for writing ideas. All of these activities keep the class open so that feelings can be expressed freely.

The use of feedback in order to refine and develop learnings is another feature of confluent education. YALAC systematically collects feedback from the students since student input provides a vehicle for improvement. To fail to use feedback as a means of improving the course would in reality be failing the previous character-

istics of confluent education which have been mentioned previously in this paper. (Appendix G)

Shapiro states that in a confluent education situation there is an awareness and intention to develop convergent and cognitive processes integrated with or parallel to, other learnings. Other learnings involve action and will, as well as affect.

Based on the Guilford classification of intellect,⁴⁵ Gallagher and Aschner have defined convergent thinking as that type of thinking which represents the analysis and integration of given or remembered data. It leads to one expected end-result or answer because of the tightly structured framework through which the individual must respond.⁴⁶ An example of this movement from the recall or knowledge level of cognition to a higher level of learning, such as interpretation and analysis, and the integration and impenetration of this level with the feelings and experiences of the student can be seen in several YALAC strategies.

Many times the students have been given the assignment of reading a common article which is reflective of a societal problem. After having read the article, they are asked to select a thesis statement which summarizes the article. In this process, the students are taking the knowledge or recall level, as identified by Bloom, and are applying it to a higher level of learning. Then they are asked to discuss from their own experiences and

feelings some statements that might support their thesis. This is an example of convergent thinking as a part of the cognitive process which, in turn, is integrated with the affective process.

Convergent thinking occurs in the above exercise. First the exercise involves a translation in which the student must shift from conceptual or symbolic material to semantic statements. The student then goes through a process of association involving likenesses and differences in using his own frame of reference formulated by his past experiences. Following this, there is a development of an explanation. Mentally the student goes through rational and value explanations. In the rational explanation, he arrives at a thesis statement and attempts to substantiate it by citing evidence. As part of the value explanation, he justifies his viewpoint, or value-based judgment, by giving reasons why. In conclusion, by the means of discussion and writing, he uses the convergent characteristics of generalization, summary, conclusion, and logical conclusion.⁴⁷

The encouragement of divergent, imaginative thinking is another aspect of YALAC. Perhaps it is this aspect which facilitates the flowing together of the affective and cognitive domains. Divergent thinking represents intellectual operations wherein the individual is free to generate independently his own data within a data-poor situation, or to take a new direction or perspective on

a given topic.⁴⁸

One of the specific assignments that reflects the encouragement of divergent, imaginative thinking is the guided group fantasy. (Appendix H) In this fantasy, the group is taken on a float trip down the Colorado River. During the float trip, the class shares several experiences together. However, at several points during the trip, students are asked to write individually what happens to them or how they feel as a person at that particular point. This assignment has many characteristics of divergent thinking as defined by Gallagher and Aschner.

Gallagher and Aschner list elaboration, divergent association, implication, and synthesis as characteristics of this type of thinking.⁴⁹ Elaboration is found in the fantasy activity when the students build upon a point already made. Thus, in reality, they are developing a new point through the use of their imagination. The aspect of divergent association is present when the students construct a relationship between ideas which cast the central idea of the float trip into sharper and often unexpected perspectives through the use of comparisons and analogies. Another feature of divergent, imaginative thinking is the implication. In this activity, the students are asked to go beyond what is given and to project from the given data what is possibly going to happen or how they are going to feel. The last characteristic of synthesis can

can be defined as spontaneous performance, tying in, or integrating the current central idea with an entirely new point or frame of reference. In this assignment, the students are asked to become aware of their imaginative processes and to grasp tangible, concrete forms of it through writing.

Shapiro lists as the last characteristic of an effective confluent educational model the trait of "re-subjectivising meaning. As a further explanation, he defines this "re-subjectivising" as the re-creation and internalization of external, social, and transpersonal meanings, and perception and knowledge.⁵⁰ In YALAC, this aspect creates a paradoxical situation. This process of "re-subjectivising" permeates the entire purpose of YALAC, and yet it is the hardest process to evaluate. It is often very difficult for the teacher to stand back from her students and objectively attempt to measure or to see to what degree the course has been internalized in her students.

As a measure of this internalization, the teacher must rely on student attitudinal surveys, comments, affective measures, and other feedback devices. Other measures include increased skill in writing and a change in attitude toward writing. These measures reflect a "re-subjectivising" of knowledge.

However, the process of "re-subjectivising" indicates a growth process. This growth process is not instantaneous but rather is developmental. Thus, very seldom during

the course of a semester does a teacher see the complete "re-subjectivising" of knowledge by students. Most often what a teacher does see is a new awareness that is created within her students. This awakening or awareness to one's self and environment is a step in the process of internalization of knowledge. This awareness opens the door to the process and serves as a path by which the student, through careful reflection can actualize his external, social world into an internal, transpersonal one. The complex array of materials, teaching strategies, and activities of YALAC are geared toward the goal of internalization of affective and cognitive knowledge.

As a result of "unpacking" YALAC, the nine characteristics of a confluent model, as defined by Shapiro working with the DRICE Group, seem to be present in this composition program. All of these nine characteristics of confluency blend together to develop the whole person within a humane society which becomes a major thrust of YALAC.

PART III

THE IMPLEMENTATION

In the Hazelwood School District, all sophomore students are required to pass a composition course. Depending on the student's mastery of basic skills, he is placed in Composition I or Composition II. Composition

I students generally have a lower level of competency in the language arts basic skills while Composition II students are seemingly more proficient. The composition program is offered during the first semester of the academic year. Sophomore students, who do not successfully pass the course at this time, are required to take it during summer school or during the first semester of their junior or senior year since it is required for graduation. There is a course outline which has been adopted by the Hazelwood School District. (Appendix I)

The purpose of the YALAC Composition Program is to present a confluent approach to the teaching of composition. YALAC recognizes the legitimacy of affective goals, principally those stemming from fundamental human concerns and places these goals within the disciplined context of a total curriculum, soundly constructed, effectively taught, properly sequenced, and carefully evaluated.⁵¹ By using the district's course outline as a basis for the program, the YALAC Composition Program adds materials, strategies, and a unique individualization process.

This process occurs in a warm, open atmosphere which stresses positive reinforcement of the student. A goal of the program is that measurable skills are to be gained by each student. Therefore, the whole basis of YALAC is found in the hypothesis that students will show growth in both cognitive and affective skills when the modalities of affect and cognition co-exist in the learning environment.

In the fall of 1975, the YALAC Composition Program was offered on a limited basis. To facilitate the program, a team of four teachers shared a pod section of four rooms. The teachers also shared a student population of approximately 120 students each period. During the first and second periods, the program was fully staffed. Thus, there were eight class sections, or approximately 240 students involved in YALAC. On a limited basis, the program, particularly the materials, were used in four additional class sections. However, these sections were not staffed by the entire YALAC team. As a means of planning, these four teachers were scheduled into a common planning period.

The student population for each hour was a combination of Composition I and Composition II students. There were two sections of each level. As a means of implementing YALAC and its philosophy, the titles of Composition I and Composition II were dropped, and the students were enrolled in a composition program.

Since the main thrust of YALAC has been concerned with the effective development and implementation of curriculum within the classroom, the energies of the team were devoted to these curricular tasks. However an attempt was made to show that growth did occur in the affective and cognitive realms. Due to the fact that there were problems in the data gathering, the evidence is not conclusive, but it does reveal some interesting inferences and trends.

Several devices were used in the classroom to measure the affective realm of learning or attitudinal changes that occurred in the student population. Researchers know that the affective realm is difficult to measure, one reason being that there can be a gap between what the student actually feels and what he records on paper. Therefore, there are certain limitations to paper and pen activities.

Since the composition class is a required class in an otherwise elective program, many students enter the class with a less-than-enthusiastic attitude. Other students have experienced failure, censure, and ridicule concerning their writing, and therefore they feel very negative about composition. This attitude can be seen by the following student comments made during the first week of school:

- ...I hate to write
- ...I like shop I get to do neat things I'll use some day
- ...I hate written work
- ...I learned nothing in English last year
- ...I hate English, it's boring
- ...I hate teachers who yell when you make mistakes
- ...I hate grammar
- ...I learn kind of slow
- ...I like to work at my own speed
- ...I dislike teachers who are always serious
- ...I want to learn nothing in here, I hate it
- ...I hate to read and write and I hate lectures
- ...I like teachers who show us how to do things instead of telling us

...I would like to experience something and then know how to write about it

...I feel insecure when I have to stand up and read out loud.

...I would like something to do to break the monotony of English

...I would to learn something we can use

...I studied punctuation for three years and never understood.

...I like movies and library passes.

...I wish I could ask my friends for help.

...I wish we could go outdoors some.

...I wish you could understand how I hate this class.

...I feel insecure in this class. I failed it last year.

These comments were made as a response to sentence whips or incomplete sentences. It was easy to see from these comments that students entered the class with very negative feelings concerning the class and the content material.

Upon analyzing these comments, one can see the negativism seemed to focus on the items of self-concept, the attitude of the student toward composition class, the attitude of the student toward other students, the attitude of the student toward the teacher, the attitude of the teacher toward the student, and a lack of warmth in the classroom. Therefore if YALAC was going to be successful, it would have to combat the negativism in these areas of student concern. Materials, strategies, and activities were developed in order to foster growth in these areas, and to help the student view this particular

learning experience more positively.

To reveal growth in the affective realm, an affective measure was developed. (Appendix J) This instrument used the existing affective instruments of the IDEA Student-to-Teacher Feedback Sheet, the "Style of Teaching" Inventory, and the Index of Adjustment and Values. In addition to selecting items from the above instruments, I added some items. The measure consisted of forty-seven items which were designed to assess the students' perceptions in the following areas:

1. The students' attitude toward composition class. This included the factors of obtaining usable skills and warmth within the class.
2. The students' attitude toward other students in the class.
3. The students' attitude toward the teacher and her teaching style.
4. The development of a positive self-concept.

Sixteen items were devoted to measuring the students' attitude toward composition class; eleven items measured peer relationships; twenty items assessed the attitude of the students to the teacher; and seventeen items were devised to measure the self-concept of the student.

This affective measure was administered to the YALAC student population during the last week of the semester. In analyzing the sample, some interesting notions appeared. In the category of student attitude toward composition

class, there was a possibility of 368 total responses. Of the 368 responses, 303 or 83% were positive. In the area of peer relations, there was a possibility of 253 responses. Of those 253 responses, 228 responses were positive. Thus 90% of the students in the class revealed a positive attitude toward other students. The category concerned with the student's attitude toward the teacher and her style of teaching revealed that a total of 460 responses, 417 (91%) were answered by a positive response to the behavior of the teacher. In the last category, the development of a positive self-concept, there was a total of 391 responses. In assessing their self-concept, students marked 332 of these responses positively. This showed that 85% of the test items concerning self-concept were marked in a positive manner. The results are analyzed in the following chart.

As a result of analyzing the scores of the affective measure, the trend for students to perceive the YALAC experience in a positive manner is revealed. In comparing the scores of the affective measure administered at the end of the class with the negativism revealed in the beginning days of class, as witnessed by the sentence whips exercise, there is a positive change in attitude. No statements can be made about the statistical significance since there were no pre-tests administered or there was no control group to measure. However, the size of the positive responses and the positive perceptions of the YALAC

teachers and students all seem to be indicative of the efficacy of this program.

There are some other evidences that a change in attitude took place within the student population. One day there was a huge bouquet of flowers on the desk. The enclosed note read: "Don't worry, Mrs. Bimes. Everyone loves you." The flowers were in response to the teacher going through a period of extreme pressure due to her work load. Her students were aware of this pressure and emphathized with her. During the same period, a card appeared on the desk. The card had a hand-written message which read:

I'm just trying to cheer you up because I know you've been working awfully hard and are running yourself. If there was something I could do, I would. This is all I can think of. Slow down a bit. You've got me worried.

These are two tangible evidences of an educational environment in which humaneness has emerged.

Dorothy, a student in the first hour section, entered the class with a pre-conceived notion that this was going to be another worthless class. Perhaps this feeling can be explained by the fact that Dorothy had failed ninth grade English. Thus during the first few weeks of class, Dorothy very seldom participated. However when she became aware of the fact that her self-organization was not going to be threatened or destroyed, she began to emerge as a leader. Not only did her attitude change,

RESULTS OF THE AFFECTIVE MEASURE

| <u>CATEGORY</u> | <u>TOTAL RESPONSE*</u> | <u>POSITIVE RESPONSE</u> | <u>%</u> | <u>NEGATIVE RESPONSE</u> | <u>%</u> |
|---|------------------------|--------------------------|----------|--------------------------|----------|
| Student attitude toward other students in class | 253 | 228 | 90% | 25 | 10% |
| Student attitude toward Comp. class | 368 | 303 | 83% | 65 | 17% |
| Student attitude toward the teacher and style of teaching | 460 | 417 | 91% | 43 | 9% |
| Student attitude toward self (Self-concept) | 391 | 332 | 85% | 59 | 15% |

*The total number of responses was derived by taking the items designed to measure a category and multiplying that number by the number in the student sample, 23

but her grades began to soar. An improvement in her self-concept is evidenced in a Christmas letter written to a teacher in YALAC.

...I have really enjoyed this class this semester. If it hadn't been for this class and the way we learn, I would not be doing nearly as well as I am. In fact if it weren't for first hour, I wouldn't come to school as often as I do.

I have learned so much this year in English. I never thought that I would be able to write good paragraphs. My mom is really proud of me too. She didn't think that I could do this well. I guess I showed her!

The good thing about this class is that you learn a lot and yet you have fun also. Another good thing is that the teacher always has time to listen to you.

Thanks for being so understanding with me. I hope I get you again next year.

Love,

Dot

Other student comments written on the last day of class reflect a positive attitude toward the process of YALAC:

...I loved the teacher skits. Next year do everything in the same way. It was great.

...I really did like this class. I feel that I learned more than I ever have. The class was fun too.

...I love your dedication and true concern. I'll miss you.

...I appreciated all your help. You are a hard-working teacher, and yet you are a personal friend. Thanks for all your interest and concern.

...I had a lot of fun in here even though I learned a great deal of things.

...You always have time for me.

...I like the openness of the class.

...I have learned a lot about writing.

...Everyone is important in here.

...I have progressed more in this class than any other class I have taken.

...I would not change anything. I liked this class and all of the activities that went with it.

...Thanks for being a kind teacher.

...Thanks for teaching me more about grammar.

...It was a great experience. I appreciate all of your ideas.

...I feel like I learned a great deal with this class. It was very meaningful and valuable to me.

...I wish I could have had you longer.

...I like your smile and your laugh.

...You're unbelievable--I love you!

Comments such as these have made YALAC a worthwhile project.

The impact of YALAC extended beyond the classroom and into the community. Evidently, students talked about YALAC at home. On Valentine's Day, a huge valentine that covered the entire door of one of the teacher's houses mysteriously appeared. The valentine spoke of the YALAC concept. Later it was revealed that a parent of one of

the students had made the valentine and attached it to the teacher's door.

The student cards, comments, letters, flowers, and parent-sent valentine seem to reinforce the idea that YALAC helps to create a positive environment for the student. This acceptance by the students was a continuous source of encouragement for the teachers involved in the program.

It has been stated that YALAC is based on the hypothesis that students will show growth in both cognitive and affective skills when the modalities of affect and cognition co-exist in the learning environment. In the previous portion of the paper, I have attempted to show that affective skills, as expressed by positive attitudes, are gained as a result of students encountering a confluent approach to the learning of composition. The next part of the paper will show the relationship between the YALAC approach to teaching composition and a gain in cognitive skills. Thus, evidence will be shown to support the segment of the hypothesis concerned with the gaining of cognitive skills.

As a means of measuring the cognitive skills, the study focuses on three composition units. The YALAC student population was pre-tested and post-tested on the units of Effective Sentence Building, Writing Good Paragraphs, and Developing a Multi-Paragraph Paper, and the

scores were recorded. Using a random sample for analyzing the scores, the means of the pre-and post-tests and the standard deviation were found. After this was accomplished, a t test was run on each of the units being studied in order to test the significance of the difference in mean scores.

In the Effective Sentence Building Unit, the mean pre-test score was 67 with a standard deviation of 12 while the mean post-test score was 87 with a standard deviation of 8.16. This resulted in a t score of 13.24 significant at the .001 level. Thus, the null hypothesis that there is no significant difference between the means can be rejected.

The results of the Writing Good Paragraph Unit are very similar, and thus lead to the rejection of the same null hypothesis that there is no significant difference between the means. The pre-test mean was 66 with a standard deviation of 14.62, and the post-test mean was 85 with a standard deviation of 9.11. The result of the t test was 10.97, significant at the .001 level.

In the Developing the Multi-Paragraph Paper Unit, the figures revealed a 66 pre-test means with a standard deviation of 11.22. The post-test means was 82 with a standard deviation of 11.70. Having a t score of 16.77, it was significant at the .001 level. Thus again, the null hypothesis that there is no difference between

the means can be rejected.

This evidence tends to support the idea that when the modalities of affect and cognition co-exist in the learning environment, cognitive skills as well as affective skills are gained. The results of the study are summarized in the following chart.

Part of the rationale for establishing the YALAC Composition Program included an expression of dissatisfaction by the administration concerning the teaching of composition. In order to show that YALAC was successful from an administrator's point of view evaluations and an explanation of commitment to YALAC for the fall of 1976 will be included.

Evaluations in the Hazelwood School District are based on observations of performance by the department chairperson. The following evaluations, made by the Communication Skills department chairperson, speak to the success of YALAC from an administrator's point of view:

EVALUATION #1--Mrs. Bimes is a definite asset to our department. She assumes a role of leadership and this year has headed a team effort for Composition I and II. Her work with this team has helped to upgrade our composition program as well as to make the program more enjoyable to the students through activities geared toward the affective as well as cognitive domain.

In her classes, her rapport with the students is excellent while she still is able to maintain control of the classroom. She actively seeks ways to keep her classes interested and involved through change-of-pace activities, guest speakers, etc.

Jane Huff

COGNITIVE STUDY RESULTS

| UNITS OF STUDY | PRE-TEST MEANS AND S.D. | POST-TEST MEANS AND S.D. | DIFF. | t SCORE |
|----------------|-------------------------------|--------------------------------|-------|---------|
|----------------|-------------------------------|--------------------------------|-------|---------|

| | | | | |
|-------------------|------------------|------------------|----|--------|
| Sentence Building | 67 S.D.-12 | 87 S.D.-8.16 | 20 | 13.24* |
| Paragraph Unit | 66 S.D.-14.62 | 85 S.D.-9.11 | 19 | 10.97* |
| Multi-Paragraph | 66 S.D.-11.22 | 82 S.D.-11.70 | 16 | 16.77* |

*Significant at the .001 level

EVALUATION #2--Mrs. Bimes is probably the most tireless and resourceful teacher I know. She spends endless hours in preparation for her classes. She is always helpful to other teachers and is willing to share any and all of her materials.

She was responsible for heading up the team in composition during the first semester. I think because of this, the overall quality of composition was raised. Hers is an interest in both students and the entire educational process. She keeps very current on developments in the curriculum area.

Jane Huff

In a time when school districts are feeling pinched by a financial crisis, it is not often that a curricular commitment is made. However, YALAC has been promised the support of the central office administration. With such support, the YALAC Syllabus will be printed, the testing program will be computerized, and the publicity will be handled by the central office administration. The YALAC Composition Program will be an official pilot program at Hazelwood East High School during the fall semester of 1976.

Perhaps one of the most effective evaluations of a program can be given by teachers who have participated in it. The following assessments of YALAC have been written by participating teachers in the YALAC Team.

Teachers, as well as students, seemed dissatisfied with the previous composition courses held at Hazelwood East. They held the reputation as one student put it "of being a lot of work and little fun." Looking back, however, at the implementation of the YALAC Program, one could see its strong points.

It was the desire of the team of four, who were aware of the course's reputation, to eliminate the existing student hostility toward writing. As a result, the team first attempted to build a humanistic environment of learning. A mutual respect between teacher and student was developed. Successfully, this was attained in diverse ways. Students participated in activities which were classroom guidelines. Teachers participated in skits enabling a change of roles to appear. Informality was the guise for a very planned and organized curriculum. It worked because the students changed in many ways. They displayed a relaxed attitude in a new environment. A good student and teacher relationship had developed. Students were more comfortable in addressing any one of the four teachers. Now they wanted to show their writing and get approval or suggestions if needed.

Since their attitude was changed, the writing improvement became a reality. The team considered the needs of each individual. Due to the wide range of ability, students were pre-tested and moved to learning areas. Here they were encouraged to work at their own speed to master a skill they may have forgotten or failed to acquire. Success was seen as the students did show a mastery of skill by improvement on post-tests.

The team was definitely pleased by the change in attitude and writing improvements. In a team situation, students were offered more alternatives. This provided some decision making on the part of the student. It was a good experience for each one to take on the responsibility for his learning. In order to do this, much planning was anticipated. Therefore, the team was weighed down with large class loads of students and many hours of work. An English teacher at Berkeley, when she first heard of YALAC, felt it was a good idea, but she could not believe the amount of paper work the team did.

Further implementation of this program will exist next year. The teachers (three of the four) will be working together again. That in itself should tell the story of their interests. Suddenly, the school district has recognized YALAC's existence also. In any case, it should

be extremely beneficial for the students. All the hours of work pay off when the needs are met and an improvement is shown--it did show!

Mary Lundy

From a composition teacher's point of view, the advantages of the YALAC Program are many. To begin with, the most important advantage in this program is that the teachers have a common planning time. This enables us to bring a variety of points of view and ideas to our sessions. When our group gets together to do a bit of brainstorming, the ideas flow easily. What one teacher does not think of, another teacher thinks of. Then all ideas are up for consideration, expansion, or elimination. As the activities and a variety of alternatives are then divided between the teachers, the workload mounts. For the individual teacher, this workload would be insurmountable. But because we are a team, this work is not insurmountable. We are actually able to offer more alternatives and more opportunities to write to our students. Because of the YALAC Program and its unique ability to provide the individual with his specific skill needs in composition, the YALAC Program should be implemented in other secondary school composition courses. YALAC's emphasis is that writing is not simply a gift given to few students, but it is a process that can be learned and utilized as an effective communications tool. As a teacher in the YALAC Program, I believe that my students are "loving and capable" individuals who can learn to write through this process.

Joy Roberts

The concept of YALAC grew out of a sense of dissatisfaction from the participants in a learning environment. By seeking input from administrators, students, and teachers an effective composition program emerged. However if YALAC is to continue to be successful, it will have to constantly seek evaluation by its participants.

To be complacent and to have a sense of having arrived is dangerous in education; for the process of education is never static but is always in a state of continual flux. It is this dynamic nature of education that not only makes it reflective of life, but also makes it an exciting profession.

PART IV

LIMITATIONS AND RECOMMENDATIONS

In looking at the YALAC Composition Program in retrospect, and in an objective manner, it can be seen that there were many limitations to the program. The limitations were in the areas of the physical environment, student movement through the course, testing procedures, the writing laboratory, and the teacher work load.

The physical environment of a classroom is very important. Ideally, the students should be allowed to help plan the design of the class so that they actually feel that it is an extension of themselves. Since the new Hazelwood East High School was incomplete, Hazelwood East shared the school premises of Hazelwood Central. Thus, East students were considered to be "uninvited" guests trespassing on Central's property. Therefore, student ideas and works could not be displayed, and as a result students had very little input into the classroom's environment.

This fact of the students' non-involvement in planning

the physical environment made it difficult to establish the sense of pride that evolves when a student feels that the classroom reveals a part of his personality. The idea that this particular class was unique because the students had designed it was difficult to implement. As a result, the environment was not as stimulating, inspirational, or as pleasant as it might have been.

Another problem presented by the physical environment was limited flexibility. It was difficult to set up various learning centers without entirely closing off an entire room. Flexible walls would have facilitated the creation of more effective space for learning centers.

Originally, it was the concept of YALAC that students would be able to move through the course at their own rate of speed. However, due to the program not being developed completely, this was only possible on a limited basis. Since the units of study are now complete, individual movement through the course will be a reality.

Testing procedures in the YALAC Program were handled in a haphazard-fashion since curriculum development and implementation took top priority in the team. An affective measure should have been administered on the first day of the course, and then re-administered during the final days of the course. This would have reflected the amount of growth that had occurred in the affective realm. Due to the fact that I had already met with classes for several

weeks before I entered the graduate program and decided to develop an affective measure, the affective measure was not administered early enough. Therefore, the affective test results are not as conclusive as they might have been. The cognitive testing was handled in a more efficient manner than the affective testing. However, the elaborate recording keeping became a time consuming problem for the teachers in the team.

The teachers within the YALAC team were committed to the idea of making a writing laboratory an integral part of the program. Due to the lack of physical space, a well-defined system, and time, they were unable to develop this aspect of the program. Thus, further individualization afforded by the writing lab was lacking.

Perhaps the most frustrating of problems was the problem of time. The hours required for preparing classes, discussing strategies, recording test scores, and grading compositions became almost over-powering to the teachers. Since the teachers were responsible not only for YALAC but for another course as well, the expectations were unrealistic.

The first year of implementation of YALAC was a learning experience. After experiencing YALAC on a daily basis for a semester, and then having time to reflect upon that experience, one could see that YALAC needs definite improvement and refinements.

Therefore, the following recommendations are being made:

1. The physical environment of YALAC should consist of a suite of four rooms plus a small space to house a writing resource center and a writing laboratory. (See attached drawing for representative area)
2. A writing laboratory as defined by the writing laboratory proposal incorporated as part of the YALAC Syllabus should be implemented.
3. Teachers in YALAC should be assigned to six composition classes a day so that continuity and flexibility could exist within the program. This would cancel the staffing problem created by the implementation of a writing laboratory. It would also allow composition teachers to teach it effectively.
4. In order to insure immediate feedback to students concerning test scores, the testing program should be computerized. A computerized testing program would allow the teachers to spend their time in a more profitable manner that would benefit the students more directly.
5. Steps should be taken to allow students to move through the course at their own rate of speed. In order to facilitate this movement, the YALAC course should have:
 - a. all of the units of study complete prior to the beginning of the course.
 - b. the testing program for each unit complete.
 - c. arrangements with the administration for the possibility of a student to get credit for Composition and Advanced Composition within one semester by means of a carefully developed testing program.
6. A new affective measure with known validity and reliability should be administered to the students during the first few days of class and then repeated during the final days of class. Test comparisons will reveal any growth in the affective realm.

7. After the second year of implementation, YALAC should be carefully evaluated by the administration, the staff, and the students in order to assess the effectiveness of the program. Some ways to facilitate this evaluation would include:

- a. the affective measure developed specifically for YALAC (Appendix J)
- b. the pre-and post-tests scores for each unit of study
- c. various feedback vehicles from students which would be collected systematically during the course
- d. observations from the administration
- e. student interviews
- f. teacher statements

The YALAC experience has been a valuable one in many ways. Curriculum wise, it has made me more aware of specific curricular developments and their implications. Through these studies, I have come to the realization that curriculum can be a means toward helping the student develop and utilize those characteristics which make him a human being. Thus, this realization has given purpose to the study and to the implementation of YALAC.

Another way in which the YALAC experience has been meaningful is that it has helped me to more clearly define the role of the teacher, or, in reality, to discover my teaching self. Key discoveries include:

1. the idea that the teacher can increase the learner's awareness of his strength and capabilities rather than to judge his performance.

2. the realization that teachers should encourage students to increase their awareness of themselves and their experiences.

3. the realization that the teacher too must go through a growth process.

However, perhaps the most helpful discovery was the idea that enthusiasm can be infectious, and thus the quality of teaching affects the quality of learning.⁵²

The enthusiasm of YALAC, which started with four teachers, spread to students, the administration, and the community.

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THE MARIJUANA STORY

OBJECTIVE: To identify student concerns; to stimulate class discussion; to stimulate an interest in writing.

TIME REQUIRED: Two class sessions

MATERIAL: "The Marijuana Story: (printed below), pencils, and paper.

PROCEDURE: The teacher reads or tells "The Marijuana Story" and then asks the students to rank the five characters in order from the one whose actions they most approve of to the one whose actions they least approve.

Tim, a high school student, moves with his parents to a new community in October of his senior year. He is rather shy and doesn't make friends easily; most of his fellow students regard him as a "brain" because he is taking accelerated courses in science and math. His parents want him to go to college and have decided that he is not to go out on school nights; he must stay home and study.

Pam is in Tim's American History class. She thinks he's cute and has been trying to coax him into asking her out for a date. Tim, however, has never considered this because Pam is a cheerleader and a member of the popular set at school, and anyhow, Tim has to stay in and study most of the time.

One Tuesday afternoon Pam gives in to impatience and asks Tim over for the evening to listen to records. Tim eagerly accepts. At dinner that night he tells his parents that he is going over to a friend's house to work on a science project and will be home around ten o'clock. At seven he makes his escape.

He goes to Pam's house and soon they are in the cellar recreation room talking and listening to the stereo. About eight o'clock Pam reaches into her pocket and pulls out a plastic bag. She asks him if he'd like to smoke some grass. Tim takes the bag and looks inside it. He is curious about marijuana--he has never seen it before.

Suddenly Pam's father walks in. He halts and stares at the couple and then grabs the bag from Tim. He looks at Tim and then at his daughter. "Is this marijuana?" he inquires. Pam looks down, and Tim sits there, speechless. "Pam," says her father, "You go to your room while I take this young hood to the police station. What's your name, boy?"

Pam's father leads Tim to the car muttering imprecations about slum punks and bad apples that ruin the whole barrel. Once in the car he calms down and asks Tim where he lives. Tim tells him his address, hoping he won't be taken to the police station.

Finally, they arrive at Tim's house, and in the heat of the confrontation, no introductions take place. Pam's father departs shortly saying, "The only reason I brought him home is that I don't want to put a kid in jail because he's had the misfortune of a bad up-bringing."

Tim's mother starts out on a rampage of verbal abuse. "How long has this been going on? After all I've done for you; now you slap me in the face. We gave you everything." His father motions him to go to his room and says, "Get some sleep. We'll talk about this in the morning when we've all calmed down."

In the morning Tim finds that his father has gone to work early and his mother has some news for him. "Your father and I had a long talk last night and I finally persuaded him to go along with my decision. From now on you'll do all of your studying at home. Weekends you'll work in your father's store and all of your earnings will be put away for your college education."

RANK THE CHARACTERS IN ORDER FROM THE ONE WHOSE ACTIONS YOU MOST APPROVE TO THE ONE WHOSE ACTIONS YOU APPROVE LEAST: Tim, Pam, Pam's father, Tim's father, Tim's mother.

POSSIBLE FOLLOW-UP ACTIVITIES:

1. Students can divide into small groups and share and discuss their rank orders.
2. Another way is to designate five areas in the room by the names of the characters (Tim in the left-hand corner by the window, Pam in the right-hand corner, etc.) and then ask students to move to the area which represents their highest-ranked character. The groups that meet in each area discuss their reasons and share them informally with the entire group.
3. The ideas generated by the story and the rank-ordering of characters can be further explored through role playing:
 - a. What should Pam's father have done when he saw the marijuana? Role-play that situation.
 - b. What should Tim's mother have done after Pam's father left the house? Role-play that situation.
 - c. What should Tim do now? Role-play the morning meeting with his mother.

4. The most important aspect of this assignment is that the student can apply the composition skills that he has learned in previous lessons to a stimulating topic. Thus, the student is asked to formulate a topic sentence concerning one of the main characters of the story. He is then asked to write three specific details explaining that statement and to add a clincher sentence. Since he has been able to interact with students concerning the characters, he should have no problem in doing this assignment.

SUPREME COURT JUSTICE VANISHES

Supreme Court Justice Joseph Force Crater disappeared last night. Judge Crater has been on vacation since June, and did not go to his official chambers until Tuesday. He then went to his New York apartment for a short time.

Yesterday morning the Judge withdrew \$5,100 in cash from his two bank accounts. Early in the evening, he was seen in the theatre district along Broadway. By coincidence, he met a lawyer friend and his wife having dinner in a restaurant on West 44th Street. Justice Crater joined the couple, and after the meal they left him outside on the sidewalk. He told them he was taking a cab to Westchester, and then was rejoining his wife at their summer home in Belgrade Lakes, Maine today. The disappearance was first noted this morning when Crater's chauffeur, who had been ordered down from Maine, waited for him in vain.

Crater's disappearance was announced by Acting Captain John H. Ayres of the Missing Persons Bureau. A reward of \$5,000 has been offered by the city for information leading to him. There are already reports that he has been seen in many states, Canada, Mexico, and the West Indies. All reports are being followed up. There seems to be no motive for the Justice's disappearance. Most think he was "done away with" for the sake of the money he carried.

WHAT DO YOU THINK HAPPENED

TO SUPREME COURT JUSTICE JOSEPH CRATER?

...to allow the children to see the teacher ...
...the teacher's ...
...the teacher's ...

...the teacher's ...

...the teacher's ...

APPENDIX C

...the teacher's ...

APPENDIX C

...the teacher's ...

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...the teacher's ...

I SAY HELLO, YOU SAY GOOD-BYE

OBJECTIVE: To allow the students to see the teacher in a role other than teacher; to facilitate discussion on problems caused by the lack of communications; to reveal the need for effective two-way communications.

TIME REQUIRED: SKIT--approximately five minutes; PROCESSING--fifteen minutes.

MATERIALS: Props such as newspaper, robes, coffee cups, curlers, etc.

SKIT

Bev storms into the room as Joy is at the breakfast table. Bev is upset because her denim shirt that she want to wear isn't clean.

Bev (sarcastically): Do you really expect me to wear this filthy shirt to school? The dirt is almost an inch thick. Isn't there anything you can do?"

Joy ignores Bev and reads her morning paper. Finally in despair, Bev buries her head in her Seventeen Magazine.

Joy: Well, what do you know? There's a new bleach out on the market and Kroger Supermarket is going to be giving away free samples tomorrow.

Bev: Well, it's about time that Mrs. Schulte got rid of that bleached blonde hair. She was a mess.

Joy: I was talking about clothes bleach not bleached hair! Really, Bev! You never listen to me.

silence for a few seconds.

Bev (reads aloud): Hey! A detergent soap guaranteed to make your clothes lighter and brighter. Now that's what I need for my shirts!

Joy: Well, I sure don't think that Pearl Drops tooth paste got my teeth any brighter or lighter....

Bev: Huh? How can a toothpaste make you lighter? With all that fat on you , you need to be a weight watcher or at least join a health spa.

Joy: Oh, thank you! That's the sweetest thing a daughter could ever have said to her mother.

Bev: What? Mom, have you flipped your lid? It's totally impossible to talk to you. You never, ever listen! (EXITS ANGRILY)

DISCUSSION

1. Discuss why the skit is entitled, "I Say Hello, You Say Good-Bye."
2. Why have communications broken down in this conversation? Establish the fact that in order for true communications to take place there must be a sender and a receiver. In other words, students should realize that communication is a two-way process.
3. Listen to the Beattle's recording, "I Say Hello, You Say Good-bye" and analyze some of the communication problems that are presented.

APPENDIX D

... the way the pencil. ... description of the text. ... invented this activity and used with his tenth grade work-
shop class.

For Peter Meyer, ... an artificial
... to be produced in terms of a student for a
... (the teacher) who suffers writing in his life, and
... is unlikely to be influenced by the acquisition. For

APPENDIX D

... student's chance to
... upon his experiences and to describe their experiences
... through writing. The results for self-discovery that Meyer
... is perhaps—a powerful discovery tool—for developing
... full of surprises, of obstacles he was new and unusual
... questions.

Taken from... How Writing for Journal Growth, Reading,
Hanon, and Nelson

ME AS A TREE

ASSIGNMENT; Go outside and find a tree that is in some way like yourself. Draw a picture of it, and write a description of the tree. Peter Meyer, a teacher of English at Roger Ludlowe High School in Fairfield, Connecticut, invented this activity and used with his tenth grade work-study class.

For Peter Meyer, composition is not an artificial exercise to be produced on demand by a student for a person (the teacher) who matters little in his life, and who is unlikely to be influenced by the composition. For Peter Meyer, composition offers the student a chance to reflect upon his experience and to clarify that experience through writing. The vehicle for self-discovery that Meyer uses is metaphor--a powerful discovery tool--for metaphor is full of surprises, of chances to make new and unusual connections.

Taken from....Composition for Personal Growth, Hawley, Simon, and Britton

CREATIVE DRAMATICS OBJECTIVES

1. The student will be able to produce and play with analogies.
 - a. personal analogy--personal identification with the elements of a problem, expressing it in in the language most familiar to the child.
 - b. direct analogy--comparison of parallel facts.
 - c. symbolic analogy--using objects to describe the problem.
 - d. fantasy analogy--creating fantasies, magical solutions, and then bringing them down to earth.
2. The student will continue developing his ability to produce alternative possible consequences.
3. The student will begin to develop the ability to produce alternative causes of behavior.
4. The student will produce alternative solutions to problems.
5. The student will develop skills of empathy.
6. The student will develop his ability to elaborate.
7. The student will develop his ability to visualize.
8. The student will begin to develop his ability to synthesize diverse elements.
9. The student will develop his forecasting ability.
10. The student will develop numerous social skills.
11. The student will develop his ability to imagine feelings.
12. The student will make real progress in developing question-asking skills.
13. The student will increase his understanding and appreciation of his curiosity.
14. The student will better understand his own role in society.

TENDER LOVING CARE

You have spent a long and dreary night watching videotape replays of hospital patients assigned to an experimental section of University Hospital. As a doctor and as a teacher who is involved in the training of doctors, nurses, and other health-related personnel, you are studying the care and treatment of patients who are known to be dying. You have three primary goals.

1. To analyze and describe the problems peculiar to the care and treatment of the terminally ill.
2. To identify areas in which the care and treatment of the terminally ill can and should be improved.
3. To select instances in which doctors, nurses, and other health-related personnel exhibit behaviors that are models of how the terminally ill should be cared for and treated.

In order to avoid interfering with the work of doctors and others, you have placed television camera and videotape decks in the room of patients who have agreed to be video-taped. This enables you to study how the terminally ill are treated. Videotaping also enables you to store models of how the terminally ill should be treated. Tapes not useful as models are erased and reused to cut research expenses.

Already today you have watched more than five hours of tape. You have carefully observed the responses of a dozen dying persons to the acts of nurses, doctors, practical nurses, and orderlies. In so doing, you have witnessed pain, hopelessness, despair, and dignity. You have seen how truly cowardly as well as how bravely a

person can face his ultimate fate. As difficult as these five hours have been for you, you have dreaded the tape that you must analyze. This tape is labeled innocently enough:

John (Johnny) Paul Greene
Age 14
Leukemia: terminal
Research code number: 1041

You know that this tape will be the most trying one for you. Whereas up to now you have been watching persons past the prime of life die, you must now watch a young person's last minutes of life. Today Johnny Greene died.

As you remove the videotape from its container and thread the videotape deck, you remember Johnny. Only a month ago he was admitted, when it was discovered that he had a severe case of leukemia. At first doctors believed that Johnny would live for several months, perhaps for a few years. However, his condition rapidly deteriorated, and his doctor's prognosis was changed to read several days, perhaps a few weeks at most. In addition, Johnny was found to be allergic to those medicines most effective at easing his pain. By the end of his second week at the hospital, Johnny had accepted the fact that he would soon be dead.

As Johnny's condition worsened, he was placed on the terminal floor. With his parents' permission, you began monitoring his treatment and care. You recall that machines were constantly being used to provide his body with life-prolonging fluids. Johnny did not complain about his experiences as part of mechanized life-support system. When he had moments without pain, he cherished talking with others, and his smile was both contagious and radiant. Between these moments his frail body sometimes writhed in pain, but he did not blame his suffering on others. Indeed, he still managed to have a smile and a kind word for his favorite nurse, Mrs. Guertin. The relationship between Johnny and Mrs. Guertin has already provided you with a

number of taped episodes you believe will be useful for purposes of training future doctors and nurses to care for terminally ill young persons.

Three days ago Johnny's condition became critical. Since that time, his only communication with the world had been the horrible contortions of his body and the pain etched in his face. Johnny's final hours, you realize, were hours of almost unbearable pain. Without the support of machines, he would have died rapidly. After three days, those who knew Johnny best, including you, were thankful that his suffering had been terminated by death.

With the tape threaded in your equipment, you begin viewing it. First, you hear the door to Johnny's room opening, which switches on your recording equipment. Next, you see Mrs. Guertin moving toward Johnny's bed with a clipboard in her hand. Reaching Johnny's bedside, Mrs. Guertin checks each element in the apparatus that is keeping Johnny alive, referring to a check list held in place by the clipboard she carries. When she is finished, she strokes Johnny's forehead and rushes from the room. You observe that her affection for Johnny has made it impossible for her to keep her composure.

When Mrs. Guertin entered the room for a second time, your equipment again becomes operational. She moves to Johnny's bed. She looks quite composed as she removes a small clamp from her pocket and attaches it to one of the plastic tubes entering Johnny's body. Slipping this section of tubing under the sheet that covers Johnny's body, Mrs. Guertin kisses him and leaves the room with a trace of a smile on her face.

Immediately you turn off your replay equipment. You know that Mrs. Guertin has deliberately hastened Johnny's death. You know that her action is legally wrong. You recall your Hippocratic oath. You know that you can erase the tape and that no one will ever know what occurred. You know that if you make others aware of what you know, Mrs.

Guertin may be charged with murder. You decide to do the best possible thing under these circumstances. Having made your decision, you.....

Taken from: Value Clarification in the Classroom: A Primer,
J. Doyle Casteel and Robert J. Stahl.

FEEDBACK DEVICES

TELEGRAMS

MATERIAL: Paper, pencils

PROCEDURE: Five minutes is set aside for students to compose a telegram to the teacher, keeping in mind that telegrams are messages of importance, generally either an instruction to do something, an announcement of an unusual event, or an unusual observation. Telegrams are limited to nine words. The teacher can respond to individual telegrams the next day or write one or two telegrams to the class.

FEEDBACK WALL

Material: 4 x 6 cards, tape, pencils

PROCEDURE: A stack of 4 x 6 cards and a roll of tape are always left on a small table placed against the wall. At any time any student can write a comment or question on one of the cards and place it on the wall. From time to time the teacher checks the cards on the wall and the responses.

DEAR ME LETTERS

MATERIAL: Paper, pencils, carbon paper

PROCEDURE: Once a week ten or fifteen minutes of class time is set aside for student to write letters to themselves, making a carbon copy for the teacher. The student keeps the original in a special folder or private notebook.

HOPES WHIP

PROCEDURE: Students and teacher are seated in a circle. The teacher asks one person to start by saying, "My hope for this class this year is _____." Then each, in turn, including the teacher, shares one hope with the class. This could be followed by an "I hope that I _____." whip which would focus on things that individuals could do to improve the class for themselves. (Students should have the right to pass)

FEEDBACK FORM

1. How satisfied were you with this week's sessions?
(Circle one)

| | | | | |
|----------------------|---|---|---|-------------------|
| 1 | 2 | 3 | 4 | 5 |
| Very dissatisfied | | | | very satisfied |

2. What was the high point of your week in class?

3. What factors contributed toward your satisfaction?

4. What could be changed to make these classes better for you?

5. What can I do to make these classes better for you?

6. What can you do for yourself to make these classes better for you?

7. What are some of the special issues, concerns, or questions that you would like to see raised in class next week?

8. Free comment/ suggestions/ questions/ jokes/ etc.

GROUP EXPLORATION: A GUIDED FANTASY

OBJECTIVE: To allow individuals to share their means of coping with fear and stress as well as their personal responses to pleasure; to allow the student to use concrete details in his writing; to make the writing assignment experiential in nature.

TIME REQUIRED: Approximately one hour.

MATERIALS: Construction paper, crayons, felt-tipped markers, or other art materials.

PROCEDURE:

1. The facilitator invites the group to participate in an exploratory trip. He asks them to make themselves as comfortable as possible and to close their eyes.
2. He explains that he will tell them what is happening on the trip and that they are to listen and fantasize their surroundings and experiences. He tells them that from time to time he will ask them questions. They are to answer these in their own minds, and they will be asked to answer them openly in the group when the experience is over.
3. The following script should be read slowly in a non-abrasive tone of voice:

We have all gathered together to go down the Colorado River on a raft. We will be led by competent guides, but it will be rough. You must be prepared for a number of critical situations. It will be exciting and pleasurable, but at times it might be painful and dangerous. Contemplate this, consider it, and decide whether you want to go along. If you have some resistance, is there anyone in the group that convinces you to go? How does he or she do it? Do you convince someone else who is reluctant? How do you do it? Whom do you particularly want to go with you on this trip?

We gather in the boat, our guide at the helm. It is a beautiful day as we start down the river; it is calm and peaceful. In the warm sun, the boat smoothly moving through the waters, you find your mind wandering off. Catch the thought. What are you thinking about? What are you feeling? What reveries do you engage in?

The boat moves faster, and you see white waters ahead.

You are a bit apprehensive, but soon you are in amidst the current. The raft is gently tossed about, but you come through smoothly and easily. This is your first taste of shooting the rapids. As you move down the river, with the cliffs becoming taller and taller on either side of the bank, you find the river moving faster and faster--the white waters becoming more turbulent. You learn that the rapids are rated on a scale from one to ten, and those that you have just gone through are rated two to three. They increase in force, and you are going through rapids rated six and seven. The raft is tossed about, but you cling, getting the excitement and the full taste of the thrill of the waters splashing around you--turning and twisting the raft. You come to a bend in the river, and your guide tells you that the next rapid is scaled ten, but because of the bend in the river it is possible for you to land before reaching the rapids and walk across a spot of land and regain the raft on the other side. You thus have a chance to get off. Did you do so, or do you go on? Do you have a moment of fear? Does anybody convince you to stay on? How? Do you convince anybody else to stay on? How?

You do go on. The raft is tossed, sometimes tilting at a forty-five degree angle. It turns so that you are going down backwards, then hits a rock and spins around again. Catch the feeling of the turmoil and note your feelings. The twisting and turning diminish. You are out of it and now are moving smoothly and quietly down the waters. What are you feeling?

Your guide tells you it is time now to rest and seek new adventures, and he lands the raft at the mouth of a blind canyon. He tells you that you will be there for a few hours and that you can explore the canyon. You move into it and find the tall cliffs on either side getting narrower and narrower above you until you are in the middle of a tunnel. It becomes darker and darker. What do you feel? You push on into the blackness, seeing no light behind you or ahead. Do you have any fears? What do you fear?

Suddenly light shines ahead, and you find yourself at the mouth of a large cave, which is well lighted. The cave is guarded by a gatekeeper, who informs you that there is a treasure within. Each of you has to supply a ticket of admission--something of yourself which you will give in order to enter the cave. Stop now, open your eyes, and with the material supplied make a ticket, giving something of yourself so that you can proceed.

4. The facilitator distributes the art materials and allows the participants to draw, write, or in some way construct the "ticket."

5. He continues the fantasy:

You offer your ticket to the gatekeeper and enter the treasure room. What is your treasure?

You enjoy your treasure, and then the gatekeeper tells you that you must go on, leaving the treasure behind. What do you feel? You pass out of the cave through a short tunnel and find yourself back on the beach, where your raft has been anchored. With surprise you look behind you and cannot see the crevice out of which you came. The cave is lost. How do you feel?

Night has now fallen. You see the sky above you up through the canyon; the stars are bright, and a warm breeze engulfs you. The river is flowing swiftly and quietly. You sit around a campfire, reflecting on your adventure, and you think back on all that took place during the day. What does it all mean to you? WRITE ABOUT THIS EXPERIENCE IN YOUR INTERACTION LOG!

From: A Handbook of Structured Experiences for Human Relations Training, Pfeiffer and Jones. (Vol. IV)

GRADE LEVELS

COMPOSITION I - The student will have a good understanding of the structure of the simple sentence and some awareness of the organization of a paragraph. There will probably be a wide variation of reading levels, library skills, and grammar beyond the simple sentence. Individualization in these areas is important.

This course is specifically designed for those kinds of students who are inherently open to learning, synthetic slow learners, non-synthetic slow learners, and students who would handle some difficult work intellectually but who need the systematic and slower pace of this kind of course to give effect to their abilities. Students typically have serious weaknesses in the areas of listening, writing, spelling, and library skills.

APPENDIX I

COMPOSITION II - The student will have a comprehensive review of grammar beyond the simple sentence. He will also study vocabulary. He will learn to perfect paragraph writing and progress to multi-paragraph papers. Ultimately the student should be able to develop an idea specifically, limit a subject, develop a topic sentence or statement, organize material logically, use varied sentence structure, and use transitions effectively. All requirements will be required to pass composition I of composition II.

The student may be expected to have a good understanding of the structure of the simple sentence and some awareness of the organization of a paragraph. There will probably be a wide variation of reading levels, library skills, and grammar beyond the simple sentence. Individualization in these areas is important.

COURSE DESCRIPTIONS

COMPOSITION I--To help the student learn why human beings need to communicate and how language is used to fulfill basic needs. The student will refine the fundamental skills of English language through listening, speaking, writing, spelling, grammar, vocabulary, dictionary, and library skills. Emphasis will be on writing clear, effective sentences and well-developed paragraphs. All sophomores will be required to pass composition I or composition II.

This course is specifically designed for three kinds of students who are inherently open to learning: apathetic slow learners, non-athetic slow learners, and students who could handle more difficult work intellectually but who need the success and slower pace of this kind of course to grow effectively. These students typically have serious weaknesses in the basic skills of listening, writing, spelling, and library skills.

COMPOSITION II--The student will have a comprehensive review of grammar beyond the simple sentence. He will also study vocabulary. He will learn to perfect paragraph writing and progress to multi-paragraph papers. Ultimately the student should be able to develop an idea specifically, limit a subject, develop a topic sentence or statement, organize material logically, use varied sentence structure, and use transitions effectively. All sophomores will be required to pass composition I or composition II.

The student can be expected to have a good understanding of the structure of the simple sentence and some awareness of the organization of a paragraph. There will probably be a wide variation of reading levels, library skills, and grammar beyond the simple sentence. Individualization in these areas is important.

The Attitude Questionnaire

This is not a test since it does not measure your ability or the quality of your work. It is only a measure of your attitude. The results will be held in confidence.

Circle the number that best indicates whether they are true or false in relation to your attitude in the class on the left. Please give your name your class when you return the questionnaire.

1. My teacher encourages me to learn in a way that is best for me.
2. My teacher expects me that I have a clear understanding of what I am expected to accomplish.
3. I feel that my work is valued in this class.
4. The teacher in this class respects me as an individual.
5. The students in this class are friendly.
6. I enjoy working with other students in the class.
7. In this class the students are permitted to express their own ideas.
8. I feel that what I am learning will stick with me.
9. The teacher assigns an unreasonable amount of homework.
10. Most of the students in this class are not.
11. I have been praised or told that I've done a good job on some assignment in this class.
12. The teacher would always be able to help me privately if I asked her so.
13. I can do well in this class.
14. The teacher gives me an opportunity to discuss things that are important to me.
15. I feel free to ask another student for help in this class.
16. Students in this class are motivated.
17. In this class special arrangements are given to those who need it.

The Affective Measure

This is not a test since we want only to know what you believe or how you feel about certain things. What you say will be held in strictest confidence.

DIRECTIONS: Read the statements below and indicate whether they are true or false by placing your answer in the blank on the left. Please give each question your close attention.

1. My teacher encourages me to learn in a way that is best for me.
2. My teacher ensures me that I have a clear understanding of what I am expected to accomplish.
3. I feel that my contributions to this class are worthwhile.
4. The teacher in this class respects me as an individual.
5. The students in this class are friendly.
6. I enjoy working with other students in the class.
7. In this class the students are permitted to learn at their own speed.
8. I feel that what I am learning will stick with me.
9. The teacher assigns an unreasonable amount of homework.
10. Most of the students in this class like me.
11. I have been praised or told that I've done a good job on some assignment in this class.
12. The teacher would arrange to talk with me privately if I asked her to.
13. I can do well in this class.
14. The teacher gives me an opportunity to discuss things that are important to me.
15. I feel free to ask another student for help in this class.
16. Students in this class are childish.
17. In this class special encouragement is given to those who need it.

18. Activities are planned that require my active participation.
19. The teacher doesn't care if we learn anything.
20. I have had some successes in here.
21. I can give answers to the teacher's questions without feeling insecure and embarrassed.
22. I learn more by sharing my thoughts with other students.
23. Students in this class are snobbish.
24. I feel that what I am learning is worthwhile and that I will be able to use it in the future.
25. The assignments are clear and easy to understand.
26. I have many friends in this class.
27. The teacher accepts small irritations and does not take acts such as inattention and forgetfulness as personal insults.
28. The teacher knows what students talk about when teachers are not around.
29. My teacher is honest with me.
30. The teacher asks for students' help and suggestions on overcoming trouble in the classroom.
31. The work in here is uninteresting.
32. I am allowed to work with students I like.
33. Too much is expected of us in this class.
34. The teacher provides an opportunity for students to talk with each other.
35. The teacher has a sense of humor and is willing to laugh at things students think are funny.
36. The teacher is interested in how I feel on a particular day.
37. The teacher is fair and impartial when grading or evaluating my assignments.
38. The teacher wants students to know he is boss in the classroom.
39. I am learning what I expected to learn.

40. I hate to come to this class.
41. I feel free to show my feelings (excitement, happiness, frustration) in this class.
42. The teacher treats students who misbehave fairly.
43. The students are seldom give a change to express their ideas in this class.
44. The teacher allows students to ask any kind of questions in class they wish.
45. I feel relaxed in this class.
46. My teacher holds grudges against the students.
47. My teacher tries to find things that students are good at instead of things they do wrong.
48. It is easy to get acquainted with the teacher and the students in the class.

PLEASE ANSWER THE FOLLOWING QUESTION WITH A YES OR NO RESPONSE:

Would you recommend this class to a friend? _____

(THANK YOU--THAT'S ALL!)