

SISTER DISCIPLINES IN PEDAGOGICAL HARMONY:
ORAL AND WRITTEN COMPOSITION TECHNIQUES MERGED
IN THE CLASSROOM

A DISSERTATION
SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF DOCTOR OF PHILOSOPHY IN ENGLISH
WITH A CONCENTRATION IN RHETORIC
IN THE GRADUATE SCHOOL OF THE
TEXAS WOMAN'S UNIVERSITY
COLLEGE OF ARTS AND SCIENCES

BY
BONNE B. DORON, B.A., M.A.

DENTON, TEXAS
AUGUST 1996

DEDICATION

I dedicate this final portion of the educational process to my sons, Glen Keith Folger and Peter Charles Folger. They will probably never realize how they have contributed to my success. During these many years while I worked as a graduate teaching assistant, a student, a single parent, and a full-time instructor, they often had to manage their lives without me near. They tolerated my lack of patience and unavailability, but, in spite of their sacrifices, they never seemed to resent my efforts. Instead, they learned to take care good care of themselves, they became adept at knowing if I was too tired or occupied to help with their homework, they often made me laugh at predicaments that seemed so insurmountable to me at the time, they frequently called to say they were praying for me, and they listened when I needed to be heard. They have become more than my sons; they are my friends.

Remember always that I love you both dearly,

123

Mom

ACKNOWLEDGMENTS

I wish to acknowledge Dr. Turner Kobler for her constant encouragement, her willingness to work with me under many limitations, and her steady sense of humor. Also I want to thank Dr. Dean Bishop for his endless and dependable support during my entire graduate program and Dr. Suzanne Webb for her professional suggestions for improving the dissertation. I also want to thank Dr. Jay Allison from the University of North Texas for his faithfulness in supporting my efforts, his confidence in my ability to succeed, his loyalty, and his efforts at editing the many drafts of this work. I will try to emulate in my own teaching career their professionalism, their insistence on high standards, and their reliable dedication and genuine concern for students.

Bonne Beth Doron

Sister Disciplines in Pedagogical Harmony: Oral and
Written Composition Techniques Merged
in the Classroom

August 1996

The purpose of this study was to research the potential rhetorical combination of oral and written discourses in one curriculum, to produce rationale for this project, and to create a fifteen-week syllabus. Rhetoric's historical, theoretical, pedagogical, and cultural spheres were traced from its Greek roots to its contemporary status. Specifically, this research attempted to discover how these two discourses were separated since their classical origins. Specific data of cognition and schema theories, higher-order reasoning, learning styles and teaching modalities, rhetorical considerations in business, culture, and government, computer-mediated communication, and orality-literacy-"secondary orality" theory were examined. Data from rhetoricians, theorists, and practitioners contributing to modern pedagogy theory, rhetoric, and the separation of the two discourses included Walter Ong, Isocrates, Plato, Aristotle, Ramus, Cicero, Quintilian, Jerome Bruner, Kathleen Welch, and Richard Paul. This data was interpreted as it addressed how rhetoric evolved to its contemporary role, how oral and written discourses separated, and

how their union and rhetorical elements have reappeared in computer-mediated communication and have influenced existing writing and speech communication methodologies. In the appendices are a curriculum proposal based upon the Des Moines Area Community College model and other materials used in this study. The indisputable conclusion presented is that the combining of oral and written communications under the umbrella of rhetoric is feasible, appropriate, and advantageous. Not only are rhetoric studies and undergraduate curricula already a central focus at many institutions, but other situations require knowledge of rhetoric and encourage a merging of the two disciplines: a highly rhetorical contemporary culture in private, civic, and professional environments, the need for more opportunities for students to practice critical thinking skills and other complex issues involving rhetorical considerations in computer-mediated communication. The merging of the sister disciplines would move toward solutions to many contemporary issues.

TABLE OF CONTENTS

DEDICATION	iii
ACKNOWLEDGMENTS	iv
ABSTRACT	v & vi
Chapter	
I. RHETORIC SEPARATED AND SEGREGATED FROM CLASSICAL ROOTS	1
II. RATIONALE FOR CONTEMPORARY RHETORIC TRAINING AND CURRICULUM DESIGN	37
III. IN THE TRENCHES: PERCEPTIONS AND RECOMMENDATIONS FROM THE TROOPS	84
Methodology	85
Data Collection and Analysis	88
Results	90
Implications	124
IV. SYLLABUS FOR PROPOSED RHETORIC COMPETENCE COURSE	127
V. IMPLICATIONS OF CLASSICAL RHETORIC CURRICULUM: PRACTICALITY AND FEASIBILITY	150
WORKS CITED	157
APPENDIX A: DMACC Model Proposal	163
APPENDIX B: Proposal	167
APPENDIX C: Prompt	182

Chapter 1

Rhetoric Separated and Segregated from Classical Roots

Rhetoric principles that define effective communication have evolved from their classical roots in ancient Greece to participation with epistemology, philosophy, composition and speech communication theories, semantics, semiotics, literary criticism, logic and ethics studies, social sciences, and other related disciplines. Its origins, as articulated by early rhetoricians Isocrates, Plato, and Aristotle, are still apparent in contemporary applications such as Kenneth Burke's pentad, Stephen Toulmin's theory of argument, and Chaim Perelman's audience-based persuasion. As early as the seventeenth century, traditional rhetoric, however, adopted a very different focus as exercised in twentieth-century pedagogy. Originally, classical rhetoric encompassed both oral and written discourses with writing used primarily as transcription for oral presentation of text, thereby minimizing the latter's pedagogical role. Yet, centuries of substantive changes have developed in education since the early curricula. The most profound alteration in rhetorical pedagogy has resulted in the divorce of oral and written discourses. This philosophical and pedagogical separation not only divided the two disciplines, but, in addition, the

oral component no longer held the dominant role it had occupied in Greece and Rome. So, not only has the content of classical rhetoric been altered, but its original prestige actually has been reversed from its classical privileged status. For example, in general the term rhetoric is typically employed to describe meaningless, empty verbiage, to imply deceptive motives, or, at worst, to accuse one of blatant lying. Although the basic terms and forms have remained the same, the content and status of rhetoric probably would not would hardly be recognizable to ancient rhetoricians.

Rhetoric's devaluation and pedagogical metamorphosis from its classical roots were not personally meaningful until my graduate career as a teaching fellow. The chance to take a closer look at oral communication after my myopic perspective as composition instructor came at the end of my doctoral program at Texas Woman's University. After ten years of instructing all levels of English composition, I received the opportunity to teach an oral communication course. Within the first few weeks, it became apparent how closely rhetorical concerns (theory and practice) coincided within both disciplines. Rhetorical considerations such as ethos, pathos, logos, invention, arrangement, style, memory, delivery, purpose, audience, and occasion proved surprisingly akin within both discourses. Due to these affinities, it

seemed easy for me and those students who had previously experienced written composition instruction to make the transition from written to oral communication.

Noting this affiliation between the two discourses and the apparent ease of transference, I often found myself inquiring about which students had previously participated in composition courses. The students who had taken written composition previously were more comfortable with the new material; consequently, I began to compare and contrast the two discourses to expedite understanding. Unlike those who were experiencing new information, former composition students comprehended oral concepts more easily and applied them readily, utilizing their knowledge of writing as a basis for understanding oral discourse. Unquestionably, the harmony resulting from these two disciplines' shared elements facilitated my presentations and the students' learning due to our familiarity with writing. I began to wonder what advantages would surface if the two perspectives were taught simultaneously or in juxtaposition with one another. By using their similarities and differences as teaching tools, an instructor might facilitate a better comprehension of each discipline as well as achieve a synthesis of the two forms of communication.

One situation in particular crystallized my hypotheses about uniting the two in order to teach each discourse

better. In composition classes, one of the most difficult components to teach and grasp is that of the reading audience. Professionals with much more experience than these novice writers have difficulty envisioning an actual reader. Students, especially, have trouble conceiving of a potential and significant reader other than their instructor. With this single audience in mind, these writers shift from their own natural voices to a tone, diction, and syntax they imagine would simulate an educated writer. Designing their essays to impress their only apparent reader, the instructor, student-writers, as a consequence, resort to the thesaurus to assume that educated tone. They also create tortured sentence constructions with wildly ambiguous meanings and distorted structure in their efforts to imitate what they perceive as erudite writing. The result is pomposity at its finest. No matter how much instruction is provided regarding who constitutes their audience or what designations are assigned as readers (and in spite of their peer editors), students only tenuously and vaguely grasp the concept of a viable audience with unique interests, knowledge, and biases. Often instructors finally give up the cause, hoping some supernatural inspiration will assist students when applying for a job or a scholarship.

On the other hand, in oral communication classes with animated, visible audiences that frequently react

conspicuously, speakers become, often painfully, aware of these listeners. The audience analysis for oral discourse results in authentic, immediate and, therefore, meaningful experiences. My first communication class became agonizingly conscious of the need for careful consideration of the audience. When a student speaker in the class chose breast feeding as a topic, ignoring the sole male student, and an African-American student spoke on creating attractive black hair styles to a racially mixed audience, the peer evaluations candidly chastised those speakers for insensitivity and for offending those audience members ignored by their choice of topics.

Listening to these lively discussions on the importance of recognizing individual listeners, I wondered why composition students failed to become as involved or to comprehend the importance of an audience evaluation whereas the oral communication students did eagerly and easily. If these this concepts were taught from the two different perspectives, the students could transfer the immediacy of the oral experience to their writing. They might then visualize their reading audience and thereby write more sensitive, more appropriate essays. The reverse might also work with concepts like tone and diction, choices that often are more challenging for oral delivery than written discourse. Even the concept of "delivery" crosses

disciplines; it is implied in written essays whether presented in their own penmanship or typed. In order to establish the feasibility of creating a contemporary curriculum combining the two disciplines, I examine the historical research on written and oral pedagogical theories and practices for educational precedents.

In addition, I evaluate the current pedagogical practice of teaching the two discourses as separate disciplines and assigning them to different departments where they are taught by instructors of often widely divergent pedagogical backgrounds and interests. To that end, I explain historical philosophies, theories, practices, and pedagogical development of the two disciplines. The research begins with the ancient Greek and Roman educational theorists and practitioners. I trace the two disciplines from classical educators' and rhetoricians' philosophies, attitudes, methodologies, and goals to those of contemporary English and American education. This research reveals insights regarding how traditionally written and oral discourses were related to each other, why the Siamese disciplines became separated, and how they assumed widely disparate reputations. After this historical examination, I hypothesize that joining them in a contemporary curriculum, not as inseparable twins but as sister disciplines, enhances each other and interacts to affect successful communication.

Before I examine the historical roots of modern rhetoric, a brief discussion explains how orality and literacy redefined communication so radically that thinking itself was modified. In Orality and Literacy, Walter Ong chronicles how orality and literacy were refashioned with the advent of technology. Ong defines "secondary orality" as the communication brought about by technologies such as the telephone, radio, television, film, video, and computer. Ong explains that the relationship between orality and literacy is defined by the nature of the media's environment that restructures thinking.

According to Ong, oral and literate cultures depend upon certain skills and methodology in order to communicate their "literature," daily communication, and cultural traditions. Without any visual representation of words, oral cultures rely on the manipulation of sounds that depend on memory strategies such as mnemonics, formulas, repetition and redundancy, "additive" construction, and "aggregatives" such as parallel phrases and epithets. Orality is characterized by "conservative or traditionalist" attitudes valuing experience and wisdom, "agonistically toned" in terms of conflict and struggles, "empathetic" and "participatory" with communal ties, "homeostatic" so nonessentials are forgotten, and "situational" with little use for abstractions (36-52). Writing changed all that with almost the direct opposite parameters to those of orality. A culture that depends on

writing for communication "restructures consciousness" itself (78). Because of the nature of its tools, writing "initiated what print and computers only continue, the reduction of dynamic sound to quiescent space, the separation of word from the living present, where alone spoken words can exist" (82). Therefore, thought becomes reflexive, consciousness is expanded, the act itself is solitary, "'the audience is always a fiction'" (102), and meaning is found in language. Other scribal characteristics include creating lists, using contents and labels, manipulating surfaces and typographic space to define meaningful, requiring memory disappeared, and developing closure (123-29).

The advent of computers and other electronic communication tools initiated unique, yet remarkably familiar properties compared to "original" orality in communication creation and transmission. Thus, this medium operates as a combination of both previous discourses. Indeed, Ong agrees that "secondary orality" has

striking resemblances to the old in its participatory mystique, its fostering of a communal sense, its concentration on the present moment, and even its use of formulas. But it is essentially a more deliberate and self-conscious orality, based permanently on the use of writing and print. (136)

Although electronic mechanisms, such as computer-mediated communication (CMC), combine both discourses coming from the roots of orality and literacy, this offspring does not equate totally with either discourse. It is like a child who carries the hereditary traits of its parents, yet is a unique creation, not a clone of either. "The new medium here reinforces the old, but of course transforms it because it fosters a new, self-consciously informal style" (Ong 135). So, electronic communication is a combination of its parents, orality and literacy. Ong also points out that classical rhetoric too was influenced by both orality and literacy as writing "did not reduce orality but enhanced it, making it possible to organize the 'principles' or constituents of oratory into a scientific 'art'" (9). Ong's orality-literacy-"secondary orality" theory is pivotal confirmation of my contention that a bridge between both oral and written discourses, especially CMC, in a rhetorically structured curriculum has historical precedence.

Ong's orality-literacy principle helps to explain Greece's early dependence on oral traditions within every aspect of private and public life. Rhetoric's roots originated in fifth-century Greece because the cultural, social, professional, political and educational framework of the Greek city-states was oral-based and democratic. Therefore, rhetoric was interpreted from a public-speaking

perspective. This rhetorical focus became the heart with which the culture functioned. As professional lawyers and politicians had not yet evolved, skills in public speaking were expected of all educated, male citizens. They were required to participate personally in public forums where legislative choices were made, ownerships of confiscated land were contested, and philosophical discussions were debated. The power to speak, discuss options, express opinions, discuss philosophies, and persuade others permeated almost every aspect of Greek life. Isocrates, the first recognized educator of these speaker-citizens, stressed the significance of language and its powerful influence: civilizations had "come together and founded cities and made laws and invented arts; and, generally speaking, there is no institution devised by man which the power of speech has not helped us to establish" (Matsen, Rollinson, and Sousa 55). In training young men as efficient rhetoricians, Isocrates encouraged using a liberal arts curriculum grounded on rhetoric as he reiterated that "speech is our guide, and is most employed by those who have the most wisdom" (56). In order to inculcate rhetorical strategies, teachers and philosophers undergirded the "how" of implementation or practice with the "what" or knowledge of many different fields termed "philosophies." This broad-based education produced what historians call the "citizen-orator."

Rhetoric as a distinct discipline in education and in the daily life was introduced by the earliest rhetoricians who migrated from Sicily to Athens. They first operated as itinerant teachers called "sophists." Before the official founding of permanent institutes, these instructor-tutor-scholars lectured on many subjects, the most important being public speaking. Three kinds of sophists emerged to meet early pedagogical needs: the eristic instructors who "taught arguing-to-win without regard to truth or virtue" (Bizzell and Herzberg 50), precursors of the legal profession who argued forensic cases in court, and philosophers who embodied a more visionary, moral goal aimed at the attainment of truth, absolute knowledge, and virtue. The groups were labeled "moral-philosophical," with Plato modeling the search for ultimate truths, the "scientific-philosophical," modeled by Aristotle who considered persuasion as dealing with probability instead of absolutes, and the "educational-philosophical," which Isocrates, Cicero, and Quintilian exemplified by codifying educational methods and models for teaching rhetoric (Golden, Berquist, and Coleman 70).

As itinerant sophists settled down in permanent schools, curricula were established using specified programs that echoed the founders' own rhetorical philosophy. Plato, Aristotle, and Isocrates founded institutes or wrote theses for their devotees and, thereby, shaped the goals of rhetoric

in their unique fashions. In order to understand how the present pedagogical philosophies regarding rhetoric were developed from these early roots, I will study Isocrates as the first sophist-philosopher. His doctrines can still be recognized in American and British liberal arts curricula. For the purpose of reestablishing the pedagogical connection between the separated disciplines of written and oral communication, Isocrates' program is central to this proposal.

Golden, Berquist, and Coleman summarize Isocrates' educational approach as "practical," "moral," "patriotic," and most importantly, "broad and interdisciplinary" (55). Isocrates intended that rhetoricians graduating from his school practice rhetoric in private and public positions of leadership. His goals for the cultural and political unity (Pan-Hellenism) of the dispersed Greek city-states demanded a rigorous, thorough preparation of both body and mind. The most far-reaching of his policies reflected a comprehensive, interdisciplinary focal point that evolved into its modern predecessor, the liberal arts program. The course work for his students included writing, public speaking, debate, classical prose and poetry, philosophy, mathematics, and history. All applicants had to be prepared in geometry and astrology as prerequisites for admittance to his school. With these and other studies in subordinate positions to

public speaking, rhetoric emerged as the integral part of all Greek education. A concomitant, yet more central consideration, mandated a moral side of the rhetorical equation: "For the power to speak well is taken as the surest index of a sound understanding, and discourse which is true and lawful and just is the outward image of a good and faithful soul" (Matsen, Rollinson, and Sousa 56).

Isocrates insisted that the way to develop this ethical core was through diligent study of a broad curriculum from geometry to music. Much of the curriculum was designed to gain the power, after being exercised and sharpened on these disciplines, of grasping and learning more easily and more quickly those subjects which are of more importance and of greater value. (Bizzell and Herzberg 51)

This practical study of public speaking must in turn receive the stabilizing, moral undergirding of "philosophy" or knowledge derived from the liberal arts curriculum.

Isocrates insisted: "I hold that man to be wise who is able by his powers of conjecture to arrive generally at the best course, and I hold that man to be a philosopher" (51). Armed with knowledge and rhetorical skills, his students would "govern wisely both in [their] households and the commonwealth" (53). Isocrates' idea of education equaled a

philosophy that consists of both knowledge through education and natural ability enhanced by practice. This education produced competent rhetoricians and set the stage for similar pedagogy in future cultures.

The early Roman republic of the first century BCE continued to implement Isocrates' model of education with its combined rhetorical-philosophical core in order to create the citizen-statesman-orator. Cicero, the Republic's rhetorical and political spokesperson, echoed Isocrates' pedagogical theories in Of Oratory. Again, the same priority of a broad, interdisciplinary learning uniting rhetoric and philosophy took place in a predominantly democratic republic that encouraged its citizens to participate in its orally-based society. The consequences of Greek pedagogy rippled down through time: "Practical, thorough, intellectually diverse-- Isocrates' version of rhetorical education stimulated the thinking of Roman philosophers and educators two centuries later" (Golden, Berquist, and Coleman 56). The product of such an education was again the "philosopher-orator-statesman" (57). Cicero demanded, even more adamantly than his predecessors, that a thoroughly acquired, broad-based knowledge was essential for the successful rhetorician: "No man can be an orator complete in all points of merit, who has not attained a knowledge of all important subjects and arts . . . and unless there is such knowledge, well-grasped and

comprehended by the speaker, there must be something empty and almost childish in the utterance" (Bizzell and Herzberg 202-3). Cicero reiterated that the result of such an education or lack of it was easily discernible in the rhetorician's "speeches in the Courts, the popular assembly and the Senate-house" where one could readily observe "whether, before approaching his task of oratory, he has been trained in all the liberal arts" (210).

"Isocrates' theory of a cultural approach to learning" (Golden, Berquist, and Coleman 66) impacted Cicero who systematized and codified what the Greeks initiated. Their cultures shared essential characteristics that necessitated a heavy emphasis on a thorough understanding of rhetorical theory and the acquiring of abilities to practice it effectively. Golden, Berquist, and Coleman summarize this position, arguing that

[t]he democratic political system in 4th Century-Greece and 1st Century-Rome encouraged the discussion of controversial issues affecting the state; the legal system called to the attention of the populace the role that rhetoric could play in self-defense; the literary, dramatic, and historical productions featured rhetorical strategies and techniques in communicating

their subject matter; and the society, in general, promoted dialogue. (69-70)

With similar private, civic, social, and political concerns, Isocrates' and Cicero's treatises identified and explained their similar educational philosophies and curricula. Their works subsequently influenced Quintilian, the last Roman rhetorician-scholar who closely echoed his precursors.

The Roman republic, its public forum and pedagogical institutions as Cicero knew them, gradually died out as autocrats started to govern. With the Republic's demise, rhetoric, though still an important part of the culture, had lost its meaningful social and civic functions. The needs of the Republic for the outspoken orator diminished as the democratic practices of its citizens lessened because emperors replaced the democratic institutions and changed them into extensions of their own autocratic power. The governing bureaucracies stifled rhetorical discussions, and the position of the orators considerably lessened in importance when their opinions differed from the emperors'. Eventually their ideas and open rhetorical exchanges were forbidden. The vital concerns that originally stimulated oratory essentially disappeared because the regime gradually took over the self-governing entities. As a result, corruption and intolerance replaced self-government that had been cultivated in the earlier city-states.

Although the professional and private opportunities to practice rhetoric diminished, rhetoric remained a prominent component within education. In his work Institutio Oratoria, Quintilian, a practicing lawyer and instructor operating a subsidized school in A.D. 87, codified even further the rhetorical curricula initiated by Isocrates and expanded by Cicero. Although Quintilian continued to insist on "an interdisciplinary effort involving educational psychology, sociology, literary criticism, and moral philosophy" (Bizzell and Herzberg 294), his fundamental emphasis strongly inculcated the idea that the orator must foremost be moral in addition to being knowledgeable or talented. Quintilian's philosophies focussed on

the education of the perfect orator. The first essential for such an one is that he should be a good man, and consequently we demand of him not merely the possession of exceptional gifts of speech, but of all the excellences of character as well. (Matsen, Rollinson, and Sousa 211)

Indeed, his "good man speaking well" was "one who combines a Platonic commitment to virtue and absolute truth with the Isocratean and Ciceronian focus on effective public service" (Bizzell and Herzberg 35). This holistic ideal upon which Quintilian based his curriculum depended upon the

rhetorician's honesty, his dedication to the pursuit of wisdom, his wholehearted promotion of an ethical position, and his working for both the governing class as well as acting in behalf of the poor and the powerless. Quintilian's ethical emphasis reflected his anxiety over the social decadence, ethical corruption, and resulting degeneracy among Roman orators rather than a concern for the strong philosophy-based knowledge previously favored by his predecessors. No doubt, Quintilian's primary stress on the ethical quality in his student-orators constituted his reaction to the loss of self-governing practices in private and public life and the resulting increased corruption as the Empire grew. He saw democracy's self-correcting checks-and-balance mechanisms, which were performed through rhetoric, decay and slip out of the people's control as social, political, and economic power was usurped by the Empire.

Yet Quintilian's and his predecessors' pedagogical doctrines continue to live in today's collegiate liberal arts curriculum. Bizzell and Herzberg state that "[n]ot only did [Isocrates] educate many famous Greek orators and political leaders, but his school became the model for the Roman world and ultimately for Christendom" (25). Isocrates' curriculum greatly influenced Roman rhetorical schools, which then affected European and American education even to this day. Isocrates became the first to think of education as both philosophy and rhetoric while Cicero and Quintilian codified

pedagogical theories, practices, and curricula. The curricula of all three scholar-educators incorporated a broad-based, interdisciplinary liberal arts program that was "literary in its stress upon the development of a graceful style, psychological in its emphasis upon influencing human behavior, political in its use of contemporary issues in government, and pragmatic in its preparation of students to serve as citizen leaders" (Golden, Berquist, and Coleman 55). Their philosophical-rhetorical stances have resonated down through the centuries until today. Indeed many collegiate mission statements maintain the essence of their theories.

Yet a noticeable gap exists in the practices of current liberal arts programs in many institutions compared to their ancestors. The teaching of oral discourse and communication studies sometimes is not given the same attention or coverage compared to writing programs. Not only is this part of a classical education often peripheral to contemporary programs of comprehensive communication, it is often slighted in core course requirements, funding, staffing, degree offerings, and other factors that determine program design compared to those provided for composition and literature courses.

These conditions certainly do not exist in all institutions of higher learning. Yet, one need only compare the number of faculty positions necessary to cover all written composition and literature courses to those for oral

communication courses in public, private, community, or senior colleges in order to understand the difference in the status of the two discourses. To illustrate, while I was teaching at Texas Woman's University, only a single survey course was listed in the catalog for communication studies; the only other "speech" courses covered speech pathology. Also this hybrid speech communication course usually offered only eight sections, as compared to three or four times that number of freshman composition courses. These numbers are similar at most other institutions where I taught part-time, both at community college and university levels. Another example occurred during an interview I had when applying for a full-time position. The dean admitted that his department had discovered that its students were meeting their core requirements without ever being exposed to oral communication, an unexplained "oversight" that the administration was then correcting. Yet, no student could possibly graduate from bachelor or associate programs without several courses in composition. Some schools where I applied for teaching positions unequivocally required a writing course of some kind for all programs while oral communication courses often were considered electives. Also, recently, when I searched a state university's library holdings on rhetoric, it was limited to one section of shelves next to the stacks devoted to style. This state of affairs seems

especially disturbing when occurring in a culture that is rapidly becoming more oral in nature as technological demands increase.

Historical accounts explain the present divorce between written and oral discourses. The pedagogical attitude that first assigned rhetoric a pejorative reputation dates back to Plato in his dialectical treatises through his teacher-spokesperson Socrates. Plato's distrust of the average sophists because of their fraudulent use of rhetoric in persuasion (and therefore its separation from philosophy in his mind) was found in his vituperative attack in Gorgias. Indeed, rhetoric's very reputation and value were at stake in this piece. His attack explained that rhetoric was abusive when in the hands of unscrupulous sophists because their practice centered on "belief" or systems of opinions concerning the probable, not with philosophy's truths. Worst of all, the sophists did not need to be conversant with their topics to be successfully persuasive; they could win debates simply by applying rhetorical "tricks," not through knowledge of the "truth." In fact, sophists could "acquire mastery of rhetoric without acquiring any moral knowledge that will direct how one uses rhetoric" (Bizzell and Herzberg 57). For these reasons, Plato refused to acknowledge that rhetoric was a knowledgeable, moral science or an art, but rather it degenerated into a "tool" or simply a pleasure-producing

"knack" that gave gratification like cosmetics and cooking. Later in Phaedrus, Plato employed the metaphor of love to differentiate between a "true" rhetoric and a "false" one. Bizzell and Herzberg explain that

persuasion-to-belief--bad rhetoric--is like the lust of the nonlover, which exploits the object of lust at the same time as it destroys the one who lusts. But persuasion-to-knowledge--good rhetoric--is like love, which seeks only to make the beloved a better person, to bring the beloved closer to transcendent good, and not to satisfy the carnal desires of the lover. (59)

So, although Plato could admit to a reputable use for rhetoric, he consigned it primarily to the sophists who abused it.

Therefore for Plato, the only admirable rhetorical function centered around its highest purpose: not persuasion, but the discovery of transcendent truth using dialectics, the most effective vehicle available. Although Plato discussed many rhetorical principles of argumentation, structure, language, and delivery that Aristotle, Isocrates, Cicero, and Quintilian promoted, Plato insisted most emphatically that the only honorable rhetorical motive demanded that the rhetor use "language to teach and inspire, to reveal rather than

conceal truth and value [The rhetorician] is the conveyor and preserver of truth and morality" (Golden, Berquist, and Coleman 23). When sophists intended primarily to persuade, Plato pronounced them guilty of "false" love and bad rhetoric, "showy in appearance, self-serving, and artificial" (25). Because of rhetoric's traditional persuasive motives, rhetoric and philosophy started to take diverging directions in their functions, reputations and, ultimately, in academic curricula.

Because of Plato's criticism, rhetoric suffered an early negative evaluation by his denunciation of the sophists in Gorgias, by its being distinguished between reputable and abusive uses in Phaedrus, and by the preference for its moral rather than persuasive motives. These efforts all hint at a subtle, yet strong likelihood of "bad" rhetoric dominating in private philosophical discussions, schools, legislative halls, and courts. Plato's censorious depreciation of rhetoric quietly initiated a subtle change so that today the very term "rhetoric" suggests dishonorable objectives. Plato's attack introduced a suspicious, if not definitely pejorative, opinion of rhetoricians.

Plato's student, Aristotle, added the solely persuasive purpose for rhetoric when he defined it as "the faculty of discovering the possible means of persuasion in reference to any subject whatever" (Matsen, Rollinson, and Sousa 120).

While Plato demanded a moral function for rhetoric, Aristotle insisted that it was a legitimate, impartial tool that was capable of remaining impartial by being openminded to both sides in an argument. In addition, instead of contrasting admirable and disreputable rhetoric, Aristotle distinguished between formal logic (scientific demonstration) capable of reaching truth and rhetoric or dialectics useful for attaining the probable or any other belief system.

Along with assigning a persuasive motive for rhetoric and distinguishing between logical truth-finding and its probable knowledge-finding uses, Aristotle further discriminated between rhetoric and dialectics. Although "both are faculties for providing arguments" (Bizzell and Herzberg 154), he assigned induction and the formal syllogism to dialectic's branch of persuasion and the less compelling example and enthymeme to rhetoric's limb. This bifurcation further differentiated and thereby separated the two while still paralleling them as "counterparts" (Bizzell and Herzberg 151). Socrates and Aristotle approached rhetoric differently: Socrates characterized rhetoric as correlating to cookery; in the Rhetoric, Aristotle insists that it is a part of dialectics and, therefore, deserves an honorable position. Yet, although rhetoric and dialectic complemented each other, these two became subtly divided into different and unequally influential branches of persuasion with the

more logical, reasonable functions designated to dialectics. Although, compared to Plato, Aristotle gave rhetoric an authoritative, more neutral and thus a reputable position in his treatise, he detached the two methods of argumentation into disparate and inequitable functions. Thus, while Plato emphasized a negative rather than a neutral inclination for rhetoric, Aristotle initiated a division, however slight, between the more logic-oriented dialectic and persuasive rhetoric. Their difference is explained in a note by researchers Bizzell and Herzberg: "'Rhetoric' and 'Dialectic' may be roughly Englished as 'the art of public speaking' and 'the art of logical discussion'" (151). This subtle, yet definite distinction between the two kinds of discourse became an impetus for a deliberate and complete splitting in the writings of the renowned, sixteenth-century rhetorician, Peter Ramus.

For Ramus, this Aristotelian classification was flawed principally because of Aristotle's separating the two similar disciplines based upon their functions. Ramus claimed that this division was excessive. He fumed that such redundant defining resulted in a "confusion of dialectic and rhetoric . . . [and] obscurity" that was perpetuated by Cicero and Quintilian (Bizzell and Herzberg 563). Ramus declared open warfare on his classical forbearers, who remained alive and well in the more traditionally rhetorical movement called

Scholasticism. In Ramus' system of branching, he insisted on a "union of philosophy and eloquence . . . to be effected by strictly separating the spheres of (1) philosophy, consisting mainly for Ramus of dialectic, and (2) rhetoric, consisting of style" (558). Ramus intended to improve the system by clarifying terms and eliminating redundancy. His method would "distinguish the art of rhetoric from the other arts, and make it a single one of the liberal arts, not a confused mixture of all arts" (563). The Frenchman complained that the classical arrangements for "oratory were not correctly ordered, organized, [or] described" (565).

In reality, what Ramus accomplished in his efforts to economize Aristotelian theories was to assign what was once the jurisdiction of rhetoric (invention, arrangement, and memory) to dialectics while demoting what remained (style and delivery) to rhetoric. Specifically, "[d]ialectic therefore should draw on the general strengths of human reason in the consideration and the arrangement of the subject matter while . . . [r]hetoric should demonstrate the embellishment of speech first in tropes and figures, second in dignified delivery" (Bizzell and Herzberg 566). Obviously, more power and favor resulted for logical dialectic; by contrast, rhetoric degenerated into meaningless, decorative phrases provided by styling and the relative insignificance of delivery. This separation and rhetorical demotion has persisted until the past.

Ramus' division of logic from rhetoric, the resulting reduction in rhetoric's worth, and his preference for simplified, plain style affected later technological and pedagogical discourse. Bizzell and Herzberg explain that the "elevation of a supposedly unornamented style for serious work was developed further . . . in academia by proponents of the new science" (560). Francis Bacon, a seventeenth-century, politician-philosopher, codified this trend. Although Baconian philosophy admitted that the classical canon of rhetoric (invention, arrangement, style, memory, and delivery) was associated with varied epistemological and intellectual faculties, he continued to separate logic and rhetoric. Bacon gave the former more import by favoring empirical, scientific inquiry and its concise, objective prose. Echoing Plato, the division between logic and rhetoric was encouraged by the new technological belief that "scientific discourse is a technical treatment of truth, whereas rhetoric links knowledge to social concerns" (Bizzell and Herzberg 626). Such a "distinction, especially in the context of Bacon's high regard for scientific inquiry, suggested a split between thought and speech" (630). Although he did not discredit rhetoric, Bacon implied its moral responsibility when it "applies reason to the imagination to move the will" (624). He repeated Plato:

"Logic handleth reason exact and in truth, and Rhetoric handleth it as it is planted in popular opinions and manners" (629).

By insisting that ornamentation be absolutely avoided in order to eliminate ambiguities, Bacon inherently prized the concise diction associated with scientific inquiry and thereby assigned diction to logic, not rhetoric. Halloran and Whitburn evaluate Bacon's preferences as causing lasting contemporary consequences: a "split between form and content and the association of art with obscurity that resulted from the scientific revolution" (68). Further, they contend that modern students are not taught rhetorical devices. Contemporary instruction focuses on what not to do rather than how to achieve interesting prose. Many contemporary historians and rhetoricians evaluate the separation of rhetoric from logic and the resulting respect awarded logic because of its connection with science as exacerbating the demand for concentrating on content rather than on form, a theory concretized by Bacon.

Yet rhetoric as a central part of the curriculum survived its disreputable segregation from logic well into the seventeenth and through the early nineteenth centuries in British and American education. The primary pedagogical goal remained: to educate young, affluent, males in order to function as lawyers, legislators, and preachers. As in

ancient Greece, skillful public speech making was absolutely essential in these careers. Indeed, the "seventeenth-century culture . . . still relied heavily on oral communication for day-to-day business and used writing and print as means of scripting and recording oral communication" (Halloran 153). Gerald Graff termed this environment an "'oratorical culture [which] pervaded the college and linked the classical courses with the courses in English, rhetoric and elocution with the literary and debating societies, and with the literary culture outside'" (qtd. in Clark and Halloran 1). As a result, the classical oral traditions of Aristotle, Isocrates, Cicero, and Quintilian evolved into the foundation for the liberal arts curriculum in both Britain and America.

Those who taught rhetoric in the colleges during this period quite naturally adopted pedagogical practices time-honored in the liberal arts curriculum and traceable ultimately to Isocrates and Quintilian, the original inventors of an educational system aimed at producing the eloquent and morally informed leader of society. (Clark and Halloran 2)

To train these students for their vocational needs, the foremost goal was to speak using written texts primarily as scripts for preparing and reciting speeches in front of

classmates, tutors, professors, the entire school, and, during examinations, the trustees. Halloran explains "that texts by both canonical authors and students were meant to be read aloud. The primary medium of instruction was speech, and the translation, imitation, or composition a student wrote . . . was understood as a script for oral performance." (153). Yet this dependence upon an oral-based pedagogy was soon to lose popularity in the early 19th century. The various causes for the rhetorical metamorphosis reflected cultural, economical, technological, and philosophical factors.

Winifred Horner explains that in institutions in England, Scotland, and on the continent, writing instruction and the reduced reliance upon classical rhetoric was subject to "social, political, and religious influences" (121). Social mobility mandated prescriptive grammar and "standardization of language" (122) while increased "nationalism" (122) inspired an esteem for the language and its literature. Also, the elitism of Oxford and Cambridge as well as the oaths of allegiance to the Anglican Church pushed the less affluent and more open-minded to the democratic Scottish and continental universities. Linguistically, the shift from Latin to English and increased literacy among the middle classes encouraged writing and reading in all courses. All these factors changed the curricula from oral to

literate, "from emphasis on speaking to an emphasis on writing" (124). Therefore, "[r]hetoric traditionally associated with oratory lost favor as a school subject, leaving only elocution, a truncated rhetoric dealing only with stylized delivery, as its unsavory residue" (125). Consequently, the rhetorical core of the medieval trivium's curriculum and classical rhetoric's dominance over education was permanently and drastically altered. During the seventeenth and eighteenth centuries, rhetoric was taught to reinforce written composition, later it lost status to composition and literature; finally it was reduced to only oral delivery (elocution) and then in the 19th century, it separated completely from "English" with its own courses and departments. One historian illustrates rhetoric's "reductive nature . . . by contrasting the opening line of an elocutionary manual, 'Always breathe through the nostrils,' to that of Aristotle's Rhetoric, 'Rhetoric is the counterpart of dialectic'" (Horner 125).

Another professor of rhetoric, Michael Halloran, proposes three explanations for rhetoric's ill-favored fate. First, the belletristic (or what evolved into the literary) movement shifted the emphasis from eloquence, persuasion, invention, pragmatics, and speaker-based discourse to artistic concerns, taste, interpretation, and audience-based discourse. Therefore, the personal voice replaced that of

communal wisdom. As a result, in the English departments, literary studies replaced the rhetorical foundation of the curriculum. Cultural influences also prompted changes in previously oral education. For example, the rise of the middle class resulted in the "growth of individualism and social mobility" (Halloran 161), in increasing literacy, in rising student enrollments, in less practicality of oral recitation for testing, and in more demand for prescriptive linguistic correctness. Finally, technological improvements in the writing process produced improved pens, the pencil, less costly paper and printing techniques. These advancements made possible increased consumption of periodicals and books, especially with the rise of literacy among the middle classes. What once was an orally based culture supported by a rhetorical pedagogy developed into a literary-composition-based society (Halloran 151-78).

One critical movement in American education clinched the adoption of a literary-composition pedagogy: the "Harvardization" of the once-classical education caused a shift in English departments. As the center of American education, the Harvard example lead other universities to change their programs and language departments. In the early 1800s, Harvard's Boylston Professorship of Rhetoric was chaired by John Q. Adams and Edward T. Channing, who supported the classical model including reading, writing, and

speaking. Yet from 1851 to 1876, Francis J. Child changed that by establishing literary studies as the focal point of Harvard's language program. Even the title of the Boylston Professorship was altered to appropriately reflect the new emphasis: from "Rhetoric" to "English." In this climate, classical rhetoric was replaced by literary studies and swallowed up by written composition while the rhetorical remnant became a separate, less appreciated discipline. This paradigm shift resulted in rhetoric's "demotion to the status of a low-level service course" (Halloran 176). Even more significant, rhetoric was not even included as a part of the core curriculum when at one time it composed the Greek trivium along with grammar and logic. Speech and elocution members of English departments walked out of the 1914 Convention of National Council of Teachers of English [or NCTE] resulting in the "departmentalization of disciplines in universities in the nineteenth and twentieth centuries" (Kinneavy 23). Thus, the attitude towards rhetoric's second class pedagogical citizenship created the first speech department: the "new home of disciplinary rhetoric" (52).

As background to explain this paradigm shift, rhetoricians Clark and Halloran adopt Graff's term designating rhetoric's cultural dominance as a "'collegiate oratorical culture'" (1). Graff explains that this mindset

"'pervaded the colleges and linked the classical courses with the courses in English rhetoric and elocution, with the literary and debating societies, and with the literary culture outside'" (1). He further points out that "'[t]hose who taught rhetoric in the colleges during this period quite naturally adopted pedagogical practices time-honored in the liberal arts curriculum and traceable ultimately to Isocrates and Quintilian, the original inventors of an educational system aimed at producing the eloquent and morally informed leader of society'" (2).

In their collection of essays discussing the rhetorical influences in nineteenth century America, Clark and Halloran attribute the demise of classical rhetoric as a primary educational focus to two closely associated cultural components. Both the "growth of individualism as a central cultural value and the increasing specialization of knowledge" resulted in similar features of the discourse within academic communities (8).

Teachers and practitioners of rhetoric alike came to conceive public life primarily as a context for individual self-definition and action. Knowledge became increasingly arcane and specialized and came under the control of narrowly defined professions and disciplines. Citizens were no longer people who brought general knowledge to bear on broad public

issues so much as specialists who attended to their own sharply limited domains. (8)

Indeed, "the emphasis had shifted decisively from common to specialized knowledge from liberal arts to the disciplines and professions" (19). According to these rhetorician-scholars, American culture and its philosophical underpinnings forced a shift in the curricula that was once entirely defined by the symmetrical combination of oral and written discourses as found in classical rhetoric.

These explanations seem valid as they continue to define contemporary pedagogical philosophies that drive curricula. One can assume, then, that these trends are heading at breakneck speed towards reducing ancient rhetoric to self-reflecting conversations in the shower rehearsed to persuade an Eskimo to buy a freezer or to exuberant candidates' empty promises. The present notorious reputation of rhetoric removes serious exigency for cultural and pedagogical application of its classical prototype. Just as during the nineteenth century when this discipline lost its cultural and pedagogical value, so this trend continues as the twenty-first century approaches. The equivalent importance of oral and written discourses apparently is buried deeply with Isocrates and other advocates of this classical curriculum.

This chapter has traced the apparent demise of classical rhetoric from its pedagogical and cultural roots within

ancient Greece. Its transformation from these origins was examined through the Roman period to its demotion by Ramus and to the eighteenth century's Baconian value of scientific thought over expression. The discipline's development was traced through its separation from collegiate literature and composition and its general assignment only to elocution to its apparent uselessness due to the influences of cultural specialization and professionalism. Yet, in spite of these historical precedents, I will argue in the next chapter that the necessity for a classical-based rhetoric that assigns an equal value to oral and written components is still very much needed within the culture and, therefore, within the academic arena.

CHAPTER 2

Rationale for Contemporary Rhetoric Training and Curriculum Design

From the nineteenth century to the present, the major paradigm shifts in the practical and theoretical pedagogy of oral and written discourses have driven curricula design. The apparent loss in prestige of a rhetorical education as necessitated by early Greek and Roman lifestyles resulted in either its elimination from contemporary educational practice or its demotion to stylistic and elocutionary concerns. Now "rhetoric," at best, has a dubious reputation as manipulative language in popular discourse; indeed, the term "sophist" connotes cunning, insincere purposes, or specious reasoning. In the twentieth century, rhetoric implies linguistic techniques for dancing around the truth and disguising deception with decorative, but meaningless verbiage. The previous chapter traced this unmistakable collapse of classical rhetoric from its pedagogical and cultural roots in ancient Greece, through the Roman period, to its demotion by Ramus and, finally the eighteenth century's Baconian valuing of scientific thought over expression. This modern disregard for rhetoric's pedagogically balanced combining of oral and written discourses continued during the nineteenth century,

stop primarily due to oral communication's separation from college-level literature and composition. Also, the demotion of speech communication to a minor role focussing on delivery and its lesser professional significance because of American culture's specialization and professionalism have resulted in its absence or elective status in many curricula.

Yet in spite of its historical devaluation, the need for knowledge of classical-based rhetoric still demands attention within contemporary cultures and, therefore, in the training field for its practitioners: the classroom. What was essential for Greek students to learn in order to become knowledgeable, active citizen-leaders is also imperative today especially within rhetorically based, democracy-driven communities. Past and present cultures share the same need for rhetorically trained students as skillful communicators, persuaders, and prudent evaluators of private, commercial, and public messages. Winifred Horner describes the common rhetorical base that tied classical Greek educational systems and governments together in a symbiotic relationship: "The primary purpose of this form of education was to produce the informed citizenry deemed essential to the health of the democratic nations" (85). An informed citizenry is as essential in the twenty-first century's global village, especially when many governments seem increasingly to convert to democratic systems, as it was during classical times.

Modern rhetors are no less accountable than their Greek counterparts for their compelling, even coercive, public messages particularly given the diversity of contexts in which such messages are presented: advertisements, committee meetings, Internet postings, e-mail communication, etc. Contemporary readers-listeners must be at least as prudent as their fifth-century Greek counterparts about critical analyses, especially since they are exposed to increasingly complex rhetorical environments.

All students who expect to participate in the information economy should be acquainted in one fashion or another with the classical model of rhetoric in both oral and written communication curricula. As part of countless, small, and private as well as public, intercultural, and worldwide discourse communities, speakers and writers cannot afford to miscommunicate because they are ignorant of rhetorical considerations. Thus, in order to meet their private and communal needs, communicators must be schooled in the varying demands of complex rhetorical factors influencing their social and commercial exchanges. Halloran and Whitburn define the rhetorical factors affecting discourse success with which rhetors must be conversant: "Effective writers and speakers are acutely aware of all the concrete factors that bear on a specific communication situation--themselves, their audiences, their media of expression, and the constructs of

reality they share with a larger community" (70). By becoming familiar with the differences and similarities between oral and written discourses, students can better equip themselves for their participation as partners in personal, employment, and civic communicative relationships using the technology of the twentieth- and twenty-first-century communication.

The foundation for acquiring and practicing an efficiently functioning rhetoric involves philosophies buried deep in the American scholastic psyche. Contemporary American education derived its pedagogical origins from European educators, themselves receptacles of classical rhetoric. In the early eighteenth century, American academic philosophy was founded in Scottish education, which assured that opportunities were made available for bright, financially deprived students. In Scottish colleges like Edinburgh, St. Andrews, Glasgow, and Aberdeen, educational opportunities were more democratic; a general education was provided for the educable young men who could not afford tuition nor were accepted in colleges across the border. Like the egalitarian philosophy behind it, Scottish curricula borrowed from classical rhetoric as it incorporated both oral and written communication, unlike the British focus on Latin, classical literature, and its criticism. This philosophy was evidenced in Edinburgh's choosing of Hugh Blair, a renowned

lecturer on rhetoric, as the first "Professor of Rhetoric and Belles Lettres." His codified lectures remained a popular textbook for decades in America.

According to E. D. Hirsch, there was an early rhetorical base in some British curricula. He explains that the purpose for their classically based education was "deliberately fostered as a democratic equivalent to a classical education. From the very beginning, the English professor was therefore an agent of a democratic, universal education as opposed to an aristocratic, elitist education" (15). Still the genuinely democratic thrust for education to be made available for students of average intelligence and common means thrived more in Scottish universities than in British. This Scottish system greatly influenced American curricula. As spokesperson for the egalitarian approach, educator Matthew Arnold insisted on uniformity "between the literary study of literature and the larger scope of literate and even utilitarian education" (Hirsch 16). Therefore, the early British, Scottish, and American educators favored a classical rhetoric-based curriculum in spite of the fact that all students would not enter careers that mandated oral rhetorical skills: law, government, and church. Like their Scottish counterparts, American students were taught from a traditional rhetoric-based foundation for purely utilitarian, practical reasons similar to their ancient predecessors.

They became leading citizens within their discourse communities often because of their skills and knowledge in both oral and written discourses based upon a rhetorical foundation.

These early European and American educators based their pedagogy on the classical-based curricula so their students could also acquire communication skills for the more mundane private and daily communal dialogues as well as for the prominent messages of the public advocate. This more practical need for effective oral and written communication is also true for the contemporary rhetor. Modern rhetorically literate citizens with opportunities in democratically available education must also be trained for functioning in an even more information-based culture than the Greek. In comparing analogous Greek and contemporary communication needs, J. Michael Sproule explains that "Americans of the 1990s are hardly the first people to find themselves giving talks at civic organizations and business meetings. Speech is basic to any society that makes decisions by open deliberation and debate" (xviii). Because present American culture functions in such a strong rhetorical environment, the average citizen-rhetorician must be skilled in discerning blatant and, more importantly, implied messages from the media and other persuasive sources: television, print, advertisements, political campaigning, and

government, legal, and insurance matters as well as more private coercive sources. Even electronic communication has a rhetoric all its own with unique advantages but also critical ethical problems that center around moral considerations decidedly rhetorical in nature. For example, because one does not have to physically face the decoder of his or her message using e-mail, one often forgets to consider relationships with that primary audience and any secondary audiences, their needs, and biases. An invisible writer should be concerned with his or her ethos on the information super highways. As Turner Kobler, a rhetoric professor at Texas Woman's University, stated in a lecture, "We need rhetorical training as a defense mechanism against exploitation." So Greek and American students share similar needs for proficiency in oral and written rhetoric, both as lofty leaders and as average decoders of rhetorical discourses.

Thus, coming from somewhat similar governmental backgrounds, democratic educational philosophies and cultural practices, contemporary students should also have similar pedagogical experiences for similar rhetorical purposes in oral and written discourses. For example, like many of their Scottish and New England predecessors, the majority of American students moving through the public educational system do not represent privileged classes but those from

lower to middle class homes. The democratic ideal that insists on educational opportunities for everyone also launched such practices as the open-door policy and technical-occupational training programs of the community college. These kinds of policies in education and career training serve those who often resemble their Scottish and early American predecessors in their political, economic, and commercial experiences. Whether students study in private or public systems, their need for training in practical, serviceable rhetorical skills in both written and oral discourses is crucial. Civic responsibilities and pivotal persuasive messages mandate rhetorically literate citizens with critical thinking skills learned within a rhetorically based curriculum. In brief, because the American student population is closely tied in religious, commercial, economic, political, and theoretical philosophies to its continental and colonial predecessors, its education should likewise train students for similar private, career, and civic communicative purposes. The more egalitarian, yet individualistic the culture from which the educational institutions pull their students, the more necessary it is that a rhetorically based curriculum be the foundation of their training. Curricula must meet the educational, civic, personal, and career needs of the citizens of the American culture, which is increasingly dependent on oral and written

messages of a rhetorical nature.

Unquestionably, modern American students must function politically in ways that are fundamentally driven by democratic principles similar to those in ancient Greece. One significant parallel between ancient Greece and western civilization is the governing form of democracy. Although not the pure form of the Greek city-states, the American representative democracy still necessitates a citizenry that is aware of the rhetorical strategies available to speakers-writers within potentially persuasive situations. Although there is a lesser degree of direct participation so the purity of the form has been diluted, the essence of its self-governing nature remains. Thus, the same reasons still persist for its citizens to be familiar with rhetorical skills from both oral and written perspectives. Students must be able to function as rhetorically trained speakers-listeners as well as writers-readers when they participate as citizens within the American civic-operated infrastructures.

Students must realize the parallels and variations between both forms of communication instead of experiencing the discourses' present separation of the two discourses in order to communicate in new, complex, ever more subtle rhetorical environments that often combine elements of both discourses. Contemporary education at practice continues to emphasize composition and its rules while devaluing oral

communication or assigning it to elective status in the curriculum. Miller agrees:

If we do not learn this discipline [classical education], if we do not know what those who for centuries could write well did know, we are likely to believe that the basics are spelling, diagramming, punctuation, and perhaps comparison-contrast. It is my quiet but deep conviction that such a shallow notion of basic education in literacy will eventually destroy democracy, for the thinking of citizens is all that democratic states can rely on. (56)

Miller urges educators to realize that it is up to the educational system "to make students the capable thinkers and citizens whose absence, and whose replacement by general muddle, we now feel" (56). Graduates should know the fundamentals of the classical art of communication in order to actively and intelligently participate in daily communication, whether expository or persuasive in nature. For instance, in order for these citizens can operate as knowledgeable participants, they must make shrewd market choices when bombarded with sophistic advertising; they must evaluate candidates' records instead of accepting their publicly created images. They also must reach their career

potential using critical thinking skills and rhetorical knowledge gleaned from a classically rhetorical training. Generally they must participate in civic, commercial, and private exchanges that demand rhetorical tools in both speech and writing.

Democracy and its legacy of self-governing, the free enterprise system, and telecommunication mandate a unique form of reasoning ability and communication skills. Community members must make prudent decisions based upon investigated, well-reasoned research in the myriad of convincing "truths" bombarding them from all sides. Aristotle called this type of logical discourse ability "persuasion." Because American culture allows freedom of expression and subsequent reasoned choices, its people must have the same skills that made rhetoric essential in Greece: the ability to think critically about conflicting messages, to judge debates employing convincing rhetorical tactics that are often fallacious in nature, to discern credibility and validity in a world of complex information overload, to make decisions about policies based upon studied appraisals, and to do all this while respecting the rights of others to speak their own "truths." Kinneavy believes that these kinds of rhetorical systems inherited from ancient Greece issue a mandate: "Since the implementation of such a program by laws and assemblies presupposes individuals speaking freely in a

society, the conceptions of freedom, free speech, the city (the Greek Social entity), and an individual's right to make decisions were necessary axioms of the system" (21). Based upon historical evidence, Hirsch recommends a return to the classical rhetoric-based foundation for contemporary curricula: "the reintroduction of the rhetorical analysis of political, legal, religious, educational, and commercial discourse primarily aimed at persuasion" (25).

As the twentieth century comes to an end, public and private rhetorical environments continue to demand such knowledge. From a personal perspective, people must know what kind of oral and written messages destroy and what kinds edify. Although this kind of information already is taught in the humanities, a more penetrating, comprehensive look into specific rhetorical components from both perspectives could deepen appreciation for the more subtle workings of both. Since the success or failure of private lives is said to form the foundation upon which the community is based, the success of our earth's global village can be traced to the more private worlds where individuals live out their daily lives. A more thorough understanding of how oral and written communication relate to each other can foster fluency and achieve personal communicative goals. Whether expressing oneself via voice or via the Internet, a citizen's private competence in oral and written rhetoric can strongly influence

his or her own small village as well as the global community.

Perhaps even more important than personal uses are how professional communicators employ oral and written rhetorical strategies in their workplace. Besides face-to-face communication between individuals or in groups, state-of-the-art technology demands communication skills as well. In the near future, most commerce, industry, and government will be almost completely conducted via telecommunication. Indeed business communication has been transformed by the technological explosion within the last few decades. Just as it is mandatory for employees to keep abreast of developing technological media, so must they be trained in the daily nuances possible with telecommunication. E-Mail, for example, has replaced much in-house business communication and dominates interglobal business communication as well. One can be more successful in the computer-communication environment by being taught how rhetorical components compare and transfer from an oral context to a pseudo-oral written media like e-mail. The unceasingly prolific technological development in telecommunication, the private and public consequences of this unregulated industry, and the rhetorical illiteracy of its users, all make training in the ability to encode and decode messages rhetorically essential for the modern rhetorician.

Therefore, participation within personal, public, civic,

commercial, and ultimately global communities requires competent rhetoricians. Only by understanding how rhetors within these contexts adapt messages by accurately analyzing audience, purpose, speaker-writer relationship, occasion, delivery, and other rhetorical tools as they apply to both oral and written media can contemporary communicators begin to make astute linguistic choices in all these spheres. Armed with such knowledge, individuals can influence their political, economic, and private readers-listeners more effectively. By being as familiar with both rhetorical discourses as their counterparts were in Greece, global citizens can communicate as they shift from oral to written and back with comfort, skill, and fluency within and outside of their discourse communities.

Rhetorically, contemporary communicators may have much in common with the ancients. This circumstance justifies teaching rhetoric from a classical perspective: including both kinds of discourses in one course. Teaching composition and oral communication courses as separate disciplines with more comprehensive coverage or incorporating the two in primarily a composition or speech class is, in fact, the situation in many college curricula. But, the uniting of the two discourses in one curriculum using simultaneous and juxtaposed positioning of the two has definite advantages for learning over the traditional curricula. By arranging the

two approaches in one course structured around fundamental rhetorical components, teachers can utilize students' understanding of one discourse to enhance learning the other at optimum levels. Specifically, by presenting both discourses in a structured compare-and-contrast format, the curriculum can balance both perspectives under the general concept of rhetoric as it relates to both. Thus, their commonalities and dissimilarities enhance comprehension and enrich application of each discourse's mechanism.

This pairing the two perspectives in order to facilitate learning by transferring knowledge of each discourse to the other under the general umbrella of rhetoric has nineteenth-century, pedagogical roots. In The Process of Education, Jerome S. Bruner reports findings from a conference of prestigious educators, technicians, business leaders, psychologists, and experts in academic methodology. At the time of this conference in 1959, their concern for improved curriculum design brought them together. They were responding specifically to the demand for more commercial specialization, the escalating arms race, and the subsequent urgency for faster training of better scientists.

Specifically, the conference members were troubled about a shift from learning broad knowledge to "the acquisition of specific skills" (5). Apparently, their generation of students failed to realize the underlying structures of

knowledge and, therefore, to apply the skills of analytical thinking to more complex problems and tasks. Fundamental knowledge necessary for transference of basics into more sophisticated information had been neglected. With psychologists leading the way, these educators investigated the process of equipping students with general knowledge and basic strategies of analytical thinking as prerequisites for developing more complex faculties and learning more sophisticated data. Thus specific skills and data needed for particular disciplines were examined to establish the more general structures, basic knowledge, and common abilities that spanned diverse disciplines. These experts boiled their findings down to "four general claims that can be made for teaching the fundamental structure of a subject" (23). Evolving into concrete recommendations, these four claims included the following: mastering basics of a subject makes it more "comprehensible" (23); detailed material is soon lost unless located within an organized framework (24); comprehension of elementary principles is essential for satisfactory "transfer of training" (25); and, finally, routine reinvestigation of a subject's primary information or its fundamental quintessence can provide accessible links between "advanced and elementary knowledge," so the tremendous increase of outdated data can more quickly be replaced with state-of-art information (26).

The third "claim" explained "the transfer of principles and attitudes" (17). This transmission from general to specific included content materials, certain kinds of thinking skills, levels of knowledge, and particular abilities focussed on understanding, acquiring, and then applying underlying structures and concepts. This "claim" was defined as "learning initially not a skill but a general idea, which can then be used as a basis for recognizing subsequent problems as special cases of the idea originally mastered" (17). Because this kind of "transfer is at the heart of the educational process--the continual broadening and deepening of knowledge in terms of basic and general ideas" (17), these same considerations have stood the test of time. Even now, at the turn of the century, these same concerns are frequently echoed during educational conferences with cries for "critical thinking skills" and "a return to the basics."

The findings of thirty-five years ago, which initiated a paradigm shift in pedagogical goals and methodology, support my proposal for combining oral and written discourses in one curriculum under the umbrella of rhetorical strategies of communication. When rhetoric's general principles are acquired, they easily can be transferred and applied to either and to both oral and written discourses to better inform the rhetor of her or his rhetorical options. This transference from one discourse to another can result in

maximum comprehension of each individual field and a clearer understanding of how elements of the two discourses intersect. When students master the generic structure and elements of rhetorical considerations in communication, they should be able to transfer and apply that general information within both discourse communities. Students should be able to switch from one perspective to another with ease as they contrast the differences and compare the similarities of these two discourses using general rhetorical principles. The learning of basic elements of communication should facilitate and therefore maximize the comprehension and subsequently the acquisition of skills of common and dissimilar elements found in the two discourses. The process is similar to learning grammar, syntax, and other mechanical structures of languages in a developmental composition course in order to learn more sophisticated configurations based on this general knowledge. Bruner explains that "the more fundamental or basic is the idea he [or she] has learned, almost by definition, the greater will be its breadth of applicability to new problems" (18).

For example, the concept of "audience" is a crucial component of the rhetorical triangle, whether readers or listeners are visible and knowable or absent and only imaginable. First, students could be taught the general constructs of audience, its crucial role in communication,

the effect of its analysis on all rhetorical choices, the influences of specific goals and occasions, and other general principles addressing decoders of messages. These considerations then could be examined first from the oral perspective because listeners are easier to analyze because they are physically present. Then the writer's audience of readers can be examined based upon the initial general principles and compared and contrasted with the specific listening audience already analyzed. Ideally, students should be able to imagine working with absent readers after analyzing the intricacies of a listening audience. Finally, the general concept of audience could be reviewed to summarize similarities and differences between aural and visual discourses. Students should be able to transfer their knowledge of general "audience" principles to the obvious listeners and then modify to address absent readers. This comprehensive type of audience analyses can assist writers-speakers to more accurately choose their language options for their prose-speeches than in the traditional curriculum separating the two discourses. The fundamental model of audience analysis serves both written and oral perspectives as students compare and contrast it within and between the two discourse communities.

Instruction also can move in the other direction as well. To illustrate, the concept of ethos or credibility

constitutes another essential component of the rhetorical situation. Its generic principles can be taught as it applies to general communication and then be analyzed from the writer's situation. Ethos would seem to be more accessible when explained from the written standpoint, as there are fewer components to deal with than when examining a speaker, thus making the former a simpler analysis. Also many genres and types of prose and poetry are more readily available than oral texts. In addition, written texts can be analyzed to determine credibility in a more leisurely and in-depth manner both in and outside class. Because of the advantages of written texts' variety and accessibility, ethos seems to be most easily understood when first examined from the writer's perspective. Such factors as tone, connotations and denotation subtleties, stylistic influences, even the need for researched evidence, and how these factors are associated with credibility can be examined by looking at many different texts. Literature's irony or satire, editorial use of evidence or lack of it, and even the supposedly "neutral" technical manuals can be examined in depth to determine the credibility of the writer. It would even be possible to use popular culture artifacts, like advertising, to determine the voice's credibility. Students could be assigned a box of cereal, for example, to analyze for its tenable "voice." When this analysis is then shifted

to compare and contrast with that from an oral perspective, more complex components than those of written documents come into play. In addition to which are similar to written discourse, differences can be explained. Aspects such as the manner in which the speaker approaches the podium, posture, clothing, and voice qualities are additional factors that must be considered in order to establish credibility.

The strategy of first examining general and then specific principles simultaneously and in juxtaposition between the two discourses should help students understand rhetorical situations more comprehensively, more easily and more coherently than in separate courses or loosely combined curricula. The benefits of acquiring and transferring fundamentals are significant:

To understand something as a specific instance of a more general case--which is what understanding a more fundamental principle or structure means--is to have learned not only a specific thing but also a model for understanding other things like it that one may encounter. (Bruner 25)

Bruner's conclusion that first acquiring general knowledge in a discipline can help students transfer that information to new concepts and, thereby, easily learn new concepts is not a new theory. Even more germane are

epistemological questions. Other than sensing stimuli from one's environment, how does learning occur? This question has plagued instructors since education's earliest history. Only in the nineteenth century, when psychology, sociology, and other related fields emerged, were tentative answers to questions like these provided. In addition to Pavlov's classical conditioning theory, to which Skinner added positive and negative reinforcement as ways to stimulate learning, cognitive learning theories began to provide explanations for how learning occurs. Instead of determining knowledge through only physical, observable experiences, cognitive theories maintain that learning involves internal mental processes that progress in stages as children mature. In cognitive theories, the learner is an information-processing organism that attends to stimuli in the environment, selects and organizes unknown information from new experiences, and stores this knowledge in memory. These processes are crucial because they establish the foundation for forming mental perceptions, conceptualizing impressions and insights, reasoning, and solving complex problems. The codification of these mental procedures gained recognition in the 1960s in the work of Wolfgang Kohler and Edward Tolman. Since that time, cognitive psychologists have used these concepts to explain human development, perception, memory, and critical thinking.

One of the early precursors of cognitive psychology, whose work is still considered applicable today, is Jean Piaget. In the 1930s, this pioneer of cognitive psychology explained the development of children's cogitation abilities, the principles of schemata, assimilation, and accommodation. These cognitive processes help humans adjust to their environment. Schemata are patterns that organize and, therefore, make meaning of human interaction with the environment. These functions become building blocks of the intellect; intelligence is thought to measure the ability to make successful choices.

Today, schema theory abounds in much of education literature as it seems a pragmatic, useful theory to apply to most learning situations. Resembling Piaget's original theory, Schemas in Problem Solving by Sandra Marshall provides a more detailed, contemporary definition:

A schema is a vehicle of memory, allowing organization of an individual's similar experiences in such a way that the individual can easily recognize additional experiences that are also similar, discriminating between these and ones that are dissimilar; can access a generic framework that contains the essential elements of all of these similar experiences, including verbal and nonverbal

components; can draw inferences, make estimate, create goals, and develop plans using the framework; and can utilize skills, procedures, or rules as needed when faced with a problem for which this particular framework is relevant. (39)

Marshall's explicit goal is to develop "a means by which theory can guide practice" (35). Her book includes two chapters on computer-implemented programs and other "schema-based" instruction tools to assist problem-solving. This text primarily includes further research, experiments, and hypotheses regarding how this learning strategy is involved in memory, motivation, attention, and arithmetic problem solving. How students obtain information, work with new knowledge, and create new schemata in order to think critically is the basis for her advice regarding classroom instruction based on schema theory. Indeed, Marshall's recent text consistently echoes Bruner's concerns and theories from over thirty years ago.

Schema theory has impacted learning doctrine in many disciplines in the years since Bruner's work. It is a popular theory that can explain and facilitate learning. For example, because "schema theory proposes that texts do not carry meaning by themselves" (10), Rick Altman discusses this theory's role in discourse analysis. Another theorist, Nancy

Blyler conducts rhetorical analyses of pathos and logos using schema theory, metaphors, and narratives to teach persuasion to reach consensus in business communication. Margaret Egan uses this theory-based instruction to teach reading. In "Economic Literacy among College Students: A Schema-Theoretic Investigation" by Emine Kayaalp, Maryann Di Liberto, and Orphan Kayaalp, they explain that student failure to comprehend and retain knowledge in an economic class can be explained as students' insufficiently developed schematic systems. Psychologists themselves dispute how to apply this theory to clarify problem solving skills. John Milligan, for example, explores how perceptions are formulated using schema theory. Indeed, cognitive theory has been extended beyond psychology matters to sociology. Paul Light and George Butterworth apply it "to show how thinking is situated in the physical, social and cultural context which gives it its form" (2). The entire field of cognitive psychology, in general, and schema theory, specifically, attempt to elucidate what Bruner and his associates explored: how do students learn, how does critical thinking function, and, with the answers to these questions, how can instructors assist in helping students achieve educational goals?

Another theoretician clarifies how higher-order reasoning functions and how this information can improve instruction. Richard Paul, Director of the Center for

Critical Thinking and Moral Critique of Sonoma State University in California, provides a useful, precise, and simple guide on the stages of critical thinking and the necessity of applying standards to these problem-solving strategies. Paul gives lucid explanations of what knowledge is, how thinking produces it, what distinguishes students' typical "lower-order learning," and what educators can do to facilitate higher-order reasoning. He explains that "[k]nowledge depends on thought" because it "is produced by thought, analyzed by thought, comprehended, organized, evaluated, maintained, and transformed by thought" (Paul 5). Knowing that most students do not achieve knowledge with teaching techniques like rote memorization, lectures, and only content coverage, Paul explains the consequences for "lower-order learning." These repercussions affect not only their schoolwork. "Their adaptability, their capacity to learn on the job and in the personal and civic lives, is severely limited" with "social, political, and moral implications" (4).

Paul does not stop with the problems but provides educators with specific solutions. All problem solving includes steps that he terms "the elements of thought." These elements include an "empirical dimension, a purpose or goal, a question at issue, assumptions, conceptual dimension, inferences, implications and consequences, and point of view

of frame of reference" (The Logic 35). But even if students use these tools for higher-order learning, they can still fail to achieve higher-order reasoning because of the lack of standards or "perfections of thought," which guide the use of these elements to productive, moral solutions. The criteria are applied to the functions of critical thinking; they encourage students to ask such questions as "Is [my solution] clear, precise, accurate, relevant, consistent, logical broad enough, based on sound evidence, using appropriate reasons, adequate to our purposes, and fair, given other possible ways of conceiving things?" (37). In another article, Paul and Elder apply these concepts to curriculum design by encouraging educators to look at their content area as a "mode of thought" (34). So, teaching in a discipline becomes assessing, applying, and evaluating course content to expand the knowledge to include higher-order learning and the careful application of it.

These cognitive, schema, and higher-order learning theories impact my proposal in several ways. First, the cognitive and schema theories are refinements of the conclusions reached at the conference Bruner reported. One can substitute the word "schema" for Bruner's generic concepts of organization and storage of information and for unfamiliar input that is generated. Specifically, when rhetoric's general principles or schemata are acquired, they

can be transferred and applied to either and both oral and written discourses in order to form new schemata. This transference from one discourse to another results in maximum comprehension of each discourses' schema and in a clearer understanding of how elements within the two discourses intersect to form related, yet new schemata. According to these theories, when students master the generic schematic elements of rhetoric, they should be able to apply them through transference to both discourses.

What Paul discusses also applies to the proposal of combining the two discourses in a comparison and contrast format. Students must use higher-order learning skills as they continually oscillate from general to specific discourse schemata and between the two discourses. In order to succeed in these maneuvers, they must design, fashion, and reshape meaning (The Logic 32) at every point in the curriculum once they have mastered the general tenets. As Paul himself explains

Because one begins to develop critical thinking significantly only insofar as one begins to discipline one's own thinking with respect to at least one framework of concepts and because one learns a new set of concepts only by means of a set of previously learned concepts, the development of student thinking

must take place over an extended period of time and must be heavily dialogical. Only by moving back and forth between their own undisciplined thought and some set of disciplined concepts can they work their own minds into disciplined thought. (32)

Without student's mastery of these skills, Paul warns that the consequences will reach much farther than the classroom. The lack of higher-order reasoning will affect personal, professional, social, political, and moral orientations. Students' "lower-order learning" habits will survive as long as they refuse or are not obliged to practice critical thinking skills. The consequences are apparent in the news everyday: "[p]rejudices, self-delusions, distortions, misconceptions, and caricatures" of positive behavior (33). Paul also provides a rationale for my proposed curriculum in that language abilities are a vital part of inculcating the skills he promotes:

[t]he ability to read, write, speak, and listen as forms of disciplined reasoning, as forms of disciplined questioning, become central goals of the model because each is a basic modality of reason through which we learn much of what we learn. (37-38)

The unique presentation of the curricular marriage between written and oral discourses is another compelling theoretical advantage that influences pedagogical methodology. Combining these discourses as both delivery system and content can greatly facilitate learning. For decades, research has demonstrated that instruction designed with students' preferred learning styles noticeably improved opportunities for academic success. These "perceptual modalities" are based upon the students' favoring certain senses to receive and process information including vision, hearing, touch, smell, and kinesthetic or movement. In his review of the research on learning styles, Edward Semple documents evidence that consistently demonstrates students' predisposition and preference for certain sensory stimuli and the resulting influence sensory-based instruction has upon academic performance when matched with students' partialities. The presentation of instructional information occurs most often through auditory, visual, tactile, and kinesthetic "modalities," "channels through which perception occurs" (6). The importance of these "channels" for successful acquisition and processing of information is obvious because these "channels" are how humans perceive and receive stimuli from their environment and then retain information. Researchers Barbe and Swassing explain the importance of these "channels": "'Because these three processes are the essence

of learning itself, the modalities can be called the keys to learning'" (Semple 7).

In view of the modalities' preeminent influence upon students' capacity to learn, the more matching of their preferred styles with teaching techniques, the more easily learning can take place and, consequently, the more opportunities for academic success. In his review, Semple cites many researchers whose studies verify this phenomenon. Cafferty, for example, ascertains that "the match of cognitive styles and complementary methods caused increased achievement whereas the mismatch resulted in the reverse" (18). Dunn explains that "'the closer the teaching style and learning style are matched, the higher the grade point average, consistently'" (20). Trautman maintains that "whenever the instructional materials were matched correctly to the student's identified style, statistically significant academic gains were made" (20-21). Fischer and Fischer advise that "'[n]ew pedagogical procedures should acknowledge the interactions between the dispositions of the learner and the material, and tailor presentations to the preferred strategy of the child'" (21). Examining the research by experts, James and Galbraith explain that the implications of such studies not only show that "placement of individuals in particular learning activities that address the dominant style of learner can facilitate learning" but also that this

encourages "flexibility for the facilitator" as well as "creativity" (21). They enthusiastically conclude that these techniques "provide a means for potentially reaching every learner and for making the quality of the instructional-learning process more effective and efficient" (22). These testimonies for matching learning styles with teaching techniques continue to surface in the research of methodology that facilitate learning.

It is not feasible, however, to match each individual student's preferred style. Nevertheless, teaching to a class using style methodology can proceed in one of two ways. One possibility is to use the students' most commonly preferred style(s) as the primary method(s), the most frequent choices being vision and hearing. Another of Semple's sources emphatically states that "'the important thing is to present to the strongest sense, then reinforce through the second strongest learning style'" (20). Authorities do not all agree on which is the "strongest" or optimum learning style. One study reports that first graders learn more easily using a visual or combination of the aural-visual modalities while others find that adults use mostly mixed modalities. Yet further research posits that by adulthood, most students have acquired proficiency with auditory stimuli because most educational systems primarily depend upon this method while some "individuals, in

traditional instructional environments, gradually learn the best way to get along is to learn through the auditory sense" (28). So instruction often uses a combination of aural-visual modalities depending on individual preferences or other factors influencing learning.

Although the debate continues regarding which sense functions as the optimum channel for the majority of learners, the two most prevalent and favored modalities typically used in combination with each other are visual and auditory. Although some findings propose that kinesthetic and tactile methods in particular assist learning for male children, ESL students, and those with learning disabilities, sight and sound remain the favorites. They also are used most often as "'approximately 90% of traditional classroom instruction is geared to the auditory learner'" (Reid 99), and are easiest for presenting information. Therefore, they frequently dominate in preference and usage by the time students reach postsecondary education.

The other common solution for accommodating the spectrum of learning styles is to present a variety of teaching modalities. In Semple's review, Turner "felt that the virtue of schools is that students experience a variety of teaching styles" (18-19). Saylor and Alexander explain that

Different procedures and methods will need to be used with different students for the

attainment of educational goals, but regardless of his abilities and learning styles these efforts to personalize instruction should never deny a student the whole range of opportunities for the fullest measure of development of his unique potentialities. (19)

The success of presenting a variety of sensory-based presentations (perceptual modalities) appears in many studies. For example, in "Sex-Linked Characteristics of Brain Functioning: Why Jimmy Reads Differently," John Helfeldt claims that boys are inclined to favor presentation of information visually while girls prefer to process it auditorally. Surprisingly, the final suggestion is not to "fall into the 'all or none instructional trap,'" but rather to give both genders opportunities to work with a variety of approaches (194). Semple's survey of the research demonstrates widespread agreement that a variety of perceptual modalities should be attempted rather than closely matching style preference with corresponding methodology. Ellis reports that

we (teachers) are recognizing and capitalizing on the variety of styles that teachers possess and that they can acquire . . . (and thereby provide) a variety of

learning environments that will be responsive to their individual learning styles. (22)

In a study of ESL students, Reid states that because the [r]esearch with native speakers of English strongly suggests that the ability of students to employ multiple learning styles results in greater classroom success, . . . [c]onsequently, students should have the opportunity to assess their own learning style preferences and should be encouraged to diversify those preferences. (101)

Not only will students become more versatile as they work with diversified styles, Reid goes so far as to state that [i]f teachers can show students the variety and versatility of learning styles by providing experiences in different teaching styles, the resulting awareness and expansion of student learning styles may better allow students to meet the demands of academic teaching methods and assignments. (101)

Instructional goals should include not only discovering students' preference but also encouraging them to "sample unfamiliar" teaching and learning styles (101). Therefore, rotating methods that appeal to the different modalities is another alternative to maximize learning.

Another compelling reason for using varied modalities reflects the necessity of meeting the needs of students from increasingly diverse cultures. Post secondary institutions are facing ever increasing numbers of widely diverse students representing other cultural, subcultural, ethnic, minority, and marginal groups. With such dissimilar, complex backgrounds and environments, these students have disparate learning styles that develop from their sometimes radically different cultural experiences. Research illustrates the critical influence of these different cultural groups. Examining how this diversity interacts with learning styles, many studies evaluate learning styles based upon culture, co-culture, ethnicity, place of birth, time of residency and of studying English in the United States, language background, age, gender, I.Q., self-esteem, cognition and emotional influences, social sophistication, and social classes. Many researchers express the need to address cultural diversity when analyzing academic success of student populations from different backgrounds.

In one such study, Joy Reid reports how cultural and language experiences influence learning styles. She bases her final recommendations upon results of 1,388 questionnaires given to native and ESL students. Logically ESL students "from different language (and by extension different educational and cultural) backgrounds" (99) have

widely varying perceptual learning preferences compared to native speakers. What Reid discovers is that ESL students have vastly dissimilar learning preferences compared to others with similar cultural backgrounds because of such variables such as "sex, length of time spent in the United states, major field, and level of education" (99). Because "[d]ifferent modes of thinking are characteristic of different cultures" (88), teaching ESL students requires particular sensitivity to and examination of their communal and individual learning style preferences. The findings of her study suggest that .

the ability of students to employ multiple learning styles results in greater classroom success Consequently, students should have the opportunity to assess their own learning style preferences and should be encouraged to diversify those preferences.

(101)

Therefore, employing delivery systems using combinations of vision, hearing, touch, and motion offer students of vastly diverse backgrounds optimum opportunities of understanding, assimilating, synthesizing, and finally applying what they have learned.

Studies that verify the connection between presenting material through varying sensory modalities and academic

success often can be found in current educational journals. Whether instruction presents information employing one or a combination of modalities, it seems obvious that more than one is desirable for optimum learning to take place especially when considering today's diverse cultural representation. Since the most frequently recommended styles include auditory, visual, tactile, and kinesthetic modalities, using any combination of these would appear to promote better learning and thus strengthen academic success. A curriculum that not only intentionally employs both aural and visual channels, the two most common and most preferred delivery systems, but also incorporates these modalities as the content plausibly might double the chances for student success. Learning about oral and written communication can operate more effectively than in separate disciplines or in loose combinations within one course because students receive and synthesize that information through these same learning modes. In addition, they learn to compare and contrast these two perspectives simultaneously and in juxtaposition to each other as course content. Because this curriculum takes advantage of students' preference for visual and aural presentations as content, methodology, and delivery systems, it might significantly increase their chances for academic success. The advantages over traditional curricula occur when students compare and contrast parallel, yet dissimilar

rhetorical strategies in close conjunction, juxtapositioned or simultaneously, in one curriculum.

Considerable benefits could be made available by offering one curriculum that takes advantage of these two approaches and learning styles in both the method of presentation and in the subject matter itself. Vision and sound become not only the central focus of the discussion and the ways to present that interchange. Thus many students' different learning styles are accommodated both in the subject matter under discussion but also in the presentation as well, taking advantage of the two kinds of methods in every available area. This approach is supported by the research and pedagogical experience based on schema and higher-order reasoning theories. It makes theoretical and practical sense to offer this unique presentation of a rhetorically based curriculum.

One topic that has been briefly noted but not directly addressed here is how computer-mediated communication impacts my proposed curriculum. Ong explains that the negative reactions to electronically driven discourse are similar to Plato's attacks regarding writing in Phaedrus. Writing and computers are mechanical, "pretending to establish outside the mind what in reality can be only in the mind"; they debilitate the mind and delimitate the need for memory, they require and receive no responses, and finally they cannot

"defend" themselves as "real speech and thought always exist essentially in a context of give-and-take between real persons" (79). Even if computer-mediated communication were guilty of these accusations, they do not remain outside the domains of rhetoric.

Most contemporary communicators do not believe these charges. The increasing dependence on this technology mandates taking its rhetorical implications seriously. Also computer-generated communication is progressing at such breakneck rates with daily, innovative applications that this technology and its capabilities must not be ignored. According to an inestimable numbers of theorists and practitioners, it is equivalent in importance to any other technological and electronic innovations of this century. Indeed, those educators who do not welcome it into their classroom commit a great disservice to their students.

The advantages and problematics of communication through computers are continuously monitored by its advocates. If one listens to the dialogue about computer-mediated communication such as synchronous electronic discussion, virtual reality capabilities, research on the Internet, or hypertext, one is overwhelmed. The issues surfacing about these innovative discourse opportunities are concerns that could not have been anticipated by Plato and Ong. For example, using Internet communication, Don Langham examines

Socrates' objections in Phaedrus as applied to an "environment" called multiple user dimension (MUD). Its godchild, MOO (multiple-user-dimension object oriented), enables users to manipulate both place and actions in a virtual reality format. What pertains to this study is Langham's conclusion that MOO creates "a median between the oral and literate extremes." Apparently, this "network-based CMC" or "structured environment in which people move about and manipulate objects as well as communicate with each other" seems to imitate the best of both writing and oral communication worlds. Langham explains that MOO "brings [humans] closer together in time . . . as though the technology were a medium of transportation as well as communication."

Phil Agre discusses rhetorical elements from this electronic perspective. He defines an entity akin to ethos as a "net presence," which is his professional image maintained by the kinds of newsletters associated with him. This "net presence" is "the phenomenon of personal identity, which goes beyond one's own physical presence to include all of the ways in which one becomes known to others." In discussing his audience, he explains that "the net constitutes a different type of 'imagined community'" or discourse community. He compares it "to a much simpler model of the relationship between the community and the way in

which it is represented." These comments and terms sound surprisingly familiar to any rhetorician, ancient or modern. Even issues of the reliability of ethos and critical thinking skills are addressed by the CMC dialogue.

Benjamin and Busiel explain that the Internet offers mixed blessings because, when using the Internet for research, students must examine the quality of the overwhelming quantity of sources, a task made easier in print environments because of established conventions of scholarship. The Internet "provides excellent opportunities for teaching evaluation skills and demands that students scrutinize information and read sources critically rather than blindly insert information into their work" (11). Furthermore, in discussing the interactive computer classroom, Albert Rouzie describes the class environment: "The class becomes a reader response oriented 'interpretive community' that actively constructs its object" (16). In warning about "wilding" or "flaming" (spontaneous, often inappropriate content and language), he addresses the problem of students' responsibilities with a positive response: the "ability to alter one's rhetorical style depends on analytical practices that can classify those styles and appraise their rhetorical results in terms of their effectiveness" (23). Contrary to some critics' dire expectations of this technology founded on CMC horror

stories, the communication problems of this electronic medium provide ample discourse for examination which the combined curriculum could address.

Unquestionably, electronic communication constitutes a discourse which "presents us with new rules of well-formedness, changing both what we are able to inquire about it and how we inquire about it" (Norton 39). Norton sees this discourse as "the fading lines between the traditional forms of discourse" as she exhorts educators to "present students with patterns of knowing complementary to but extending beyond traditional forms of discourse" (39). Electronic communication is not confined to the classroom, but it "defines our discourse in the workplace, in the world of scientific investigation, and in the world of social, political, and economic citizenship" (45). This discussion seems to apply the same terms, discuss the same purposes, and examine the same consequences from the same perspective as a rhetorician would. The parallels of electronic communication with written and oral discourses that Norton discusses are enlightening and similar to my rationales for a combined curriculum that includes CMC.

Kathleen Welch seems particularly interested in the bonding of orality and literacy and the impact on communication with CMC constituting a blend of both kinds of discourse. Welch insists that classical rhetoric is

adaptable to any communication vehicle "because it presents elaborate theories for the production of discourse" (5). Specifically classical rhetoric offers a "conditioned reception by emphasizing speaking and writing, or production" (5). In fact, Welch provides the theoretical underpinnings for my proposed curriculum as she explains that classical rhetoric "provides for the moment the most complete system we have for producing, analyzing, and theorizing about any kind of text" (91). As explained in the review of the rhetorical history, Isocrates "approached written and spoken language as mutually reinforcing" (Welch 118). In general, Welch agrees that the beauty of a rhetorical outlook (read education) is that it "is based on influencing the whole person, a hallmark of classical rhetoric" (92). Welch sees valuable uses of classical rhetoric as a tool for examining communication because

as a [word] system of discourse theory
[classical rhetoric] remains unique among the
various critical theories available to us
because it connects to history, politics, and
the everyday uses of language. (99)

Even more significant to my proposal, Welch uses Ong's theory of orality-literacy in her rationale for including classical rhetoric in modern discussions of communication: "Reliance on the orality-literacy thesis

enables speakers and writers to use their language ability to make connections between ear dominance and eye dominance" (139). Welch notes the value of a natural blending of oral and written discourses explained in Ong's secondary orality because it brings "about the condition of redefining a central characteristic of primary orality and a central characteristic of literacy" (152-3). Commenting specifically about the canon, Welch laments the demise of memory and demotion of delivery because it "diminishes its range" (99). But electronic communication is restoring their functions in communication with delivery making possible a choice of "media" and memory referring "to life outside the text" (131). Ethos can also be a valuable tool to the two discourses: "[c]onnecting speaking and writing can illuminate the manipulation of ethos, arguably one of the most important issues in speaking and in writing" (139). Pedagogically speaking, Welch insists that students must be knowledgeable in the use of and the implications of electronic media for "its capacity to make people conscious of the unprecedented power of print and electronic texts as systems of communication or of indoctrination" (160). Welch's philosophical, theoretical, utilitarian, and historical foundations for uniting oral and written discourses support those I have presented in this study.

Past and present cultures share the same need for rhetorically trained students who become skillful communicators and persuaders as well as prudent evaluators of private, commercial, and public policies. By arranging the two approaches in one course basically structured around rhetorical components, students can utilize their understanding of one discourse to enhance the learning of the other at optimum levels. Specifically, by presenting both discourses in a structured compare-and-contrast format, the curriculum balances both perspectives under the general concept of rhetoric as it relates to both. Thus, their commonalities and dissimilarities enhance comprehension and enrich application of each discourse's mechanism. The most compelling pedagogical advantage for a curricular marriage between written and oral discourses is that their unique presentation as both delivery systems and content can greatly facilitate learning. For all of these advantages, a combination of speech and composition as the two forms of rhetorical communication within one curriculum should be considered by any institution serious about its commitment to

training rhetorically skilled communicators. Indeed, "[w]ith the technology of secondary orality, the spoken word and the written word are empowering each other in ways that previously were not possible After residing in the nether world of tropes and figures for many centuries, classical rhetoric is newly resuscitated by the interdynamics of literacy and secondary orality" (Welch 161).

Chapter 3

In the Trenches: Perceptions and Recommendation

From the Troops

Because of the philosophical and historical roots of continental, English, and American pedagogy along with American educational, cultural, governmental, and civic similarities with the Greek city-states. A curriculum based on combining oral and written communication seems not only reasonable but worth considering. Before I assume a viable link exists between the two discourses however, I must examine existing practices in the pedagogical foxholes where the troops from the two discourse camps are fighting their communication battles. What techniques, if any, merge the two discourses within each separate discipline? Interviews with communication instructors in both fields reveal what methodologies involving the "other" discourse are employed to promote learning, what rationale is offered for their collaboration, how successful the methods are in terms of student success, and how professionals react to uniting the two discourses in one curriculum. In addition, it is important to determine if existing curricula already combine these two disciplines and whether they combine the two discourses from an authentic rhetorical standpoint or in name only. The interviews reveal how and why the "troops"

in the trenches" use different techniques in order to address the rhetorical components of ethos, logos, pathos, invention, memory, arrangement, style, delivery, critical thinking skills, and other areas of concern to instructors of writing and oral communication.

A respectable list of techniques and programs have been accumulated to estimate the practicality of such a curriculum. A representative sampling of typical practices and responses from actual practitioners have been gathered and analyzed. Based upon this anecdotal evidence, I can estimate the feasibility of my proposed curriculum.

METHODOLOGY

My investigation took place for three years and included instructors from community colleges and universities in Denton and Dallas, Texas, and Des Moines, Iowa. Fifteen instructors and graduate teaching assistants from the two disciplines were interviewed over this period. A variety of universities and community colleges from two diverse geographical areas are represented.

Specifically, I started interviewing during the spring of 1994 while finishing course work at Texas Woman's University (TWU) in Denton, Texas, a comprehensive, public university attended primarily by women and minorities and at the University of North Texas (UNT), a larger, coeducational,

public university where I received a minor in communication studies. While attending these universities, I interviewed composition and communication studies teaching fellows from the two universities and two full-time instructors from Dallas area community colleges. The majority of these interviews were conducted with teaching fellows because they were the primary instructors for the basic composition and communication studies courses, which were the types of courses to be the focus of the study and my anticipated proposal. Then, during the summer of 1994, I was hired full-time by Des Moines Area Community College (DMACC) to teach composition and communication studies. I have continued my interviewing with DMACC instructors until spring 1996.

Sample

The interviewees had teaching experience in a variety of geographic areas. They had taught in Texas, Oklahoma, Minnesota, Florida, Pennsylvania, Iowa, and other states. My interviewees represented various levels of professional teaching experience from the novice teaching fellow to the veteran instructor. All instructors had taught various levels of composition from developmental to technical writing courses or of speech communication from the hybrid introductory courses to public speaking. All interviewees had diverse backgrounds in both collegiate and business expertise. Several subjects had many years experience in

business-related fields with full-time or consulting experience in journalism, business communication, technical writing, and administration. Several had published work in professional journals. These subjects, with their own distinct pedagogical philosophies, taught at universities and community colleges from different states in dissimilar areas of the country.

With such diversity, I feared total disagreement and inconsistency in their responses, but was surprised at their apparently similar thinking, and my tentative confidence at their near consensus led to excitement at the consistency of their practices and the rationale behind their methodologies. The explanation of their philosophies, techniques, and rationale for using the "other" discourse within their own discipline seem strikingly similar. What surprised me most was their enthusiasm for a curricular merging of oral and written discourses.

Instrument

A prompt was provided before the actual interview took place. (See appendix C.) It requested general biographical information and that, in preparation for the interviews, they think about the times they used the "other" discourse during their preparation, in-class discussions, exercises, group work, and actual instruction. The prompt suggested considering any opportunities when they incorporated speaking

or writing as part of their instruction and if they experienced the two discourses in their own education. This prompt was distributed to each instructor a week prior to the interview.

Procedure

When supplying each subject with the prompt, I encouraged them to ask me questions so they might fully understand what I was soliciting. In this discussion if they seemed at all confused, I briefly explained my study and purposes. Because of the pioneering nature of my study, they needed a complete understanding of my intentions and the focus of the study. My explanation of the project and of what I anticipated discussing with them was an opportunity to clarify any confusion they had about the project, the prompt, and my purposes. Each interview was audiotaped with the interviewee's permission.

DATA COLLECTION AND ANALYSIS

The interviews took place in an informal atmosphere, usually a restaurant. Two open-ended questions were used: (a) When have you used the "other" discourse (written or oral communication) during your preparation, in-class discussions, exercises, group work, and actual instruction? and (b) Why did you use the "other" discourse and what success, if any, have your students experienced as a result? Other more

specific questions were asked as the interviewees discussed their answers to the above questions. To illustrate, the use of computer-mediated communication or computer-assisted instruction often became a topic of interest, so I asked if and how its use in their classrooms was related to my study. I specified only one limitation: their choice to use the "other" discourse had to be a genuine choice. For example, if composition instructors wanted to employ the lecture format, they could not include using lectures or if some material could not be delivered using presentations besides oral speech, they could not include that use of oral speech in the discussion. When they did have actual choices, I questioned them regarding their motivation in selecting the "other" discourse as a particular delivery approach as a teaching technique and the apparent success of such techniques. By asking these questions, I hoped to determine motives and the theoretical or practical rationale behind their methodology. At the end of the interviews, they discussed their opinions regarding a curriculum that merged the two discourses. On occasions, I also asked about their personal educational history when both discourses were applied and how that impacted their learning experience. When applicable, they reported their technical and business experiences including uses of computer-driven technology, distance learning, or other current technologies in order to

understand how these also might address my study and proposed curriculum.

After transcribing the interviews, I reviewed them to discover what topics surfaced most frequently, what teaching techniques were employed most frequently and why they were used, why employing the "other" discourse was successful or unsuccessful, and when the topic of combining both discourses informed their answers most often. I paid special attention to where the research seemed to support or not support my interviewees' practices, theories, or the rationale for using a method. I noted in particular when ideas that I valued highly were not discussed and the implications of its being ignored. A summary of anecdotal experiences from my interviews, explanations for the motives behind their goals for the methodology, and subsequent opinions regarding a curriculum that merges the two discourses is provided in the following discussion of my findings. The results are arranged topically using the rhetorical components, and computer-mediated communication. I paraphrase the interviewees' responses with no identification of specific names although I often quote exact words if significant.

RESULTS

Analysis of the interview data suggests that speech communication and composition instructors formed the

connection between written and oral discourses, the rhetorical elements (means of appeal and the canon), and computer-mediated communication. The interviewees took advantage of the "other" discourse when it enhanced learning in general, but, more specifically, if it influenced the handling of rhetorical elements for more effective communication. These rhetorical components included ethos, pathos, logos, arrangement, invention, style, memory, and delivery. Another related topic that surfaced in the interviews that directly addressed merging the two discourses is computer-mediated communication. The topic of critical thinking or higher learning skills is discussed under logos as one of its components. Rarely did a technique deal with only one rhetorical element, but rather each approach usually included several of these components as considerations for improving communication and-or achieving competent rhetorical skills.

Pathos

The discussion of pathos as emotional appeal did not seem pertinent to either composition or speech instructors. The perspective of pathetic appeal that interested those teaching composition was the consideration of audience and how that informed students' writing. In fact, for writing instruction, the most frequently discussed items included the rhetorical element of audience, how methodology could

facilitate the novice writers' construction of a sense of audience, and how to achieve that in order to improve their writing.

The most typical technique used to address the problem of writing for an audience in the composition classroom was the peer-editing groups. These groups are comprised of two to four students who read their own and each other's drafts at one or several stages of drafting and editing. Almost every composition instructor included some spoken expression or oral exchange of ideas in students' peer-editing sessions. These opportunities to get another's "eyes" to read one's drafts became valuable for a number of reasons that included most of the rhetorical components of ethos, pathos, and logos as well as those of the canon. For this section, I will provide evidence that primarily addresses that of audience awareness and other related concerns in peer-editing groups and in other oral, interactive situations in composition classrooms.

The following support from the research addresses many of the rhetorical elements along with that of audience but is foundational for discussion of the many other benefits of peer-editing groups in general. The advantages of dialogue between writers and their audiences from invention to the final drafting has been researched and documented by Robert Zoellner in "Talk-Write: A Behavioral Pedagogy for

Composition." In what he calls "vocal-to-scribal dialogue" or "talk-write" sessions, Zoellner describes a much more structured, instructor-guided oral approach than in peer-editing groups. But the benefits, rationales, and purposes are exactly the same. The purpose of both is to elicit vocal phrases that help the writer generate what he or she wants to write about or put into written words. Zoellner explains that the instructor's or peers'

comments must be phrased to elicit an immediate vocal response: he must assume that the student has already thought the rhetorical problem out, and that it is only necessary to get him to say effectively what he already knows. In short, the whole vocal-to-scribal dialogue should be designed to get the student to talk rather than think. (299)

The benefits for this technique involving speech merged with writing reiterate what previously has been reported. First, all students can excel at this exercise because of their being categorically better talkers than writers; "life-situation dictates that they have infinitely more practice, and consequently more skill" (300) at talking rather than at writing. Also, "[T]hrough intermodal transfer" (301), the skills involved in oral dialogue can encourage an increase in fluency and potentially in their writing ability. Third,

participants naturally develop a "consistent voice" in speech that can transfer to their writing as their idiosyncratic "style." So "[w]riting, in short, should improve talk, and talk, writing" (301). In addition, these sessions incorporate a social context so that the writer does not feel isolated because "[L]onely writing, or at least lonely learning about writing, may be an academic perversion" (301). Finally both writer and listeners learn much from each other in these social sessions about composing. Because of the public, interactive aspect of this exercise, both writer and responders are mutually benefited. Indeed, the writer "is a model of the act of writing for every other member of the class When one student brings to fruition a successful writing sequence, the other students may observe the process" (310). Consequently, all of the students, in turn, model various levels of writing skills from which every one learns through "vicarious reinforcement" (310). What Zoellner studied over twenty-five years ago as a tool for improving student-writer skills, confidence, and comfort with the writing process is pertinent to my hypothesis of merging the two discourses into one curriculum.

Because the most notorious drawback of writing is its resulting isolation from readers, any methods that avoids some of that seclusion become noteworthy. The most frequent complaints from the interviewees regarding the consequences

of writing's lack of a visual audience included: (a) the difficulty for novice writers to realize they indeed have an audience other than the instructor; (b) the difficulty for writers of envisioning that audience; (c) the general lack of interaction between writers-readers. These simple difficulties create a myriad of other consequences.

Experienced instructors explained that an oral examination of ideas and of written texts taking place in groups of student-editors eventually replaced their initial use of silent, written responses to a series of guided questions about their peers' drafts.

Most found that silent editing and reading sessions were not productive for various reasons. They complained that students often resist writing numerous drafts and do not take the writing process seriously. If students read copies of peers' drafts silently, they do not mark on their copies and they do not discuss orally the weaknesses and strengths. Instead editors only give "yes" and "no" answers with little meaningful feedback, or they offer only praise, such as "It sure seems good to me." Even the advanced or more motivated writers often complain that they do not get much value from these sessions because either their peers do not know enough to critique accurately, do not have the confidence to do so, or only write that the writer writes "real good." Therefore, students remain passive and supply minimal responses, a lack

of interaction and meaningful suggestions result, and the exchange does not help evaluators learn to analyze drafts or writers learn to improve their composing skills. In other words, the writer remains in isolation.

Other problems that prompted instructors to use verbal discussions of drafts include the following: the writing is often "cold" by the time these sessions take place and writers have forgotten how they felt emotionally when prompted to write; writers often forgot "what their point was," which no written critique seems to adequately recall; they hide behind their silence rather than risk interacting with their peers because they are afraid, due to their limited critiquing experience, their inadequate editing knowledge, or their concern about "hurting someone's feelings" with their honest appraisals. It seems that no amount of teacher-generated instruction specifying what to look for or encouragement to be honest results in productive sessions when evaluation is conducted through silent reading and written responses. For all of these reasons, many instructors recognized the ineffectiveness of these silent sessions and turned to oral dialogue for its many solutions to these difficulties.

Another significant benefit regards the social nature of such dialogues; the participants become a vehicle for the formation of the discourse community of readers. The reality

of an audience for novice student writers is almost unachievable in a written context. This interaction calls upon the reader-writers to address an authentic audience. They must interact in a direct, face-to-face encounter with those who are simultaneously their listeners and their readers. Inexperienced writers often have difficulty imagining invisible, sometimes externally contrived readers. During oral exchanges, however, writers have to consider their readers as listeners, animated humans with biases, interests, and sensitivities, a group that they have difficulty imagining except when confronted in person--and orally. In this interactive environment, ideas become immediate and tangible as writers must consider their thoughts and expressions based upon listeners-readers' reactions. So the ideas, their logic, the words, and all other rhetorical aspects are affected by the reality of a living audience.

Another of the most important advantages of oral discussions regarding drafts involves the collaboration that results from these oral exchanges. In these socially constructed, collaborative, face-to-face encounters with live hearer-readers, writers cannot work in a vacuum as secluded, solitary creators. Most creating and editing occur in isolation with writers operating as lonely figures with only their thoughts and computer as company; instead, they became

a viable part of the discourse community which, although somewhat artificial, was nevertheless indisputable, visible, and "in their face." As a result, this discourse community created their own dialogue. Instead of silence, minimal or meaningless responses, and platitudes, more students participated, more gave helpful suggestions, more learned from well-written student drafts as models to imitate, more analyzing took place, and more astute questions were offered, and more sharing occurred naturally after oral reading. These advantages are available strictly in the realm of oral dialogue, especially for the novice writer, because of the collaboration fostered by the medium of speech. So, to summarize, this technique was preferred by composition instructors because of its potential for making writers aware of and answerable to their reading audience, their discourse community.

The results of these oral critique sessions proved positive in that students already are tuned into their peers' verbal presentations. Therefore, more spoken questioning and fluent sharing occurred naturally after an oral reading. The comments were more productive because they were more meaningful, having occurred in spontaneous, conversational exchanges rather than in silence. Also, students liked the process better because it imitated actual conversation, with which they were comfortable. In short, the technique

generated a greater quantity and quality of discussion. Instructors combined both discourses as they sensed that the oral nature of reading and conversational critiquing augmented the writing of the actual words. Thus, oral discourse enhanced its written counterpart.

Another collaborative, interactive technique that depended upon active dialogue for its success was a "poster session." Two interviewees developed this project because of the same frustrations and disappointments expressed by other interviewees: the failure of editing sessions with instructors and peers to result in meaningful assistance and successful essays. Using their minors in library science and drama courses at the undergraduate level for inspiration, the instructors devised a "poster session." These professors contended, however, that the oral component of the assignment made this technique a useful tool because it allowed dynamics that neither single discourse could by itself. These poster sessions became a regular module of students' research essays in their composition courses.

In this show-and-tell project, students create a bulletin board that visually represents a prospectus of their topic, research, and major premise for an argumentative research paper. Students are required to create the visual representation of initial findings and expectations of the argument they will discuss in their paper. All students take

turns asking questions of the writer-speaker about her or his information and, in turn, are questioned by peers about their own projects. The writer-speaker must defend her or his position by answering questions regarding the text on the bulletin board. Students interact by making suggestions as well as critiquing the project with some guided questions.

This assignment, which combines both written and oral components, had some of the same advantages as the oral peer-editing sessions. The most valuable dimension was that all students had to participate actively participate as both presenters and critics. The inclusion of an oral interviewing component provided energetic interaction with a viable audience. These question-and-answer sessions offered encounters with an inquiring audience who would eventually become the actual readers of their essays. The interactive climate, achieved through actual conversations, demanded that students focus on each other as eventual readers instead of an exclusive focus on the instructor as reader.

Another area where oral discussion in groups assisted writing was in helping students to generate and then consider the genuine domain of pathos: emotions. Many students had forgotten how they felt emotionally when prompted to write their drafts. They could not recreate their feelings and enthusiasm with silent responses as easily or as completely as they could with active, animated reactions. Not only were

they able to recall and then revive their original feelings, they also began to understand how their readers felt based on their emotional reactions to their writing. Whether the writers then considered ways to direct those emotions to contribute towards effective communication was not discussed, but students could be taught to do so. This part of the rhetoric, the emotional appeal of this audience, was not addressed by either composition or speech instructors although it did enter into the discussions of logos in terms of diction and its consequences.

Logos

Because the message, its logical proofs, reasoning, evidence, diction, and fallacies are so closely intertwined under the umbrella of logos, this part of my findings considers all of these and the related critical thinking or higher order reasoning skills.

Here, as with pathos, the peer-editing groups proved popular as an oral component of the writing process. The kinds of correcting involved logical, linguistic, syntactic, semantic, and grammatical errors that could be "heard" more easily if spoken. If students read their drafts aloud, they often located problems in their writing that they would quickly gloss over in a silent reading. If they read a "mistake," invariably they would hesitate, repeat the words with different emphasis, or stumble over the pronunciation

because of the weaknesses in the writing. Such errors are most easily detected by reading their drafts aloud. For instance, the writers frequently discovered confusing words or phrases, grammatical errors, ambiguities, awkwardness in diction or syntax, flaws in logic, inappropriate arrangements of ideas, and even misspellings when they must sound out the sequence of words and try to create oral meaning for their listeners. In this interactive environment, ideas become immediate and tangible as writers must consider their thoughts and expressions based upon listeners-readers' reactions. The very act of speaking the written words automatically became a learning experience that cannot take place during silent reading. In fact, one instructor who prefers face-to-face dialogue compared to computer-generated interaction declared that "reading papers aloud is one of the best forms of self-editing there is."

The poster session also cultivated the learning of higher reasoning skills. A valuable dimension of these sessions demonstrated that questioning of their poster information demanded that the presenter invent, analyze, summarize, and participate in higher reasoning as they stated their ideas in a way only the most motivated, experienced, or professional writers achieve in the traditional peer-editing sessions. During the interaction, students had to consider rhetorical concerns such as purpose and defend their

conclusions without knowing what people might ask. Students did not engage with their subject as well if they simply wrote an outline or worked from a written draft. Instead, in these poster sessions, they had to actively apply critical thinking skills such as establishing main points, reasoning through to their conclusions, summarizing, consolidating and supplying research as evidence, anticipating counterarguments, and defending premise statements. Furthermore, they had to do so as both presenter and evaluator. This method of verbal questioning and answering also allowed for an indepth, fruitful invention process. As the interaction took place, writers-responders had to reinvent, rethink, and reformulate. One subject explained the value of this exercise for the development of critical thinking skills. Reflecting on a time when she was required to create a poster for an undergraduate class, she explained "I don't know if I would have done as well if I had not had to think it (thesis, purpose, evidence, etc.) out for that poster session and then stand there and be ready to defend it, not knowing what people would ask me. I would not have had that information as well under control as if I had not done this."

Composition was not the only discipline that incorporated both oral and written elements. Another activity that activated learning higher reasoning skills for

many speech communication instructor was the critiquing of a public speaker. Many speech instructors required students to conduct a thorough analysis of a public speech by a professional orator such as Barbara Jordan, Bill Clinton, or Margaret Sanger. The value of the writing this assignment was similar to those critical thinking skills that composition teachers desired for their students during the writing process: thinking through the implications of the topic and analyzing it to the depth that the time restraints allow. The critical thinking skills needed to create such an analysis were those necessary for writing coherent, logical essays as well. Likewise, the written drafting of such an analysis allowed critical thinking skills to function: analyzing the context, content, and delivery that combine to produce effective oral communication. The indepth, profound thinking, rethinking, and contemplative editing of ideas and words that writing allows cannot be achieved as profoundly or, some would argue, at all, in an oral context. Oral speech, by its very nature, is imperfect in construction of ideas as they are transposed into words. Writing eliminates these problems by allowing writers to see the text, rethink, and recreate it as thoroughly as time permits. Writing an analysis allows one to condense large amounts of material, so conciseness, depth, and clarity can be achieved. For speech instructors, this assignment enabled students to take

advantage of the composing process and practice critical thinking skills so vital to successful communication. A written analysis of the public speech allowed the two discourses to interact with and support each other, so the true blending of written and oral discourses occurred.

Another personal experience late in my own graduate work exposed me to a program that proved to be another impetus for the present study. I took courses to fulfill a minor in communication studies at the University of North Texas. This program epitomized what was to become my focus for the dissertation; it incorporated a balanced coalition of oral and written texts. The communication department at UNT offered this curricula in their program in performance studies. The course activities demonstrated the marriage of the two discourses and demanded using critical thinking skills.

The four graduate instructors at the University of North Texas explained that one of the emphases in UNT's department of communication focuses on performance studies. This focus combines both the written text and speech using personal, professional, or literary texts that are analyzed in writing and then interpreted in oral performances. All texts, advertisements, prose, poetry, and other genres, are considered potential scripts for interpretive performances. Even studying chapters from a textbook involves small group

discussions, written outlines, and finally brief performances that analyze the chapter. In these presentations, students are encouraged to use as many of the five senses as possible. The more involved the students are, the better they learn. This methodology of "intertextuality" seems to unite many kinds of texts in juxtaposition with one another; the texts are analyzed and interpreted and the process culminates in an oral performance. Although these exercises do not equate to classical rhetoric that merged oral and written discourses, they provide an ideal place to examine the pedagogical marriage of oral and written communication.

The most impressive element of this approach to communication is that students use skills of both written analysis and oral interpretation so they can show to best advantage their individual strengths, whether in oral or written communication. Both the original texts and the written analysis are used as support for the performance itself, but both components are considered when awarding grades. The combining of many texts, their interpretations, implications, and their performances enhanced each other. The choices made in the analysis of texts and the production of a written script become obvious in the performed interpretation. Students back up their performance choices in written interpretations because what they feature in the oral part depends on choices they make in the written script.

Students also must use all possible critical thinking skills to achieve a satisfactory grade. They have to read the prose or poem closely, look for implications and values implied in the text, examine their own values as highlighted in the written script, collect their impressions, clarify and then explain them in a written analysis or script, and finally present their findings in an oral interpretive performance. So students are held accountable for critical thinking skills, analyzing ability, creation of a script that features their choices in a coherently written text, and translation of their findings into a dramatic performance. They must do more than memorize lines; they have to give meaning to the lines of the text. Attention to delivery techniques is as essential as the skills involved in creating the text. This program's emphasis incorporates the two discourses where one enhances and informs the other with both featured as equally important in the grade.

As in composition classrooms where speech is a component in the writing process, one discourse supports the other as they become mutually supportive in creating the final product. The writing informs the oral work, which then can return to change the script with expressions and implications that further improve the spoken presentation. This recursive act of retrogression and advance between the different portions of the assignment mimicked the writing process

itself but, more importantly, one discourse supports and strengthens the other as they interact with each other to create the final product. Whatever students emphasize in the text finds expression in speech, and what evolves in the presentation has to be supported with text, both the original and the critique created by the students. Whether that text is literature, a poem, an essay, short stories, a newspaper column, advertisements, a chapter of a textbook, a story from another culture or ethnic group or generation, a play, a movie, a biography, or any series of writing, the text on the page defines and informs the performance through the interpretation and analysis, which then evolves into its own oral text.

The written analysis also reinforces theory so students know what and why they are interpreting the script in a particular fashion in the oral translation. The writing helps clarify their thinking about their text as opposed to just acting and not understanding the choices operating in the performance. Students must define and clarify their thinking and understanding of their motives and values highlighted in the script. Thus, the text becomes the defense of their oral work and if awkwardness occurs in the performance, the script must be worked out again. The three elements, original text, analysis as script, and oral interpretation, interact and inform each other throughout the

entire process as they must be consistent with each other, so changes in one must be reflected in the other. Ideally the work is carried on simultaneously because of this necessary interaction. This approach actually merged the two discourses to create a bonding of the two and paralleled what seems to be happening in the composition classroom when speaking was included as part of the writing process. It also demanded thoughtful analysis skills in order to create, evaluate, reflect, reimagine, and reformulate as one moved between the two discourses.

Ethos

Ethical appeals is the single rhetorical element that most of the interviewees did not directly broach. Although a speaker-writer's character becomes a critical part of the rhetorical mix, it did not receive any attention. Possibly it would have surfaced had I had more time and more communication studies instructors to interview, but I can glean some indirect advantages that addressed ethos in some of the techniques.

For example, in any interactive dialogue such as during peer-editing or poster sessions, both writer and listeners learn much about each other in these social sessions that can establish a good ethical appeal or destroy it. Even if students do not consciously formulate positive or negative opinions of the others in these groups, they are being

encouraged to deal with each other as credible or unworthy communicators. Because of the public, interactive aspect of this exercise, both writer and reader are mutually valuing or devaluing each other in ways that build an impression of that communicator. Directed properly, any interactive group can evaluate their roles as communicators and then discuss ways to improve their credibility as members of in peer-editing group.

As an instructor of both the survey or hybrid introductory course of communication and public speaking, I discuss, illustrate, provide exercises, and then evaluate the establishing of a communicator's, a group member's, and a speaker's credibility. This referent is accomplished using both written and oral discourses. As a result of these exercises, students become skillful analyzers of oral, nonverbal, and written elements used in the building of ethical considerations in other members of the class. One's credibility is demonstrated in her or his use of language, organization of material, efforts to accomplish tasks, attendance, and presentations as well as through in their voice, appearance, visual aids, reports, handouts, and other written texts. On the other hand, my teaching of ethical appeal does not occupy as much of my lectures, demonstration, and exercises in teaching composition as it does in teaching written communication studies. Rather, the discussion takes

place as the class practices writing well and arguing their claims in their essays. Ethos becomes more an element of logos in written texts than an element on its own. By combining the ethical impressions available in an oral discourse context, a composition class could better understand the concept of ethos and the critical part it plays in communication.

Invention

This aspect of the rhetorical mix was discussed extensively in the interviews because of its concomitant importance along with pathos and logos. Invention is an integral component in the creation of any piece of writing or oral work. One has to start somewhere; therefore, invention is the "stuff" of the other components of a rhetorical analysis. Creation is the process of developing effective communication whether it entails appropriate language, evidence, reasoning that develops a strategy, logical arrangement, research, issues affecting impressions of the writer-speaker, emotions of the audience, or any other facet of communication.

When students use both oral and written discourses to generate required text and then again as they revise to create an improved, but different, text, any techniques that facilitate the process and get students in touch with workable material are valuable. Surprisingly many of the

techniques for creating both oral and written text are the same as witnessed by both speech communication and composition instructors. Brainstorming, mapping, free writing, written or orally, are among the techniques used in both disciplines. When students are working for a plethora of ideas, the oral or written nature of the approach does not matter as long as it generates text. Feasible or impractical, words or pictures, map or text, the form is not important; the number of ideas are. Revising is just a repetition of the same methods only refined to meet the requirements of the assignment.

According to many of my subjects, the peer-editing groups and the poster sessions were prime examples of effective methods to yield new ideas or new ways of stating them. The purpose of both is to elicit vocal responses that help writers-speakers generate what they want to put into written words or spoken text. As Zoellner explains "through intermodal transfer" (301), the skills involved in oral dialogue can encourage an increased fluency that can improve communication skills. As many composition instructor explained, these sessions allowed students to verbally brainstorm in groups with no writing allowed until the end of the session. Because coming up with a topic is often a daunting exercise for novice writers, these informal conversations became crucial in beginning the writing process

and gaining confidence as writers.

An integral benefit that resulted from oral editing discussions involved the initial stage of creating topics and limiting them to a workable focus. During oral brainstorming, students easily explored many different, fruitful ideas. One interviewee stated that one of the biggest problems that students have is limiting their focus. The oral nature of conversation, however, often encouraged quicker, easier access to raw material for eliciting ideas because of students' familiarity and, therefore, comfort level with the spontaneous, casual talking. Also, this informal exchange of suggestions was less intimidating for some students. Using the vehicle of verbal conversation, they relaxed and invented with greater success. As many interview testimonies substantiated, the following results seemed achievable best with a verbal dialogue, whether brainstorming, focusing or revising: increased and more meaningful responses, more enlivened discussions, more interested and knowledgeable writers and evaluators, more favorable student reactions to this activity, and a more readable, polished product. Thus, these techniques combined both discourses as instructors sensed that the oral nature of reading and conversational critiquing augmented the creation of the actual words. Thus, oral discourse again enhanced its written counterpart.

As educators approach the turn of the century in the midst of the technological era, "computer-assisted instruction" (CAI) has altered verbal and written communication. Yet even with interactive software, one instructor who teaches a CAI interactive composition class insists that the face-to-face, oral discussion using physical groups is so vital that he pulls his students off-line for critiquing of peers' essays. He contends that the many advantages with oral discussion cannot be replaced or matched with interactive computer programs. Crucial components of the writing process become enriching experiences because of engaging in oral conversations. Specifically, inventing ideas, focusing and limiting topics, understanding what readers want and need to know, and reading one's different drafts to the group in order to provide additional chances for further reshaping are greatly enhanced when executed orally. Students get immediate reactions from their actual listeners and eventual readers about what works or does not work and can promptly revise as they "hear" errors and weaknesses. While some instructors use the silent editing available with interactive computer programs, others sense that they lose something very valuable when their students do not have the face-to-face encounters in an informal, conversational manner at all stages of inventing and reinventing (revising). According to this interviewee, the act of public, conversational

discussion employed all of the components of rhetorical analysis, not simply invention. That seems to be the main reason that this practice was so popular among composition and speech instructors.

Arrangement

Although this component of the canon was not attended to specifically by any subjects, most of them referred to it when discussing their methods developing coherent essays or speeches. During the discussion of argument or persuasive discourse, they stressed how the arrangement of a text could work for or against the writer-speaker. Indeed, the logical placement of claims, counterarguments, topics, and evidence make a difference in the acceptance or rejection of a creator's position.

Yet, it is curious that none of the subjects addressed arrangement in their methodology. Although they did not discuss arrangement explicitly, I am sure that they do so somewhere in their instruction. I hypothesize that most instructors do not spend as much time explaining this concept as they do the other components of the rhetorical mix. Maybe they assume students will already understand effective arrangement. I sense that it does get some attention but suspect not enough to report in such a study.

Style

This component of the canon already has been discussed with the logos, which incorporates this element when the language and its power are the focus of oral and written discourses. Although figures of speech, tropes, and other embellishments associated with style historically were the focus of literature and poetry classes, it is a vital component of composition as well. Again interactive, oral discussions of proposed texts for revision become excellent opportunities for students to pay attention to their language and its style. Hearing one's draft of an essay or speech can signal all kinds of stylistic problems. As one instructor explained, students picked up errors when reading because "something sounded funny to their ears." Also, as Zoellner explains, in these "talk-write" sessions, participants naturally develop a "consistent voice" in speech that can transfer to their writing as their "idiosyncratic style" (301). By discussing and reading their drafts to others, students can cultivate their own individual stylistic habits. Specifically, one subject stated that elaborate, complex style can confuse and, therefore, be exposed for its incoherence when read aloud, while simple expressions of ideas can be encouraged through peers' suggestions. Many composition students write only for their instructor, so their diction and syntax take on a pompous, distorted style.

By reading their work to their peers as listeners-readers, their "voice" can be "heard"--and, literally they can hear their "voice"--in their diction and sentence syntax. The benefits of oral discourse for addressing this element of the canon cannot be equaled in writing.

Memory

As Ong explains, the use of memory and techniques to assure its treatment became obsolete with the formation of a literate culture through the development of writing. Welch argues, however, that computer-mediated communication has restored memory in unique ways. None of the interviewees discussed this element, used any techniques to teach or encouraged students to practice it, or had any concern for including it at all in oral or written discourse. Although memory does become important in oral communication, its significance is minimal in this literate culture, especially one as highly technological as the 20th century. So, it remained almost nonexistent in my research and study of rhetorical considerations.

Delivery

Delivery seemed to have mean different applications for different instructors. On the surface, oral delivery brings different factors to mind than it does with regard to writing: vocal quality, facial expressions, gestures, clothing, appearance, and other components of visual

execution. At a deeper level, however, writing also has a factor of "delivery" or impressions created by white space, type, etc. that must be addressed in order to achieve effective communication. Especially for computer-generated texts, "delivery" is a viable consideration. No wonder, then, that it has a prominent place in the rhetorical mix. Delivery, to illustrate, incorporates many methods to "show" one's best work. Students must create ways to effect a successful delivery in both written and visual discourses. To illustrate the value of "delivery" in a scribal environment, one of my composition students who was a better artist than writer always impressed me from the first page of his essay because he had an appropriate introductory page with graphics to illustrate his approach to the topic. Thus, his essay on the evils of addictive gambling showed slot machines with horizontal windows displaying the winning bars that read "Looser." Although he misspelled that word, at first I did not notice because of his creative "delivery." So the application of this component of rhetoric has many faces.

Regarding oral delivery, how important is the written component in an oral presentation? Cicero urged a complete liberal arts education with particular emphasis on writing as a prerequisite talent in order to develop oratory skills. Cicero urges orators

to write as much as possible. The pen is the best and most eminent author and teacher of eloquence, and rightly so. For if an extempore and casual speech is easily beaten by one prepared and thought out, this latter in turn will assuredly be surpassed by what has been written with care and diligence. . . . Just as when a boat is moving at high speed, if the crew rest upon their oars, the craft herself still keeps her way and her run, though the driving force of the oars has ceased, so in an unbroken discourse, when written notes are exhausted, the rest of the speech still maintains a like progress, under the impulse given by the similarity and energy of the written word. (198)

In the poster sessions described above, the critics' feedback is immediate and, therefore, meaningful with a sense of both visual and oral informing the "delivery" of one's text. This form of "delivery" has advantages: most students find this conversational type of defense enjoyable; final arguments often turn out coherent, carefully reasoned essays; the casual atmosphere of conversations allows a relaxed environment; and students feel less intimidated than when using traditional settings if the instructor is the

questioner. Both the oral and scribal deliveries of the presenters themselves and their posters are important assets that are underscored by the presentational design of the project.

Again in performance studies at the University of North Texas, students must continually improve the delivery of their written texts. From their original or printed text, they must collect their impressions, clarify and then explain them in a written analysis and script, and finally present their findings in an orally and visually delivered performance. They must create a script that features their choices in a coherently written text and translate their findings into a dramatic delivery. They work from the written text, translate it into an oral interpretation, return to revise the writing based on their "delivery" work, and start the process again. They must do more than memorize lines; they have to give meaning to the lines of the text. Attention to "delivery" techniques is as essential as the skills involved in creating the text. This program incorporates the two discourses where one enhances and informs the other and delivery is an important part of the product and process.

Twentieth-century oral communication instructors agree with Cicero that writing influences the oral interpretation of text. My communication studies interviewees explained

that a poor outline most often resulted in a poor speech. Writing out their purpose statement and outline of their speech forces students to think about their motives as they establish goals in terms of the audience, limit the topic to a manageable size, organize the major points, support their main points with details, and defend their argumentative stance with evidence while assuring that a structured introduction and conclusion are created. The writing helps formulate the context and informs the delivery. For example, transitions become vital in oral delivery, so students must attend to them for their outline and practice them for delivery. Thus, in oral communication classes, written elements become tools for formulating and categorizing ideas, details, and other elements necessary for effective oral delivery. Here again, written and oral discourses support and reinforce each other.

Computer-Mediated Communication

Much of how electronic media affects communication has been explained in an earlier chapter. How CMC works into composition and communication studies curricula is only as limited as the instructor's courage and experience. As I am presently using hardware purchased in 1983 and software updated in 1991, I know personally how limiting one's experience and knowledge in this area can limit communication and one's pedagogical opportunities. As the study indicates,

this area of effective rhetorical communication offers a true marriage of written and oral discourses with extensive opportunities for research.

As educators approach the turn of the century in the midst of the technological era, "computer-assisted instruction" (CAI) has altered verbal and writing habits. Composing with paper and pen or pencil has all but disappeared, and face-to-face communication has been greatly reduced by voice mail and electronic mail. In the classroom, students have the ability to communicate with others via interactive software. Given these changes, one would think that technologically driven methodologies might replace the more "primitive" ways that feature face-to-face communication encounters and less immediate forms of written communication. For some instructors, that is the case, but others, as discussed earlier, want the advantages available through more traditional methods of communication such as face-to-face group editing sessions.

Interesting parallels also occur when oral and written discourses are combined as communication takes place via the computer, whether inside or outside the classroom. Some interviewees employ the interactive programs for peer-editing, using their computers and screens as vehicles for communication. One instructor stated that she saw this interchange as an effective model of the successful combining

of oral and written discourses. The peer-editing takes on the characteristics of conversation as students write their comments critiquing their peers' work and exchanging their comments on-line. The sharing of comments takes on the oral stylistic features of conversation, so student-editors are essentially speaking to the class as they visually broadcast their comments on the others' screens. Although they are composing in a written context, they must write in a fashion that is comparable to speaking or they stand to lose the interest of their audience: in short, a paragraph or less in length; with precise, concise diction; and direct with no digressions. Indeed, although they are not "saying" anything, they are engaging in the conversation with the style most often associated with oral discourse but via the visual, written channel using the computer. So students must pay attention to both what they write and how they say it: a veritable unique blending of the two discourses. Only individual instructors can estimate whether this technological approach is the best vehicle to use for the peer-editing sessions. This medium, however, seems to merge the two discourses, demanding skill in both discourses.

The same kind of operations seems to take place with electronic mail for the same reasons. The combining of oral conversation in a written format makes this electronic technology a model for merging the two discourses. Because

many of my interviewees were not actively involved in pedagogical use of CMC, I did not obtain much information on this topic. However, I envision the proposed course as using interactive programs, electronic mail, and Internet capabilities in order to teach students how to combine the two discourses in one message. They can learn how to attend to both oral and scribal elements when using these systems, discovering the similarities and differences between both discourses, and, most importantly, knowing how this knowledge affects their electronic communication. The opportunities to learn about rhetorical considerations, experiment with merging the two discourses, and then translate this knowledge into meaningful pedagogical methodology and career information are limitless.

IMPLICATIONS

As an instructor of both composition and speech communication, I suspect that the blending of both oral and written discourses can be an advantageous position from which to teach both because of their parallel as well as their contrasting elements. I have examined rhetoric's historical roots, the oral component's separation from writing documented in the continent's, English, and American pedagogical paradigms, the theoretical benefits as seen from different perspectives, and the merging of both discourses

within existing curricula. The proposed curriculum that focuses on the comparisons and contrasts between the two discourses could teach students to better understand how to use each discourse more competently and achieve more effective communication in both. Some communication goals may be unachievable when students are limited to learning only one field at a time. Many concepts within the two disciplines are abstract and may not be very accessible for inexperienced writers. Yet, many rhetorical concepts become tangible and, therefore, easier to recognize and produce if taught using the sister discourses in one curriculum. Having the two discourses play off each other by emphasizing their similarities and differences allows students to learn through tangible experiences, not simply by trying to absorb these concepts through traditional, separate pedagogues.

The more I teach both disciplines, the more these commonalities and differences surface and the more need that I see for combining the two in one curriculum together. By interviewing instructors from each discipline to investigate how they use the other in their courses, I was able to compile their comments, articulate the rationale behind the practices, and elucidate the values of combining both. However the actual course is structured, the pedagogical marriage of the two related discourses seems to be a natural direction to take. Certainly a viable curriculum might be a

hard sell to many curriculum committees because of instructional philosophies, students' lack of time and finances available for education, the turf warfare that exists within and between the two disciplines, the demand for more and more specialized, practical expertise and skills for the business world, and myriads of other obstacles.

Nevertheless, the instructors interviewed for this study agreed that this proposal seems to be a valuable approach to meet the cultural, social, political, economic, and career needs; knowledge of both discourses would benefit student communication. Because the two discourses taught in tandem or simultaneously mutually reinforce each other, this curriculum might double the chances of meeting the growing need for effective communicators as writers and speakers. The next chapter contains a sample curriculum in a proposed syllabus for combining the teaching of oral and written rhetorical principles.

Chapter 4

Syllabus for Proposed Rhetoric Competence Course

The previous chapter presented information on how composition and oral communication studies instructors at the college level were incorporating techniques from the sister discipline in their curricula. With this information and that of my research, I am proposing a curriculum that merges rhetorical elements as applied from both written and oral perspectives. This proposal, based on the Des Moines Area Community College model, is found in Appendix A. The proposal provides a broad, general layout of goals, activities, textbooks and other materials, rationales, and competencies necessary for the DMACC model. This chapter is a more detailed, sample syllabus for the proposed course. This syllabus is based on a 15-week semester but can be adopted for any time sequence. First, I provide a general format and then a more detailed, week-by-week description with itemized goals and objective, in-class activities, material covered in lectures, and students' products.

The hypothetical arrangement for the fifteen-week term is to divide the time into seven modules of various lengths. The modules cover the following topics: introduction and general discussion of rhetoric, three means of persuasion (ethos, logos, and pathos), five canons (invention,

arrangement, memory, style, and delivery), computer-mediated communication, and students' presentations of final projects.

The general format of the fifteen-week session includes an initial week of introduction to the study of rhetoric itself. This introduction eases students into the study of rhetoric with some general historical and elemental information. The next nine weeks are divided into three, three-week modules devoted to ethos, logos, and pathos. These three-week modules will follow the same format: instruction on uses of these means of appeal from oral and written perspectives, student-generated samples of each kind of appeal for small-group and class discussion, and finally student presentation of their analyses using either oral or written texts, workshopped in small groups, and presented to the entire class.

Some of the five canons will be included in these three modules as they apply. For example, arrangement and style are pertinent to the discussion of logos while delivery is germane to speaker-writer's consideration of ethos. On the other hand, invention and memory are influenced by the other components but are primarily isolated in their own category and deserve separate coverage. Consequently, week eleven covers a more in depth discussion of arrangement, style, and delivery as illustrated in both written and oral discourses. Then the twelfth week covers invention and memory in both

disciplines. I also will include materials from previous weeks about ethos, logos, and pathos as they apply to the canon discussions. Weeks thirteen and fourteen take a completely different turn as all previous rhetorical topics are combined as they apply to computer-mediated communication. Finally, the term projects of written and oral texts produced by the students are presented to the entire class along with their analyses.

Syllabus for Competence in Oral and Written Rhetoric

WEEK 1

Objectives and Goals: Students will be expected to:

- 1.1 Describe historical origins, events, persons, and influences on rhetoric and explain how it evolved to its present definition and role in culture.
- 1.2 Become acquainted with and acquire a basic vocabulary for describing rhetoric and identifying components and their typical uses in written and oral texts.
- 1.3 Recognize similarities and distinguish differences between oral and written discourses.
- 1.4 List ways that purpose and occasion affect rhetorical decisions.

Activities: Lectures will be given on rhetoric's origins, historical influences, and the similarities and differences between oral and written discourses. Lectures and discussion will take place to examine how that occasion and purpose inform and determine rhetorical decisions. Students will begin creating their journals-scrapbooks with examples from their ordinary life experiences and texts (conversations, newspaper articles, cartoons, movies, etc.) that illustrate any lecture materials.

WEEK 2

Objectives and Goals: Students will be expected to:

- 2.1 Describe ethos as credibility issues in general.
- 2.2 Identify ethical appeals such as competence, good character, good will, and dynamism in familiar texts provided as illustrations of these elements.
- 2.3 Identify similarities and contrast differences between ethical elements in oral and written discourses and explain the rationale for their conclusions.

Activities: Lecture on elements of ethical appeals will be presented along with illustrations from sample texts. These examples will become increasingly more complex, moving from the easily accessible and simple materials already mentioned to more difficult texts for analysis. Such texts might include student newspapers and editorials. I will progressively change my role from that of knowledge-giver lecturer to guide-facilitator. Class discussions will occupy much of the time as students provide evidence and defend their conclusions.

WEEK 3

Objectives and Goals: Students will be expected to:

- 3.1 Review ethical appeals in oral and written texts.
- 3.2 Examine texts for ethical appeals and in a small group workshop format apply analysis techniques demonstrated in earlier classes.
- 3.3 Discuss group findings with entire class and continue to work on journal-scrapbooks.

Activities: The first exercise will review information from previous week regarding tenets of ethical appeals. Later classes will be spent primarily with students sharing their texts and how these examples illustrate the students' understanding of ethical appeals. The class as a whole will discuss any difficulties they had in their analysis or in the discussions in small groups such as disagreements or unusual interpretations.

WEEK 4

Objectives and Goals: Students will be expected to:

- 4.1 Discuss coherently what they have learned from the discussions in their workshops such as differences and similarities discovered in oral and written texts.
- 4.2 Analyze in writing ethical appeals in one written or oral text.
- 4.3 Present that analysis orally to entire class.

Activities: By this week, I will be less instructor-evaluator and function more as mediator in the discussions. Students first will examine their own selections and analyses in workshops and then, after workshopping them with a small group, orally present their findings to the entire class.

WEEK 5

Objectives and Goals: Students will be expected to:

- 5.1 Describe logos as logical and linguistic issues in general.
- 5.2 Identify logical appeals such as reasoning and logic, kinds of claims and evidence, diction choices such as denotation-connotation, logical fallacies, and explain how these interact with each other and with ethos.
- 5.3 Compare similarities and contrast differences in logos between oral and written discourses and explain the rationale for their conclusions.

Activities: I will lecture on elements of logical appeals with sample texts. Procedures and exercises will closely follow that of week two, except students will be asked to make the connections with ethos and explain how they interact with logos.

WEEK 6

Objectives and Goals: Students will be expected to:

- 6.1 Review logical appeals in oral and written texts.
- 6.2 Submit texts for examination in a workshop group and apply analysis techniques of logical appeals.
- 6.3 Demonstrate knowledge of how logical fallacies work and how they exhibit erroneous reasoning.
- 6.4 Recognize how ethos and logos interact.

Activities: Students will review tenets of logical appeals. Students will share and workshop in small groups examples that they have found from more sophisticated sources such as campaign ads and explain how these examples illustrate their understanding of logical appeals. Finally the class will meet together as a whole to discuss any difficulties they had in their analysis or in the discussions such as disagreements, confusion, or unusual interpretations of the texts under consideration.

WEEK 7

Objectives and Goals: Students will be expected to:

- 7.1 Discuss coherently what they have learned from the discussions in their workshops such as differences and similarities discovered in oral and written texts.
- 7.2 Analyze in writing logical appeals and fallacies in a written or oral text, choosing the opposite kind of discourse than presented in earlier analyses.
- 7.3 Present that critique orally to entire class.

Activities: By this week, I will stress how ethos and logos cooperate or contradict each other and look for evidence of students' understanding of logical fallacies. Students first will examine their examples and analyses in workshop groups and then orally present their findings to the entire class.

WEEK 8

Objectives and Goals: Students will be expected to:

- 8.1 Describe pathos as emotional appeals to an audience based upon careful audience analysis.
- 8.2 Identify and explain how audience needs, interests, values, beliefs, attitudes, demographic mix, biases and convictions interact with each other in the creation of pathos and how pathos, in interacts with ethos and logos.
- 8.3 Identify similarities and differences in pathos between oral and written discourses, and explain the rationale for their conclusions.

Activities: I will lecture on elements of pathetic appeals with sample texts from both oral and written texts. These type of exercises and procedures will duplicate those of previous modules except that students will be asked to make connections and discuss the interaction between pathos and the other two means of appeal.

WEEK 9

Objectives and Goals: Students will be expected to:

- 9.1 Review pathetic appeals in oral and written texts.
- 9.2 Examine texts and apply analysis techniques on pathos in workshops settings.
- 9.3 Recognize how pathos, ethos, and logos interact with each other.

Activities: Students will review tenets of pathos. In small groups, students will share texts they have found from increasingly more complex samples such as from pop culture and explain how these illustrate their understanding of pathetic appeals. The class then will meet as a whole to discuss their workshop experiences and how analyses have changed since the beginning of the term.

WEEK 10

Objectives and Goals: Students will be expected to:

- 10.1 Explain pathos as it is revealed in their own and other students' texts and how this means of appeal differs from and is similar in the two discourses.
- 10.2 Analyze pathetic appeals in a written or oral text, again choosing either oral or written texts so students experience analyzing both kinds of discourses in the term.
- 10.3 Present their analysis orally to entire class.

Activities: Discussions will stress how the three means of appeal interact, collaborate, or conflict with each other. Students will examine their texts and analyses in workshops and then orally present their findings to the entire class.

WEEK 11

Objectives and Goals: Students will be expected to:

- 11.1a Describe arrangement, style, and delivery components of the rhetorical canon as elements of effective communication.
- 11.1b Identify, compare, and contrast these three as experienced in any oral and written texts previously examined in the term except those they have contributed themselves.
- 11.2a Examine the interaction between these parts of the canon and ethos, logos, and pathos.
- 11.2b Explain how this interaction either advances or detracts from effective rhetorical communication.
- 11.3 Apply their knowledge of these elements to a text they have previously examined for one of the previous modules, and explain rationale for their conclusions with the entire class.

Week 11

Activities: These three elements have been included in lectures and discussions from the earlier modules. As applicable, I will add specific information through lectures to further explain these three components as they stand alone as rhetorical considerations.

Students will examine oral and written texts from earlier in the term isolating issues and aspects pertinent to these three parts of the canon. Finally, using one of the texts they have previously presented, students will analyze and illustrate how these new components work with, enhance, or counteract the other three means of appeal. Students will not be required to submit new texts as they did for the other modules.

WEEK 12

Objectives and Goals: Students will be expected to:

- 12.1a Describe delivery and memory as components of the canon to produce effective communication.
- 12.1b Identify, compare, and contrast these components using any oral and written texts previously examined in class. Students may not choose from their own prior contributions.
- 12.2a Examine the interaction between delivery, memory, and the other parts of the canon as well as with ethos, logos, and pathos.
- 12.2b Explain how these elements work together to advance or detract from effective rhetorical communication.
- 12.3 Apply their knowledge of these elements to a text they have previously examined in one of the previous modules and explain the rationale for their conclusions with the entire class.

Week 12

Activities: Because these elements usually are unfamiliar to the students, lectures will focus on how delivery and memory advance effective communication in both oral and written discourses. I will explain their contributions to the three means of appeal and components of the canon to effect successful communication. Students will analyze one of the texts they have previously presented in order to illustrate how these new components work with, enhance, or counteract the other elements of rhetorical communication.

WEEK 13

Objectives and Goals: Students will be expected to:

- 13.1 Define computer-mediated communication and its various applications in the Internet, interactive CAI classrooms, and e-mail.
- 13.2 Explain how the three means of appeal and five elements of the canon have parallel entities in the electronic medium and analyze how these apply to computer-mediated communication .
- 13.3 Recognize how oral and written discourses become combined in this communication vehicle.

Week 13

Activities: This module is liable to be particularly difficult as the entire foundation of this module and its appreciation depends on their understanding how this medium incorporates both oral and written discourse in its unique execution. Much of their mastery of this material will build on how thoroughly and comprehensively they understood, assimilated, and synthesized the information from previous modules. Lectures will examine the various applications of rhetorical elements as they affect computer-mediated communication, focusing specifically on how computers are both channels oral and written discourses as well as how this fact creates special problems for the computer users. Students will discuss how rhetorical elements influence decisions made using this medium and how they understand it as a marriage of both discourses.

WEEK 14

Objectives and Goals: Students will be expected to:

- 14.1 Recognize the unique complications that computer-mediated communication create because of its unique blending of the two discourses.
- 14.2 Discuss and analyze how rhetorical elements interact to propose unique problems and how to use these considerations to produce effective communication.
- 14.3 Examine ethical issues that communicators of this medium must take into account and how behaviors such as flaming affect communication.
- 14.4 Employ knowledge from previous modules to produce effective electronic messages and create an analysis of how it does or does not create effective communication.
- 14.5 Present their computer-mediated texts to the class with a rhetorical analysis and how it addressed rhetorical considerations and issues.

Week 14

Activities: This week's activities should provide evidence of the students' synthesizing all previous information as they apply it to this medium. I will guide their discussions as they work at the computer. The special complications that occur because of electronic communication's unique blending of both discourses and unique problems as the rhetorical elements affect or do not influence communication will be discussed. In the pieces they create and their analyses, students must demonstrate knowledge of these issues. Negative as well as positive examples are acceptable as long as students provide rationale as to how it demonstrates rhetorical elements' influences, the unusual problems communicators face, and how they "solved" them. They also will turn in their journal-scrapbooks this week.

WEEK 15

Objectives and Goals: Students will be expected to:

- 15.1 Review material from all modules.
- 15.2 Demonstrate mastery of rhetoric by creating an original written and oral text and an analysis of how one of the discourses addresses all the means of appeal, of the canon, occasion, and purpose.
- 15.2 Present their original text in an oral presentation to the class with its analysis.

Activities: This final week is spent in oral presentations to the class of each student's term project. After I present the review, students assume responsibility for this module. Students cannot create computer-mediated texts for their term projects; their work must come from one of the kinds discussed or contributed earlier.

CONCLUSIONS

This syllabus is based on rhetorical elements as they are illustrated in texts submitted by students. They learn how these elements inform communication and how interact with each other. Orality and literacy are discussed as similarities and differences between the two discourses occur in class discussions. By examining different texts as these components cooperate or conflict with each other, students continually use higher-order learning skills. Each module reviews previous material but demands more complex material so their critical thinking skills are always being sharpened. The samples from both oral and written texts will facilitate learning by presenting material using both aural and visual senses. As students examine examples of computer-mediated communication, they must address how this channel of communication illustrates a combination of both discourses. Most importantly, students must be able to apply their knowledge outside the classroom to "real life" personal, social, political, advertising, and professional roles.

Chapter 5

Implications of a Classical Rhetoric Curriculum: Practicality and Feasibility

While reviewing the historical roots and the evolution of rhetoric, establishing rationales for combining the two discourses, reporting on the interviews of composition and communication studies instructors, and creating a workable syllabus, I have had much time to consider the implications of this study. During the time spent working on this project, I recognized again the affinities of the two discourses in both my composition and speech communication classes and tried to bridge the two in those classes. After having read scholarship that discussed this possibility, I examined how composition and speech communication instructors currently use of the "other" discourse in their courses and finally attempted to create a viable curriculum. At this point, I am even more encouraged about its feasibility. After visiting the University of Iowa's Department of Rhetoric, where all students are required to take communication courses that focus on reading, writing, and speaking well, I have become even more enthusiastic about adopting such a classical curriculum. What sparked my interest during the classical rhetoric course at Texas Woman's University has matured into a proposal for a more

effective way to teach both oral and written discourses. Although much of my personal enthusiasm came from my anecdotal experiences and those of my colleagues, my convictions about this project's feasibility have increased with continue research.

What also seems promising about this curriculum is a criterion that has always directed my pedagogy: how students can use the material in the private, educational, professional, and public arenas of their lives. The more practical an assignment or an in-class exercise can be, the more attention I give it in my course presentations. The combined oral and written curriculum fulfills this criterion because students apply the knowledge, terms, and techniques to all forms of communication. These applications produce successful communication in a variety of media and formats whether the artifact is technological or traditional, literary or pop culture, private, or professional. As students collect evidence of contemporary uses for the rhetorical components, they become more rhetorically competent which they can appreciate in all areas of their lives. I contend that this curriculum especially lends itself to optimal learning of all rhetorical circumstances.

Another measure that is important to my teaching is that of student interest and its connection with achieving mastery in a subject. The more interest that the material generates,

the more animated discussions occur as students' curiosity is stimulated. If guided properly, even intense disagreement can motivate students to learn. The more active and interesting pedagogical techniques are, the more active students seem to be in their own education and more academic success occurs. A curriculum that merges the two discourses seems to elicit a variety of techniques, materials, opportunities for using outside resources, and many creative approaches that spark interest. This hypothetical curriculum meets the criteria of practicality, interest, and student success.

Not only was I increasingly enthusiastic as the evidence accumulated regarding how valuable this course could be, but those with whom I discussed my hypothesis were also encouraging about its feasibility. I found this especially true among communication experts trained in argumentation and interested in students' competence in critical thinking skills. By continual transfer of the general principles of rhetoric between both discourses and by applying this information to computer-mediated communication, students increase their exposure to, their understanding of, and their capacity for higher reasoning abilities. This combined curriculum would assist students in realizing the close relationship between the two discourses by bridging them in a way that they mutually reinforce each other, making

rhetorical competence in both more easily acquired. Even more important to these specialists in persuasive rhetoric whom I interviewed, this curriculum is best designed to teach students to assess any persuasive situation from a classical rhetorical situation. Besides the obvious argumentation inherent in advertisements and political statements, this training benefits communicators because there is an element of persuasion in every communicative act. Furthermore, because critical reasoning skills are necessary for the analyses, it would train students to address and identify rhetorical elements as they use these necessary reasoning skills.

Not only does this dual curriculum train students as effective rhetoricians, some faculty saw other advantages. A composition instructor who teaches a high percentage of minority students recognizes that it was one more way to reach students who often feel stranded on the fringes of education. This curriculum offers another opportunity for academic success because there is no single method that is going to work for everybody, so the more approaches that can be utilized, the better. This curriculum helps those students who learn better from an oral presentation as well as those who need writing to achieve their full potential. This instructor eagerly endorses any methods that help students grasp information. This curriculum is feasible,

useful, and compelling to many instructors.

What really crystallized my hopes and planning for this dual curriculum were the actual programs where it is currently being taught. When I heard from other community college instructors and talked with the Dean of the Rhetoric Department at the University of Iowa, I felt that I had inadvertently reinvented the wheel. Yet, although my curriculum does approach teaching both discourses in a more direct and unusual format, the fact that other programs already exist reinforces my faith about such a curriculum's practicability and desirability.

Even the best of curricula has problems that must be worked out. The biggest hurdle is the political issues that exist within every institution of learning and certainly within every communication and English department. The turf wars that go on above the surface as well as subliminally can sabotage any proposal or working system, especially an untested, innovative curriculum such as this. I have witnessed this phenomenon as I sought to introduce a more demanding system for evaluating student writing into an existing composition program. Faculty resistance eventually terminated that effort. In some academic environments, the more a program flies in the face of tradition or demands more than the status quo, the more strongly it is criticized. If it intensifies the existing turf battles, it can be aborted

before it is born. Additionally, there always exists less dramatic and more practical objections such as financing and logistics concerns. Even a good idea, one that can almost guarantee student interest and academic success, must be introduced with sensitivity and respect so that the program can become a permanent part of the curriculum.

Besides this territorial warfare, many mundane problems demand attention. The first that I recognized early was the lack of training and background for potential instructors to teach the combined course. Because most instructors are trained in either writing or oral communication, but not in both, staffing for such a course could present a problem. However, most instructors in English and speech communication see themselves as practicing rhetoricians. Even if they are not necessarily trained in both disciplines, they understand the differences and similarities between the two fields, as I did when I was first introduced into oral communication classes.

One possible solution to faculty inexperience is for the instructors to learn as I did, teaching some courses in both fields. Most instructors can teach the proposed curriculum because they can learn as they go, absorbing information about each discourse as they teach both fields. The more diverse the instructors' pedagogical background and course work, the more successful they become as they apply much of

their field to their teaching material and methodology. In fact, in the University of Iowa's Department of Rhetoric, the teaching fellows represent every discipline from across the campus; the department does not depend on graduate students with communication backgrounds. Alternately, supplementary training and appropriate scholarship could be provided through colloquium or workshops. Instructors could expand their expertise into other fields. Another possible method is team-teaching. Textbooks could be the instructor's choice or a combination of a rhetoric-based writing text, a speech communication text, or a reader could all work as the course text.

Even at the University of Iowa, the simultaneous and juxtaposition arrangement of oral and written discourses in a single course has not been attempted. Further research would fine tune this proposal for a viable curriculum. Probably the most meaningful test would be a semester course, where one could work through some of the details. This curriculum could be modified to meet the needs of any institution depending on its goals and the needs of the student population. This course could supplement existing composition and speech communication courses with its rhetorical purposes or even substitute for their credits. Further research will show that this curriculum offers more benefits and advantages than any existing curricula.

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APPENDIX A

DMACC Model Proposal

Des Moines Area Community College

COURSE INFORMATION

Acronym/Number ENGL 234

Title Rhetoric Competence

Credit breakout	<u>3</u>	<u>3</u>	<u>0</u>	<u>0</u>	<u>0</u>
	(credit	lecture	lab	practicum	work experience)

PREREQUISITE(S):none

COURSE DESCRIPTION:

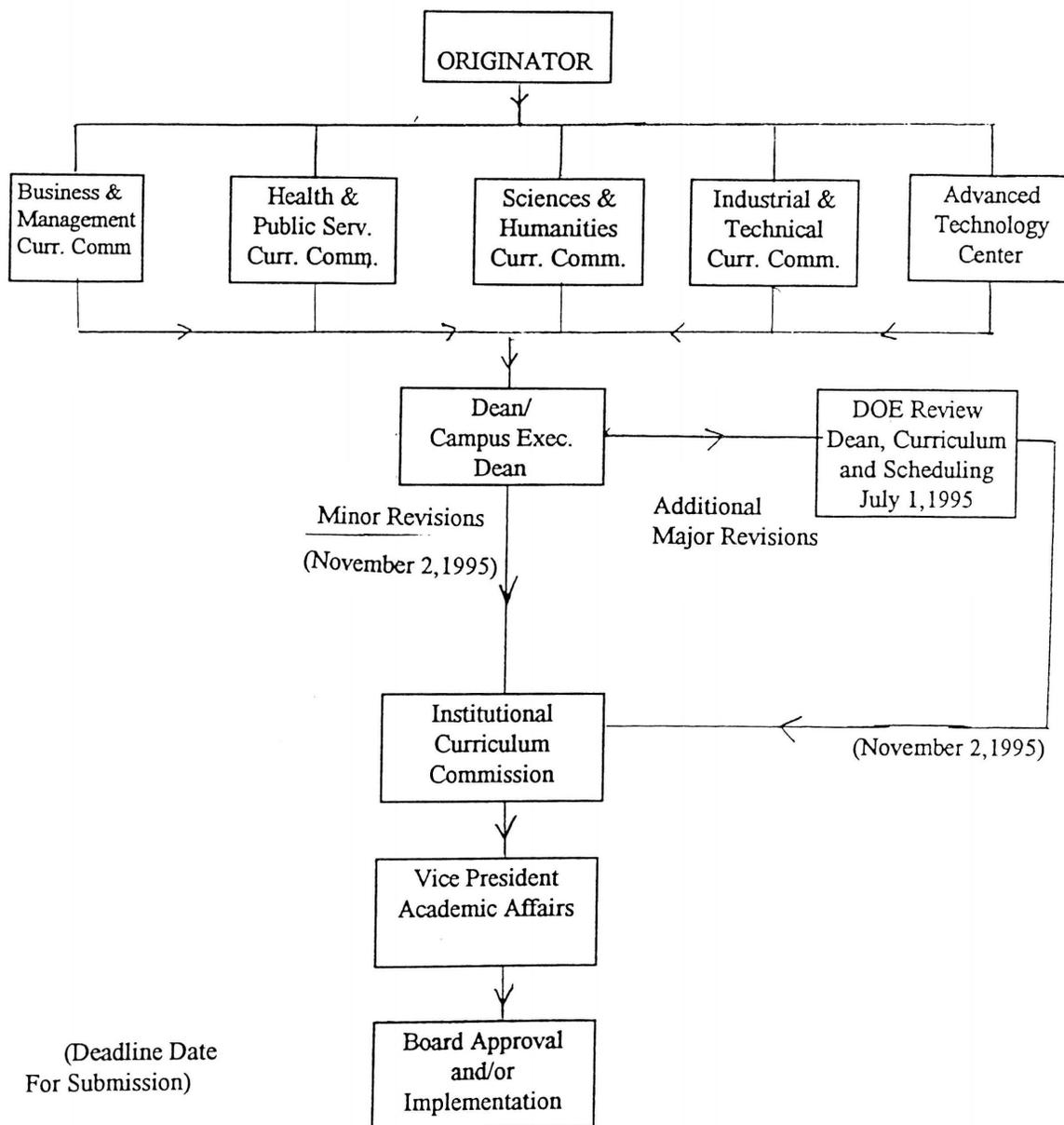
A course devoted to the comprehension and application of rhetorical elements as they relate to communication of written and oral discourses.

COURSE COMPETENCIES:

During this course, the student will be expected to:

1. Understand elements of rhetorical competence.
 - 1.1 Identify and define basic concepts of logos, ethos, and pathos.
 - 1.2 Analyze how occasion and purpose meet rhetorical purposes.
 - 1.3 Recognize how five canons of rhetoric interact for effective communication.
2. Recognize characterizations of oral and written discourses.
 - 2.1 Distinguish between oral and written discourses' similarities and differences.
 - 2.2 Analyze oral and written texts to examine treatment of the rhetorical components.
 - 2.3 Report and assess one text's presentation in oral and written formats.
3. Apply rhetorical components on published materials.
 - 3.1 Analyze logos, ethos, and pathos in written texts.
 - 3.2 Analyze logos, ethos, and pathos in oral texts.
 - 3.3 Evaluate and present written and oral analysis of a text.
4. Create text incorporating rhetorical components.
 - 4.1 Create and present oral and written text addressing all rhetorical components.

CURRICULUM PROPOSAL FLOW-CHART
For 1996-1997 Catalog, Fall 97



Additions

1. New Program
2. New Acronym

Major Revisions

1. Number of Terms
2. Number of contact hours per week.
3. Award change
4. Revision of 25% or more of course credit in program/discipline.
5. Revision of a program/discipline revised as a "major revision" in the current catalog.

Minor Revisions

1. Prerequisites/Corequisites
2. Less than 25% of course credit changes
3. Adjunct to general and general to adjunct.
4. Title, Catalog description course description
5. Adjunct curriculum
6. Specialist certificates
7. Course deletions

Proposal _____
Do Not Write in This Space

COURSE PROPOSAL COVER SHEET

1. Department or Campus (Check One): Business and Management Industrial and Technical Boone
 Health and Public Services Sciences and Humanities Urban
 Advanced Technology Center Carroll

2. Program/Discipline: _____

3. General Curriculum; Adjunct Curriculum (Check here if this represents a change from one curriculum to the other)
 This is a course deletion only.
 This is a course prerequisite change, title change, and/or credit breakout change only (circle to indicate).
 This is a new course

4. Does this course replace a current course in any program? Yes No. If yes, course replaced is _____ (Acronym) - _____ (Number). Should the course being replaced be deleted from the curriculum? Yes No.

5. Effective Date: _____

6. Course Title (36 spaces allowed): _____

7. Acronym: _____; Suggested Course Number: _____

8. Credits _____: Lecture _____, Lab _____, Practicum _____, Other _____

9. Catalog Description (350 Character Field) _____

10. Prerequisite/Corequisite: _____

11. Is this course currently required in any program or will it be a requirement in any program? Yes No. If yes, Form CC1 must be included for each program where this course is or will be required.

12. All course proposals must be accompanied by:
- A. Course Outline
 - B. Competencies
 - C. Rationale
 - D. Advisory Committee Recommendation (where appropriate)

Originator _____
Name Date

Curriculum Committee _____
Name Date

Division Dean/Campus Executive Dean _____
Name Date

Curriculum Commission _____
Name Date

Vice President, Academic Affairs _____
Name Date

(Do Not Write in This Space)

_____ Passed
_____ Course Designation

_____ Tabled

_____ Resubmitted
_____ Course Number

APPENDIX B

Proposal

Course Proposal: Des Moines Area Community College
Proposal

The following proposal is based upon the 1996 curriculum proposal model established by the Des Moines Community College (DMACC) curriculum committee. An applicant must follow specified steps to recommend a course deletion, a change of title, prerequisites, or credits, or a new course. The flow chart of steps to complete a formal proposal is included in Appendix B. For the purpose of presenting a hypothetical proposal for the general curriculum, the DMACC model works well. DMACC has approved my use of their model for this dissertation proposal. I will precede the actual proposal with general comments to further clarify my plan and make recommendations that would not be an actual part of a curriculum proposal as submitted. In reality, these comments and any curriculum committee responses and observations would be discussed at two institutionally determined points in the process: in meetings with the Science and Humanities Curriculum Committee and the Institutional Curriculum Commission.

I envision this curriculum as very flexible and versatile depending upon an institution's individual needs and particular purposes to which it applies. I first conceived this idea of a curriculum combining

written and oral discourses at Texas Woman's University when I held a position as a graduate instructor.

Therefore, my initial concept was more global and comprehensive than might be practical at the community college level. Nevertheless, designing the course for the two-year, community-minded institution does not detract from its practicability and feasibility for other types of educational institutions. Rather it means that the scope and goals must be individualized to meet the needs the goals of the institution itself and of its student population. Because achieving rhetorical competence is a desirable, appropriate goal for all general education and because rhetorical skills are necessary for all students, whether certificate or degree-seeking or learning for personal growth, the curriculum is applicable for all levels of educational institutions.

These students must function as citizens and employees in highly rhetorical environments. They must operate in a democratic, free enterprise system where they are continually bombarded with polemic information, which is often blatantly fallacious, more subtle and indirect, or even coercive. These "arguments" offer an infinite number of complex issues upon which readers-listeners must base their decisions.

As writers-speakers, they also must present their cases by creating persuasive communication based on careful rhetorical considerations. In a culture where debate and public discussion mandate complex, investigative skills, rhetorical training unquestionably should be a critical component of any curriculum.

Because of this curriculum's flexibility in meeting a variety of pedagogical requirements, it can be arranged in a one or two semester sequential curriculum. It could be substituted for composition and speech requirements or for both as a curriculum for two fifteen-week semesters. The first semester or part of a term would require students to identify and then to apply ethos, pathos, and logos within the two discourses using occasion, purpose, and the five canons of invention, memory, arrangement, style, and delivery as organizational elements. The second semester or part of a term applies these concepts using materials from different genres, mass media, pop culture, or traditional fiction and nonfiction for analysis and practice. Rhetorical skills that are used in critical analyses and then in application serve as vehicles for learning and recognizing modern cultures' rhetorical strategies and environments. However the actual course is structured, the marriage of the two related

discourses is a natural and feasible direction to take pedagogically.

I recognize that the actual working of the two discourses in a viable curriculum might be a hard sell to many curriculum committees because of their diverse institutional and pedagogical philosophies, students' lack of time and finances available for their educational goals, the demand for more and more specialized expertise, and a myriad of other obstacles. Yet this curriculum equally can be viewed as meeting not only pedagogical purposes for oral and written discourse and critical thinking skills, but also for satisfying the cultural, social, political, economic, and personal needs of students and their communities. Because this curriculum arranges the two discourses in juxtaposition and simultaneously, the two discourses reinforce each other for a harmonious mastery of each.

The following are the required written portions of the DMACC curriculum proposal: course outline, competencies, and rationale. The course proposal sheet and information sheet are included in Appendix II.

Course Outline

Texts:

- 1) a writing rhetoric that focuses on the rhetorical environment such as The Audience, the Message, the Speaker by John Hasling, The St. Martin's Guide to Writing or The Concise Guide to Writing (both) by Rose Axelrod and Charles Cooper, A Community of Writers by Peter Elbow and Pat Belanoff, or speech texts such as Public Speaking by Michael Osborn and Suzanne Osborn. Depending on the instructors' preferences, a speech text can be substituted for a writing rhetoric text such as Speechmaking by J. Michael Sproule or sections could also be used in conjunction with a composition text;
- 2) a reader such as Motives for Writing by Robert Miller and Suzanne Webb, Our Times by Robert Atwan, or The Winchester Reader by Donald McQuade and Robert Atwan;
- 3) a collection of photocopied, approved copyrighted materials such as literature, artifacts from pop culture such as newspapers, magazines, movies, advertisements, government or business documents, letters, etc.

Textbook selection would depend on which level of student the course would train, the preferences and background of the instructor, and other pedagogical factors.

Other Materials & Requirements:

Students submit sample texts to examine such as movies, videos, plays, songs. Also they present their own creations for group and individual analysis and would be required to attend a local "rhetorically charged" event such as a guest speaker, a poetry reading, a campaign rally, a candidate speaker, or a town-meeting.

Course Activities-Lecture Topics:

The general structure features a comparison-contrast format presenting differences and similarities between oral and written discourses. Oral and written texts for instruction and examination would be positioned simultaneously and in juxtaposition with one another clustered around the three rhetorical modes and the five canons. First the tools of rhetorical analysis (the three means of appeal, the five canons, occasion, and purpose) are studied in separate modules for approximately most of the term or of a two-term

sequence. After instruction of each rhetorical element has been completed, students submit sample texts from oral and written sources that demonstrate their mastery of these tools. These samples are examined in workshops with small groups or by the entire class. Students may submit texts from other fields of study, disciplines, genres, mass media, or pop culture. At the end of the term, each student creates a piece of original text with a rhetorical analysis of it to demonstrate mastery of the rhetorical components. These semester projects of both original texts and critiques are in written and oral forms. Students must also provide copies of their texts and analyses for an oral presentation of that material to the entire class. In addition, journals in a scrapbook format would be required of each student. This journal would provide their written responses and analyses to class instruction and discussions. Also students would use these journals to collect their responses and analyses of their sample texts provided for examination and of their final projects. These would be collected four times a term after each module is completed and at the end of the term.

Course Rationale:

Need for Communication and Critical Thinking Skills in
Local and Global Business Communities

All businesses require rhetorical competence for success in placement and promotional opportunities. Criticism has steadily increased from within, the business communities lamenting their employees' inadequate training because of deficiencies in writing, speaking, listening and problem-solving skills. Many companies have had to contract outside sources to train their employees. Apparently present educational facilities do not sufficiently equip students with adequate skills for fluent commercial communication and simple critical thinking. Advanced technology in the telecommunication also requires these same talents. Therefore, more training is necessary to produce rhetorically competent employees.

Need for Communication and Critical Thinking Skills in Rhetorically Based Culture

Because of the rapid advances in the computer and telecommunication technology for nonprofessionals in an already highly rhetorical culture, communicators must also be rhetorically literate to meet the avalanche of sophisticated public messages. Most decoders are unaware, ignorant, or simply untrained to recognize how media manipulate and exploit the consumer-citizen. Especially in a democratic community, citizens must be rhetorically sensitive to political and philosophical arguments. Yet ultimately all communicators must examine all discourse and the values it implies as, in way, persuasive. Discussing that a text is "always a product of a situation," Robert Scholes encourages rhetorical sensitivity. Scholes explains that

all interpreters of literature [read "all discourse"] would have to take as their primary goal the recovery of the codes (linguistic, generic, ideological) that constituted the situations of the texts they have chosen to interpret

because ultimately "[t]extual power is ultimately power to change the world" (165).

Present Limited and Inadequate Pedagogical Curricula
for Rhetorically Trained Communicators

At present, except for some graduate and fewer undergraduate and certification programs, the educational community does not adequately train students to be rhetorically discerning. When current curricula encourage specialization and separation of oral and written discourses, students often bypass or treat in a cursory manner communication strategies. They only infrequently analyze persuasive messages with engaged critical thinking skills in order to discern rhetorical tactics. The present composition, speech, and communication-hybrid courses provide minimal training; these courses are not comprehensive, but rather too limited in scope and depth to provide a complete, current, rhetorically reasonable education. This curriculum only focuses on the rhetorical concerns of the modes, canons, occasion, and purpose in the written and oral discourse communities.

Needs to Address Multiple Learning Styles and Optimum
Utilization of Contemporary Media for High-tech,
Culturally Diverse Population

The more that student-preferred learning styles can be matched with teaching modalities, the more easily learning can take place and, consequently, the more apt students are to succeed. This course uses the most preferred, prevalent, easily procured, and effective methods of sight and sound in its delivery system and content. It also incorporates contemporary materials that spark interest and meet the needs of the high-tech, sound-bites and quick presentations to which young students have become accustomed and respond eagerly. It meets some needs of culturally diverse students i.e. ESL, co-cultures, ethnicity, minorities, and marginal students who might also benefit from such multi-sensory and varied materials.

Course Competencies:

Rhetoric Comprehension

1. Identify and define basic communication concerns of ethos, pathos, and logos.
2. Analyze how occasion and purpose impact rhetorical purposes.
3. Recognize how invention, memory, organization, style, and delivery interact in achieving rhetorical competence.

Oral and Written Discourse Analyses

4. Identify similarities and distinguish differences between oral and written discourses.
5. Analyze oral and written texts to examine each types' treatment of the rhetorical components.
6. Assess and report on rhetorical components found in multiple oral and written texts.

Application on Material from Published Sources

7. Analyze logos, ethos, and pathos in written texts.
8. Analyze logos, ethos, and pathos in oral texts.
9. Evaluate and present written and oral analysis of a text.

Creation of Text

10. Choose field from which student will create an original text.
11. Create written text addressing modes and canons.
12. Present oral text to class.

APPENDIX C

Prompt

Name _____ Teaching Institute _____

Years of teaching experience _____ Other experience with oral or written discourses _____

Status at teaching institute (TA, full-time faculty) _____

Significant biographical information _____

Having taught both freshman composition and basic speech communications during the last ten years, I am impressed with the similarities (as well as the differences) between the two disciplines. For my dissertation, I propose a theoretical and practical interdisciplinary pedagogy involving both orality and writing under the umbrella of rhetoric. I will design a curriculum where the two kinds of discourse are taught simultaneously or in juxtaposition to each other in the same course. The schema of comparison and contrast will be used to present parallel material for the following: ethos, pathos, logos, the five canons (invention, arrangement, style, memory, and delivery), audience, purpose, situation and occasion, etc. As an experienced instructor of oral or written communication, do you use the "other" discourse in your classes for lecture information, class discussion topics, instruction, collaborative learning, exercises, assignments, etc.? (For example, peer editing in composition classes where drafts are read aloud) Why do you use such activities? Do they enhance learning, facilitate acquisition of skills, etc.? Have they proven successful? How do you know? Please think about these questions and, if convenient, would you be willing to allow me an interview for fifteen to thirty minutes to allow for a more comprehensive discussion of your answers? Could I tape the interview? If this is inconvenient now, could you schedule one in the next few weeks? If not, would you answer the questions and return this to me?

Your assistance will greatly benefit this project in formulating my "justifications" for such a proposal and in creating an index of suggestions for methodologies to implement the interdisciplinary approach. Also can you suggest any bibliographies or sources that might inform my research? Do you have any suggestions, warnings, or encouragement that might help? Thank you for your time and cooperation and . . . wish me luck.

Bonne Doron
DMACC
965-7320