# A DIALECTICAL APPROACH

## TO

## THINKING---IDEAS AND WRITING

### JUNIOR-SENIOR COURSE

### EXPERIMENTAL OVERVIEW

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## Appreciation

Appreciation is here expressed for the
release time and the support granted by
the Board and the Administration to
further this effort to improve the edu-
cational opportunity of the young people
of this community.

This experimental overview is a _roughing_ _out_ of a text designed for the Junior-Senior years. It is meant to be used, the "bugs" in it found and reworked where needed. To that end we beg your indulgence for mechanical imperfections which, because of limitations in time and secretarial help, could not be taken out at this time. What we are primarily concerned with at this juncture is the basic concept, how it works and where it can be improved. This development represents the culmination of a program employing the same principles that is now in the process of formulation back to the fourth grade.

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## Introduction

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# Introduction

## Purpose

This overview of the Junior-Senior course in English has been prepared with a number of considerations in mind. First, it is meant to give you a preview of the direction as well as the objective toward which the course is pointing. In this connection we feel that the more clearly you see where we are trying to go and how far we hope to move, the more intelligently you will be able to come to terms with the problems involved. Secondly, the overview has been prepared to provide you with a reference in that it brings together in sequence all of the principal elements of the two year development. Here the objective in putting the overview together has been to pose the problems and to sketch in the principal considerations concerned with solving them. You will find, thus, that you will have to supplement this sketch with a parallel development of your notes taken in class for the full explanation as well as the implications of each of these approaches to the problem of relating thinking to ideas and writing. Third, and perhaps of greatest importance, we want you to see why this course has been developed and why it departs from what is normally thought of as English in purpose, content, emphasis and method. In short, then, we would like you to see in this overview where and how far we hope to move. What we intend to explore and why the course has been designed to move toward those ends.

## Background

As you know, here at Ridge, we have been engaged in a continuing study that started some eleven years ago and provided the base for the formulation of a new approach to the study of English instituted when the high school opened in 1961. In general, this study has been directed at defining the goals and role of English as a major subject within the humanities; and, more particularly, the study has been directed at developing an understanding of the relationship and interaction that runs through knowledge, thinking, ideas and writing. The inter-relationship of

these elements is basic because the humanities envision levels of understanding be-
yond the trained mind or the encyclopedic mind and embrace the meaning of the edu-
cated mind; hence, English, as a major contributor to the humanities, cannot set its
sights on lesser goals. In this connection, therefore, we do not intend to give lip
service to the objective of moving toward the educated mind and then, in practice,
establish a body of content and an emphasis in the program which in the day to day
operation of the classroom settles for the mind of the grammarian. In short, if
English is to fulfill its obligations within the humanities and if it is to meet its
particular responsibilities in developing the creative potential of each and all
students, it must go beyond dealing with the conventions of expression into areas
of study concerned with how ideas are conceived, what is involved in their formu-
lation and how meaning can be communicated. It is these considerations that relate
knowledge, thinking, the nature of ideas and writing. Grammar and syntax offer very
few answers to these problems and fewer still to the problem of moving toward the
educated mind; so, we will be working in a much larger context which includes gram-
mar and syntax but extends into dialectics, logic, rhetoric and semantics.

## The Present State of English

Why this change in content and emphasis seemed necessary eleven years ago
is perhaps best illustrated in the current scene where a rising chorus of discontent
has come to dominate the dialogue in English. The range and scope of these critical
commentaries on the present state of English would seem to validate the decision
made then to wipe the slate clean, so to speak, and seek a more meaningful way of
getting at the problem. The selections that follow are drawn from a wide range of
responsible individuals, associations and institutions concerned with the teaching
of English. They have been arranged to illustrate principal areas of difficulty.

# The General Indictment

"The present state of English composition is apparently
more than a temporary, local decline that can be arrested
and restored by a little tinkering with teaching and
testing here and there."

> Louis Zahner
> Composition at the Barricades


"The member colleges and schools which comprise the Board
have become increasingly dissatisfied with the results of
English teaching."

> Commission on English
> College Entrance Examination Board


"70% of colleges and universities had to provide remedial
work in English and 150,000 students failed entrance tests
in English in 1960."

> National Council of Teachers of English


"One area calls forth more (adverse) comment (from college
freshmen) than any other - (their difficulty in) oral and
written expression."

"College freshmen identified many of their study difficulties
(on the college level) with English" (because of a failure
in their high school preparation.)

Students report high school "didn't teach me how to think."

> Agatha Townsend
> College Freshmen Speak Out


"Almost half of the incoming freshmen  selected from the top
eighth of high school graduating classes demonstrate a need
for remedial courses in fundamentals of English -- they can't
write."

> Chancellor E.W. Strong
> University of California


English Composition is "the sickest subject in American
Education today."

> Lawrence S. Hall
> Professor, Bowdoin College


"Most U.S. college graduates can neither read, write nor
think properly."

> Mortimer Adler

## Confusion in Purpose

"English is confused in purpose."

> Report of the Commission on the Humanities

"It is an open question whether what is taught is the English language."

> Louis Zahner

"Most (college) freshmen courses exhibit three main weaknesses: confusion of purpose, content and organization; ---"

> Albert Kitzhaber
> Director, Research Center
> Oregon State
> Themes, Theories, Therapy

## Confusion in Content

"The most diverse content may be dumped into the course on the grounds that it will help writing."

"There is little clear progression in the English course."

> Albert Kitzhaber

"Initial effort will be made to liberate English from the many accretions that have over the years come to encumber it."

> Commission on English
> Statement of purpose

## Lack of Progression in Complexity

Students commented that they were not prepared (in high school) for:

> "long papers and examinations"
> "problems of evaluating"
> "more extensive assignments and problems"
> "the increasing complexity" demanded.

> Agatha Townsend

## English as Constituted Not Sufficient to the Problem

Most textbooks present a "desiccated rhetorical doctorine that has probably done more to harm good writing than to foster it."

An exhaustive study on this same theme is to be found in
High School English Textbooks by Lynch and Evans.

"--the conclusion can be stated in strong and unquali-
fied terms: the teaching of formal grammar has negligible
or, because it usually displaces some instruction and
practice in composition, even harmful effects on the im-
provement of writing."

> Curriculum Report
> National Association of
> Secondary School Principals

""Students -- produce jumbled work because they see jumbled
images and think jumbled thoughts."

"We must realize that a new kind of help is needed for the
thousands of boys and girls who have so far been untouch-
ables within the conventional programs."

> Hart Leavitt

"The improvement of the teaching of Composition is needed,
not only for college bound students, but for every student
everywhere who has it in him to write straight forward prose."

"Teaching them (the gifted few) how to write is a relatively
easy task but it does not get at the massive body of the
problem."

> Louis Zahner

"English as taught in today's schools is out of touch with
the latest thinking about the analysis of language, it lacks
sequential emphasis and it is confused as to purpose."

> Report of The Commission on the Humanities

<u>Commentaries</u>
on
<u>Where the Study of English Should Center</u>

  The commentaries that follow offer some insight into the current thinking

on what should form the basis of a new approach to English but they offer very little

in the way of how it can be done. In fact they raise more questions than they answer.

   Students should "learn how to recognize and develop logical
   relationships".

   Questions - What relationships?
        How is this ability developed?
        How can this ability be developed through
        different levels of complexity?


   "Students should be so disciplined in high school that when an
   idea is mentioned, an intellectual chain reaction takes place
   which produces waves and waves of reaction and new ideas." -Leavitt

   Questions - What stimulates this wave reaction?
        How are these waves controlled so that they produce
        ideas rather than confusion?
        How do these waves relate to ideas and composition?


   "The primary purpose of the course is to focus student's attention
   on fundamental principles of clear thinking and effective expression"
                   -Kitzhaber

   Questions - How is clear thinking defined?
        What are the principles of clear thinking?
        How does clear thinking relate to clarity, validity,
        originality and maturity in ideas as basic to
        effective expression?
        If thinking is a process -- where in the process
        does clarity start?
        What are the principles that govern clarity and
        validity in ideas?


   "Principles of logic and rhetoric and their successful application
   are at the center of attention and the primary concern of the course."
                   -Kitzhaber
   Questions - What are the principles of logic?
        Where and how do they apply in the process of thinking?
        How do these principles function in conceiving and
        formulating ideas?

"Logic and rhetoric should make up half the course and literature
the other half."                                              -Kitzhaber

"The schools must revive the trivium -- the union of grammar, logic
and rhetoric."                                                -Zahner

Questions - How would levels of increasing complexity be
            structured into a four year program?


## English in the Educational Process

The following are extracts from the Process of Education by Dr. Jerome

Bruner, Director of Harvard Center of Cognitive Studies.

"The basic problem (in educational development) is taking more things
into account before jumping to conclusions."

Questions - What things?
            What differentiates fundamentality from trivia?
            How does this influence the nature of conclusions?

"There is a need  to develop techniques for perceiving more astutely."

Questions - How can perception be broadened and deepened?
            How is perception related to conception?
            How does perception relate to ideas?
            What in perception relates to clarity, validity,
            originality and complexity in ideas?
            What prevents perception from leading to misconception?

There is a need for "freeing the human instinct to synthesize".

Questions - What frees the mind to synthesize?
            What increases the possibility of synthesis?
            What controls synthesis so that clarity and validity
            are achieved?
            How different are the problems in the concrete and the
            abstract?


"Discovering relationships is simply a matter of being on the right
or wrong track."

Questions - What are the right tracks to clarity and validity in ideas?
            How does logic relate to these tracks?
            How does dialectics relate to the questions of right or
            wrong tracks?

*[handwritten left margin]* Out of context — first question — seems silly — (as a review) but I know what he is getting at — I hope he will explain later what things are necessary.

*[handwritten right margin]* The idea of glossary and footnotes for terms is good — I feel it would help a great deal.

*[handwritten bottom]* I feel an introduction to the whole overview would be helpful — the nature of the introd. would be to define and explain in semi-general terms the actual theme of thinking-to-ideas and to define clar., valid., orig. or mat.

"Mental development can be speeded -- children can be led from level
to level much faster."

Questions - What is the nature of these levels?
How are these levels designed?
On what principles are the levels formed?
What gives these levels unity level to level?
How is the difference between levels determined? How
do they form a progression of increasing complexity?


"There may be a rule that the exercise of a mental function leads
to its further development."

Questions - What are the basic functions of thinking?
How do these functions combine into a process?
What is the sequential order in the process?
How do these functions relate to ideas?


Extracts from - Report of the Commission on the Humanities

"A continuum or a sequential emphasis should be provided in each
discipline or subject so that the young person working in art, or
history or literature is, according to his ability, continually
introduced to new concepts which expand the meaning and significance
of all he has learned before."

"There should be a "discrimination between the trivial and the
significant and in using the significant to magnify the student's
commitment."

"A third consideration is to make evident the relationship of
various fields in the humanities."

We see through these commentaries an existing approach to the study of

English that is confused in purpose, inadequate to the problem, lacking in progression

and generally failing to accomplish what it professes to teach; namely, what is in-

volved in conceiving, formulating and communicating ideas worth expressing.  Because

goals have not been defined and because the program is formless there are no criteria

against which to measure success or failure.  In this vacuum it is possible for every

school system and every teacher who teaches "something" related to English to live

in the comfortable illusion of an assumed superiority and attribute the failure in

English to "someone" else.  Each school system and each teacher can point to the

exceptional few who learn to write in spite of the system (or rather lack of system)

and claim their product as "evidence" of superior teaching.  The question that arises here, of course, is why this "superior method" (or lack of method) works with the few but seems to have such little effect on the many.  The fact is that a great many "somebodies" are failing to teach what English should teach -- what is involved in developing and communicating ideas effectively.  It was facing the cold, hard reality that we could well be those faceless somebodies contributing to the general failure that prompted this search to find a better way of approaching the problem.

## The Problem

The foregoing commentaries provide some insight into the massive nature of the failure of English as presently constituted; and, at the same time, they point, in part, to the problems that we have been seeking to overcome these past eleven years.  In general, they clearly indicate the existing need for a complete reassessment of objectives, content, emphasis and method as well as the need for finding a way of programming the course so that all students are, in fact, offered what they need, when they need it, to develop the capacity to think and write more effectively.  It was to meet these basic problems that we wiped the slate clean, so to speak, and started afresh in designing this program.
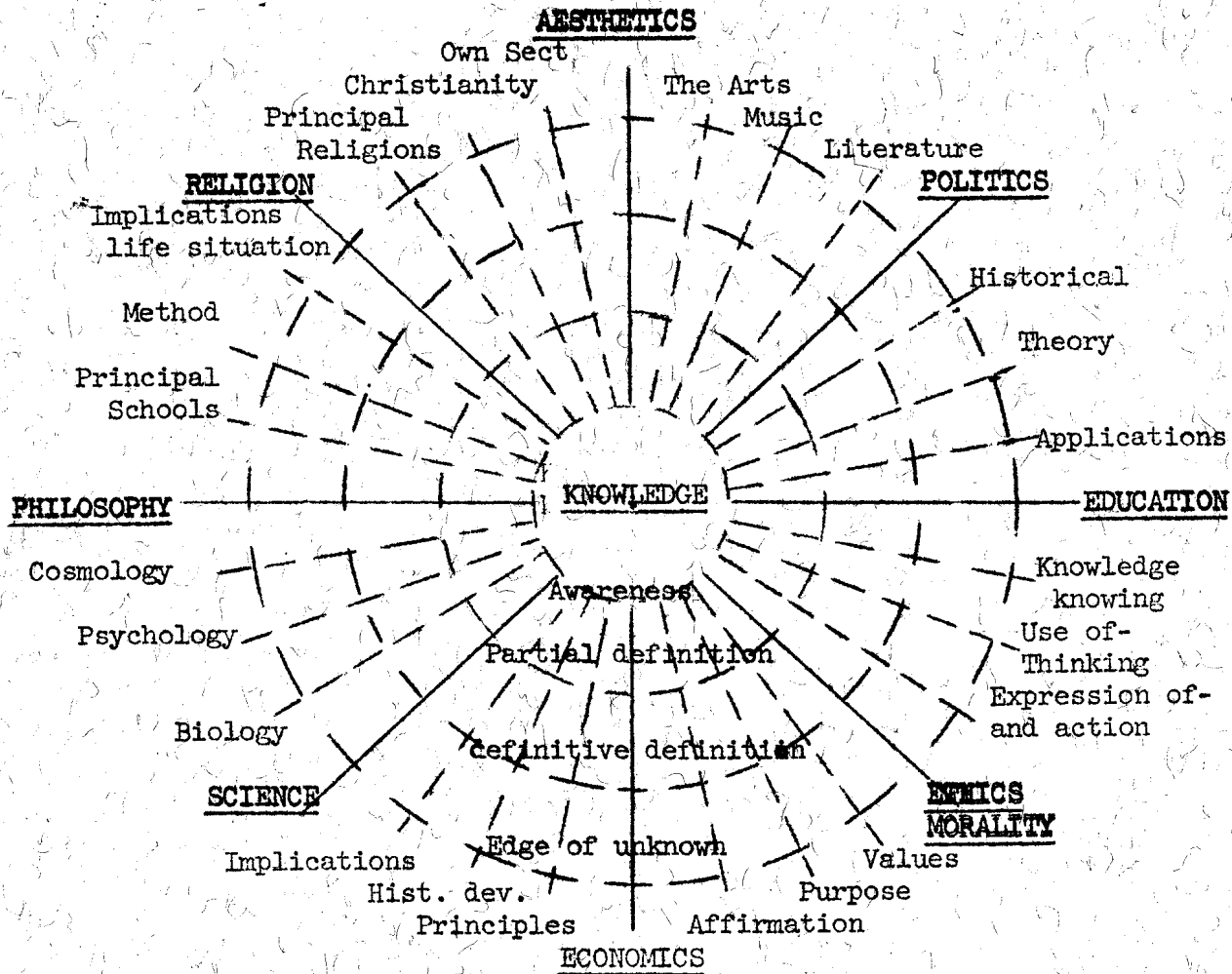
In general, we are in agreement with these commentaries on what is wrong and what should be done to bring the study of English into a more meaningful per-spective; but the real problem rests in how to bring these generalizations into the teaching-learning situation in the day to day operation of the classroom -- that is where it counts.  We agree, for example, that logic, at least in part, is basic to ideas that are clear, valid, original and mature but the problem is how do we make the methods and principles of logic visible, how do we apply these methods and prin-ciples to increasingly complex problems; and how do we sustain practice in these applications so that they become integral to the way the individual thinks?  We agree that broadening and deepening "perception" and freeing the mind to "synthesize" are

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basic to understanding, hence, fundamental to improving ideas, but how can this be done? We know that developing these capacities, these mental disciplines, is a long process which goes beyond the possibilities of one year or one teacher and that poses the problem of design in the program which carries the development through successive levels year to year. It is finding answers to these problems that constitute the center of this continuing study. The discussion that follows will give you some insight into how some of these problems have been met.

# Rationale

### Ratio ducat, non fortuna.

On the following pages, we have outlined what we mean by the Educated Mind as constituting the general objective in the humanities, hence in English; how we think English can contribute significantly to growth in that direction; and how we hope to help you achieve that growth. This preview is meant to give you, thus, some insight into where we are going, how far we hope to move, and how we intend to get there. The more clearly you see the direction, the goals and the method, the greater will be your chance of meeting these problems with intelligence. There is, perhaps, nothing harder than trying to solve a problem that has not been defined. Consequently, we want you to know from the very beginning of this sequence what the problems are and why they are worth solving.

AESTHETICS

Own Sect

Christianity    The Arts

Principal    Music

Religions    Literature

RELIGION    POLITICS

Implications
life situation    Historical

Method    Theory

Principal
Schools    Applications

PHILOSOPHY ──────── KNOWLEDGE ──────── EDUCATION

Cosmology    Knowledge
knowing

Psychology    Use of-
Awareness    Thinking
Partial definition    Expression of-
and action

Biology
Definitive definition

SCIENCE    ETHICS
MORALITY

Implications    Edge of unknown    Values

Hist. dev.    Purpose

Principles    Affirmation

ECONOMICS

At its best, the process of formal education functions toward objectives of knowing in fundamental areas of human experience. It offers the student expanding horizons through which he may move from ignorance to awareness, to positions of partial definition, to definitive positions of the known; and, in this movement, it exposes the edge of the u nknown in these fundamental areas. The reality of the individual's state of knowledge thus, can be assessed in terms of what he knows in relation to what is known or is a part of human experience and, further, in the context of the unanswered questions aris ing out of the outter edges of human experience which indicate in part what is not know
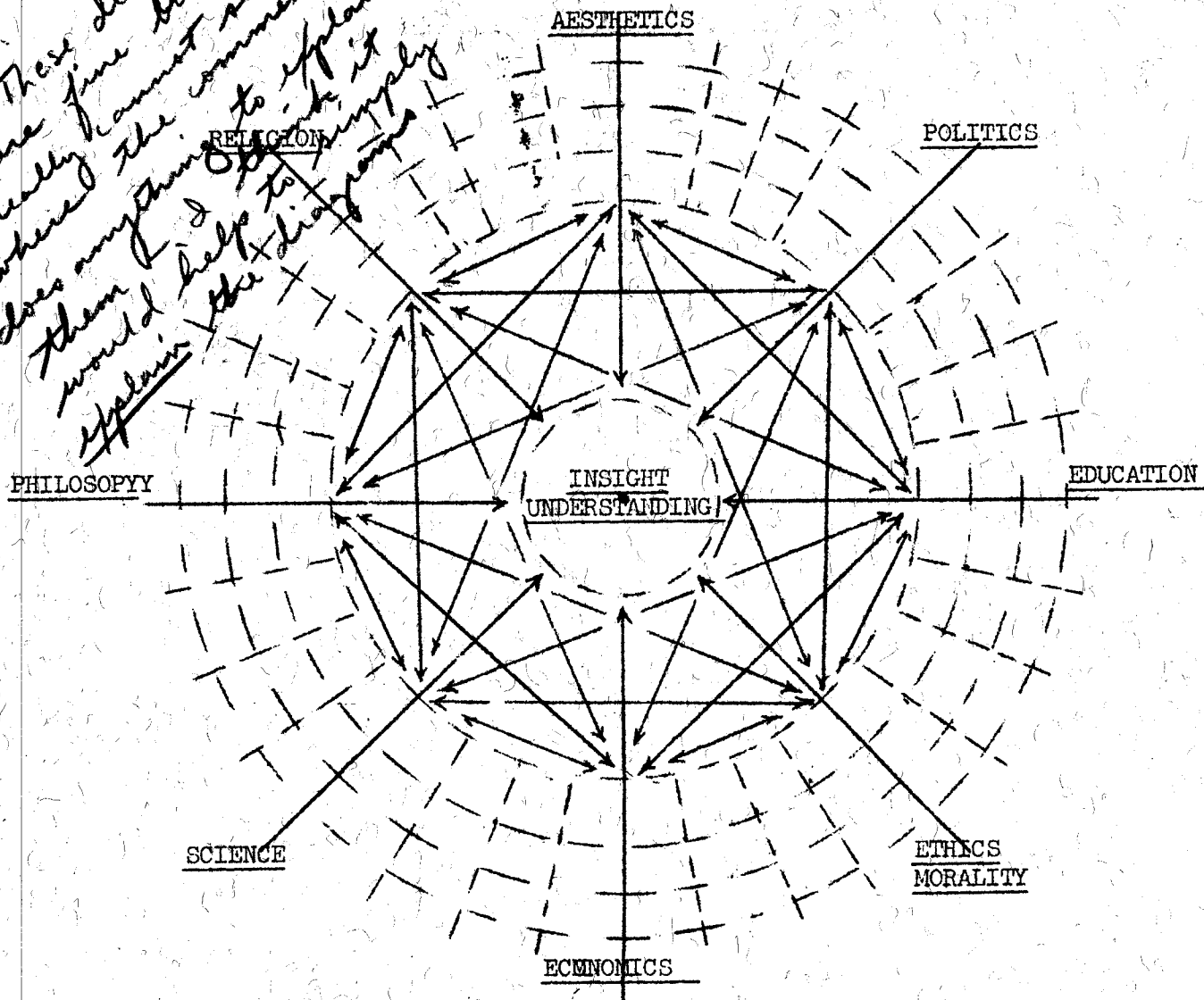
The extent of this knowledge as organized human experience and the chaos of the individual's experience provide the substantive base on which the individual thinks. The degree to which this base is recalled and used determines the range and scope of the individual's ideas. The balance and depth of this knowledge and experience as well as how it is used, thus, become significant factors in problems involving meaning, eval- uation and judgment related to any subject u nder consideration.

If the individual is really involved in the process of educa tion, the base and balance of knowledge is steadily expanding and becoming more precise. As new elements of knowledge come into the individual's experience, they change proportions and emphasi in prior evaluations and judgments. It is this that highlights the need for an open mind sensitive to the continuing requirement for a reassessment of values and meaning.

These elements of knowledge, if considered only within the limits of their own classification, lead to the Encyclopedic Mind. Furthermore, extensive knowledge in one area without correstponing development in other areas tends to deminish the meaning and usefulness of the knowledge itself as well as increasing the possibility of dis- tortions in judgment.
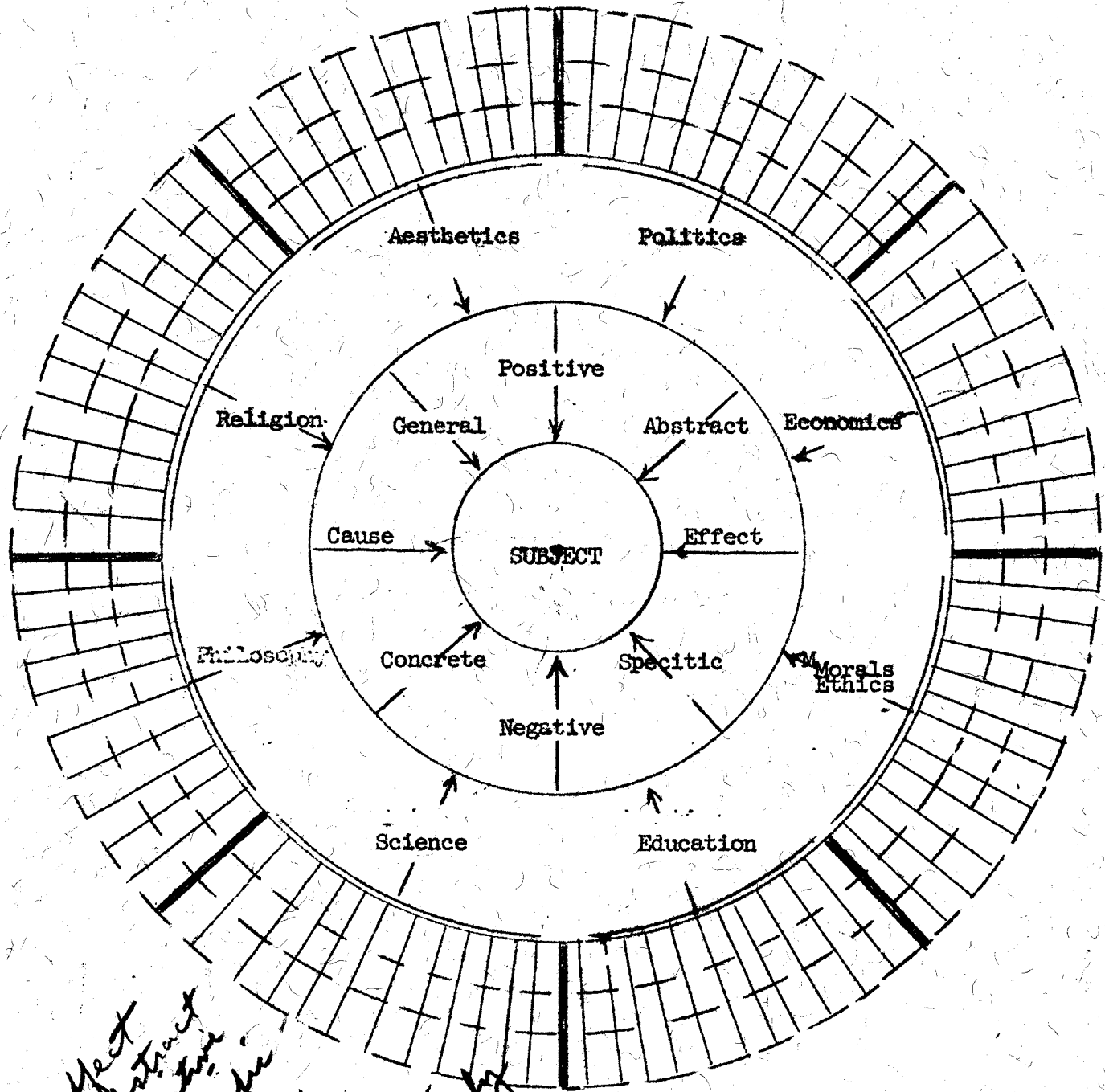
SYNTHESIS - UNDERSTANDING - IDEAS

AESTHETICS

POLITICS

RELIGION

PHILOSOPYY

INSIGHT
UNDERSTANDING

EDUCATION

SCIENCE

ETHICS
MORALITY

ECMNOMICS

The educated mind is capable of functioning in a much more complicated way that the
encyclopedic mind. Both have acquired a substantia; base in knowledge, but the educate
mind is capable of working the synthesis of knowledge,i.e., it draws relationships
through the whole spectrum of knowledge. The educated mind, while it has precise know-
ledge in all of these basic areas, sees that each is related to the others as a paral=
lellopposite, cause or effect, etc.. It sees that insight and valid understanding can=
not be the product of one but must involve all. For example, it sees that the individ
ual in making a political decision that tends to place an emphasis on economic or mat=
erial considerations as opposed to aesthetics is affirming values that arise out of
the individual's educational growth and philosophical perspective; or that scientific
advances may make possible increases in economic production  that pose new problems
in moral judgment in terms of omission and commission in fulfilling political and
religious principles  on which the society is based. In short, the educated mind sees
that judgments in these situations cannot be made with validity from o;ne of these
perspectives but must be made from a consideration of the implications of all. The
educated mind sees that any subject cantered in one of these areas cannot be explained
in terms of its full meaning within that one area.  It derives its full meaning from
the total context in which each of these areas contributes meaning to it or it con-
tributes meaning to thhmm

Knowledge - Relationship - Meaning



Aesthetics　　　　Politics

Positive

Religion　　General　　Abstract　　Economics

Cause　→　SUBJECT　←　Effect

Philosophy　　Concrete　　Specific　　Morals Ethics

Negative

Science　　　　Education

Cause - Effect
Concrete - Abstract
Negative - Positive
General - Specific
I know what
there mean but
they haven't meaning
in the text!

B 1955

# Theory of Ideas

As we can see, the educated mind involves much more than knowledge. It involves the application of knowledge to the problems of living. Knowledge only assumes meaning if we learn how to use it. In this we must see what translates knowledge into understanding as opposed to misconception, how conception establishes the basis for valid meaning and value judgments and how these judgments are related to priorities in values and the solution to problems. In short, knowledge is fulfilled in ideas and ideas are the products of thinking. The question thus becomes what in thinking enables us to make the fullest use of knowledge in achieving the most significant meaning?

The relationships around the subject on the opposite page provide an insight into this problem. Any fact of knowledge relates to any subject through one or more of these relationships, and in these relationships every fact assumes proportionate meaning. Individually these relationships direct perception and collectively they unfold a conception of a subject. In short, we think along these lines of relationship.

The methods of logic, induction and deduction, help us to bring these relationships to definition and in so doing to bring the subject to definition. The principles of logic, equation and continuity, provide the insight into where the elements of knowledge fit into these relationships. These principles, thus, allow us to bring the elements into relationship with the subject where their value is placed in valid proportion.

In short, any subject or any element gets its meaning from the context in which it is developed. These basic relationships, thus, and the methods and principles of bringing them to definition are central to every problem of seeing meaning and composing ideas.

## The Goals

The goals, thus, are to broaden and deepen your understanding, to help you to see the relationship of these areas to each other and to provide you with an understanding of how this knowledge is related through thinking to ideas and writing. As you can see, these are not separate problems but problems demanding solutions which consider the whole inter-relationship. Knowledge as the basis on which to think, thinking as it relates to ideas and ideas as the substance of writing.

Process in Education

Theme and Progression

The
Educated Mind

Philosophy     Religion          Aesthetics        Politics

Science              Education          Ethics          Economics

**Senior Synthesis**
Level of Goal
Inclusiveness
Degree of def-
inition
Complexity

**Junior Consolidation Expansion**

**Eigth – Consolidation**

Intermediate
Phases
Expanding depth
and breadth

**Sixth – Consolidation**

**Third – Consolidation**

Phase One
From disorganized
ignorance to
awareness

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# Theme and Progression

The areas of understanding that we have set up as basic to the Educated Mind have been used as central themes for organizing the literature program for the Junior-Senior years. Inasmuch as we cannot read everything these themes have provided basic criteria for the selection of books. Once the decision was made that these were the areas where we wanted to offer broader and deeper insight, these questions could be asked: What books contribute significantly to understanding in these areas? Does one book present a point of view related to the theme better than another? What other books are necessary to achieving a balanced conception of the forces and counter forces involved in a given theme? What books best expose the problems involved in understanding a given theme? What books complement and supplement points of view exposed in another book? These themes, thus, not only provide criteria for the selection of books but also called upon us to define the overall conception or understanding that we were aiming at.
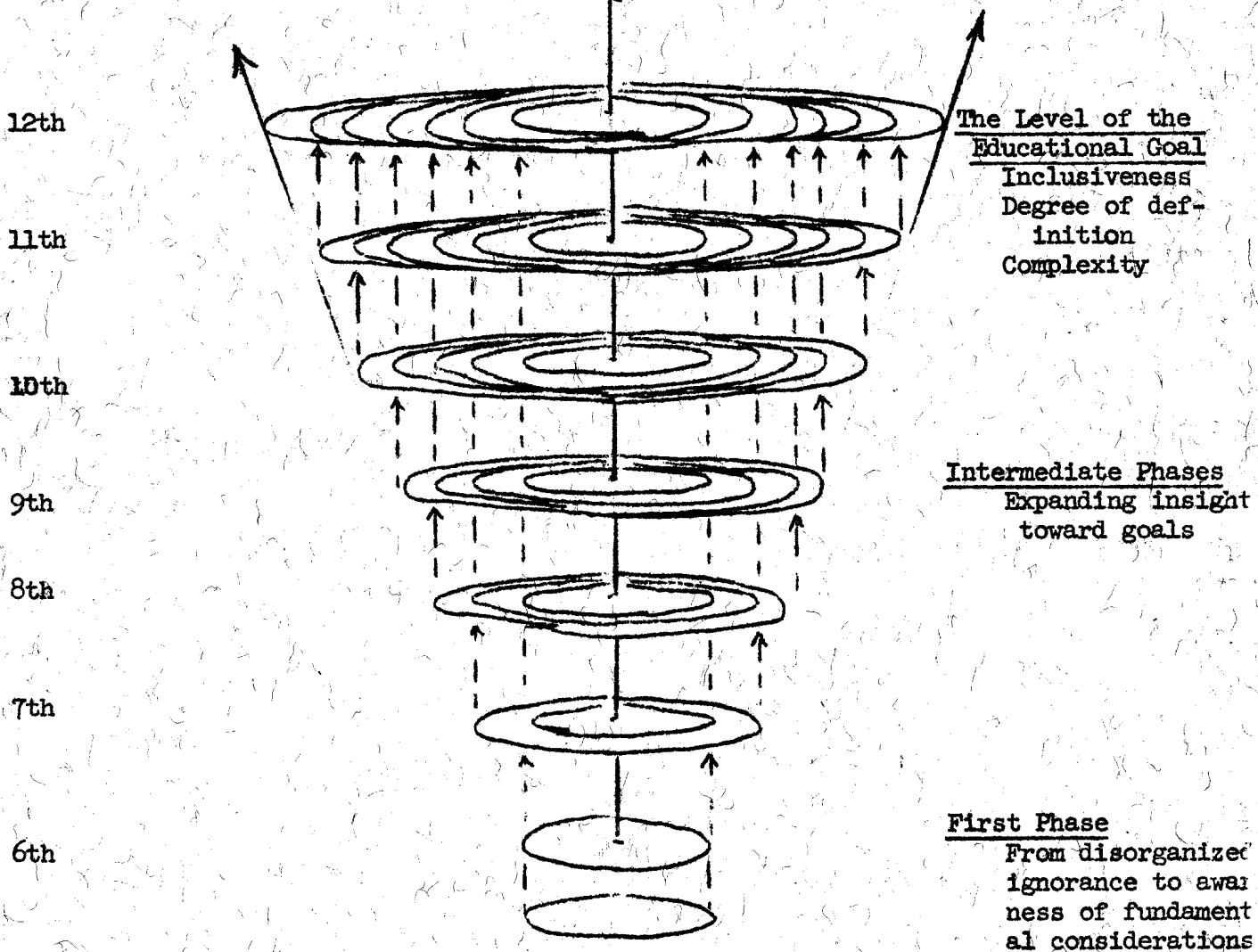
A related problem involved the level of complexity toward which the program should point. This, of course, would set the pacing of the whole development. We could not keep you reading juvenile books for three years and then suddenly launch you into Plato, Rousseau, or William James nor could we keep you in the consideration of one book, one perspective and then suddenly expect you to be able to cope with the inter-relationship and evaluation of a complex involving ten or twelve perspectives drawn from as many books. In short, the problem involved not only theme but a progression in complexity that could offer the fullest possibility of intellectual growth. The design in the literature program, thus, is meant to offer two things:

1) A way of consolidating what you have already learned related to these themes; and

2) a broadening and a deepening of your understanding in these areas through a selection of the most significant books we have been able to bring together to expose a balanced insight into their meaning.

# The Problem of Design within Each Thematic Development

**Fundamental Base for Application**
or
**Further Study**

| | |
|---|---|
| 12th | **The Level of the Educational Goal** Inclusiveness Degree of definition Complexity |
| 11th | |
| 10th | |
| 9th | **Intermediate Phases** Expanding insight toward goals |
| 8th | |
| 7th | |
| 6th | **First Phase** From disorganized ignorance to awareness of fundamental considerations |

While the basic themes give <u>direction</u> to the program and fix the areas of <u>emphasis</u>, the design of the final concept fixes the <u>complexity</u> and <u>rate o f the progression</u> within the structure. In short, if the design of the final concept is made less inclusive or less complex, it reduces the obligations of the previous stages. If it is made more complex, the steps leading to it must also be more complex.

It can also be seen that the fundamental considerations that give the whole development its unity are best determined from the perspective of the final concept because it is in that context that fundamentality in relation to the whole objective can be assessed.

1965

# The Design of Concepts

The design on the opposite page provides some insight into the rationale behind the formulation of all of the principal concepts in the program. First of all we have selected significant themes related to fulfilling philosophical objectives. Then we have made a determination of what is fundamental to an understanding of the theme. This gave us the central unity on which to design the levels of increasing complexity. The question then became what broadens and deepens these central points and in what sequence they are best introduced. The final concept represents the level of understanding that we hope to achieve by the senior year.

You will notice that each concept includes the preceding concept and provides a base for the next concept. The progression repeats basic considerations but always in a more complex context. In short, it always calls for using everything that has been learned applied to increasingly complex problems.

The objective in designing these concepts in literature is to put the book: into a larger context which offers an insight into their relative value. In this context, each book gains meaning from every other book and in turn contributes meaning to them. We understand the idealists better if we see the cynics and we understand both better if we see the rationalists. Furthermore these total concepts are meant to expose the dynamics within each of these major themes and how these forces and counter forces influence the individual and the society. To this end each approach to one of these themes has been designed to expose fundamental consideratio and problems posed within their meaning, divergent points of view on how these problems should be solved, parallel but different points of view, how these different points of view have been and are applied in a functioning society, and how these points of view relate to the pressing problems in the current scene.

A concept relates all of these elements into a __single entity__ in which any single part can be seen in __proportional__ relation to the whole and the whole gets its meaning from the whole complex of parts. For example, a concept would provide a basis for value judgments in which the evaluation of any part might draw from an understanding of the whole.

A concept is more than an enumeration or association of facts. It achieves unity because all of the elements are related to the theme and to each other in one or more of the following ways:

| | | |
|---|---|---|
| Cause | ———— | effect |
| General | ———— | specific |
| Parallel | ———— | similar |
| Opposite | ———— | alternate |
| Concrete | ———— | abstract |

*Explanation!!*

It is these relationships that underlie understanding, hence, increase retention and prompt thinking.

An example of a concept designed for the senior year follows. It indicates the level of complexity toward which the program points.

SENIOR SEQUENCE
IN
READING AND DISCUSSION

POLITICS


## THE IDEALISTS
Lost Horizon - Hilton
Looking Backward - Bellamy
Utopia - More

## THE CYNICS
The Prince - Machiavelli

## THE RATIONALISTS
Politics - Aristotle
The Republic - Plato

## THE COURSE OF REVOLUTION

## THE ROLE OF THE PHILOSOPHER
The Social Contract - Rousseau

## THE ROLE OF THE INCITORS TO ACTION
Common Sense - Paine

## THE ROLE OF THE TRANSLATOR
The Constitution
The Federalist Papers    - Lay,
                           Madison
                           Hamilton

## REACTION
Civil Disobedience - Thoreau

## COUNTER FORCE
The Communist Manifesto  }
                          } Marx & Engles
Capital                  }

STUDY PLAN

POLITICS →

|  | THE IDEALISTS | THE CYNICS | THE RATIONALISTS |
|---|---|---|---|

THE PROBLEM
Basic Elements
or Considerations

Utopia–
More

Reasons for Pol. Org.
Declaration Ind.
assure inalien-
able rights
Constitution
Justice–order
protection–
freedom
general wel-
fare
power–conquest
special priv-
ilege

Looking Backward–
Belamy

The Republic–
Plato

Lost Horizon–
Hilton

The Prince–
Macchiavelli

Politics–
Aristotle

Types of Pol. Org.
Monarchy–
Dictatorship
Oligarchy–
Aristocracy
Repres. Dem.
Democracy
Anarchy

→  THE IDEALISTS →   THE CYNICS →   THE RATIONALISTS →

Source of Pol.
power & atti-
tude toward
men

Attitudes toward
Pol. action
Reactionary
Conservative
Liberal
Radical

OBJECTIVES IN
UNDERSTANDING

Understanding of
 purposes behind
 political organ-
 ization

Forces & counter
 forces in
 politics

Solutions as
 reflecting dif-
 ferent object-
 ives for a
 society

Politics as re-
 lated to eco-
 nomics-morality
 culture

Importance indi-
 vidual partici-
 pation and
 action

Basis for dem.-
 communistic
 idealogical
 conflict

Role of individ-
 ual in dem.
 process
 privilege-right
 duties

Dependence of
 dem. on in-
 formed partici-
 pating elector-
 ate

Federalist Papers-
 Jay, Hamilton &
 Madison

Common Sense-
 Paine

Social Contract-
 Rousseau

Capital-Communist
 Manifesto
 Marx-Engles

SEQUENCE OF REVOLUTION   THE PRAGMATISTS
 (rationalist)

Civil Disobedience-
 Thoreau

B 1965

The foregoing, as a representative concept dealing with Politics, was designed for a number of reasons:

First -- it reflects the level of complexity toward which the program points in this particular area. It calls for an evaluation of a number of significant books placed in an extensive context.

Second -- we do not think we have much chance of leading you to a complex understanding if we can't define a concept embracing that complexity. We do not think we can increase your understanding through a formless ball of fuzz comprised of a "little bit of this" and a "little bit of that" which has no central unity. One unrelated book after another does not add up to a conception of anything.

Third -- the totality of the concept is designed to offer a structural center which can consolidate everything that you know related to politics; and, at the same time, to offer a meaningful base for all subsequent study. We do not want to increase confusion, hence, meaninglessness of disorganized experience but, rather, to offer a way of controlling and using more complex associations of factors.

Fourth -- in each case, we want you to know where we are going; and when the unit is complete, what you are responsible for.

Fifth -- we want this total concept to provoke your thinking in this fundamental area. We want you to see, for example, where you fit into this picture as an idealist, cynic rationalist; reactionary, conservative, liberal, radical, etc., and the implications of that position.

Finally, we want the total conception to serve you as a base for increasing both the intensive and extensive development of ideas based on a balanced understanding of the problem.

*This unit works!*
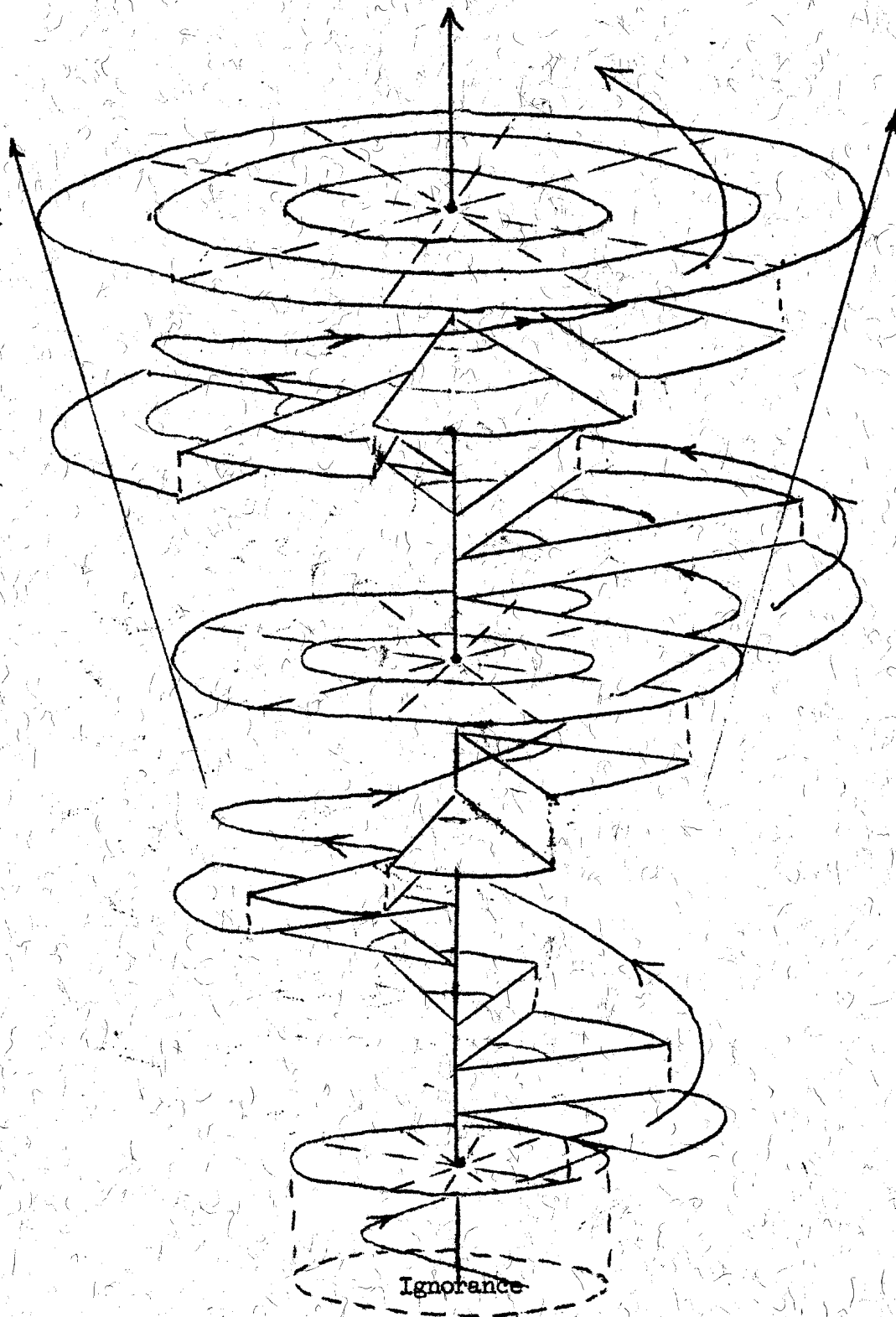
Progression
Concept to Concept

Fundamental Theme

Level III

Level II

Level I

Ignorance

# Progression to Conception
## or
## Progression Concept to Concept

The symbol on the opposite page represents the general principle on which the whole program has been formed. It embraces the dual consideration of the problem of teaching and the problem of learning. From the standpoint of teaching we have to know where and to what level of complexity we are pointing, what is fundamental to understanding the problem and how we intend to lead you to that level of understanding. If we leave out steps in the progression we create gaps which make learning more difficult, if we fail to bring all of the parts into a related whole we leave you with a meaningless group of fragments which are soon forgotten. In that case as the complexity of elements increases we create more confusion than understanding.

On the other hand, if the design is right and you do not master each step as it is brought into consideration, you will not understand the whole concept or you will see it as a fragmented distortion. In that case you will be poorly prepared for the next level of complexity.

An example of this design can be seen in the approach to thinking and writing. The fundamental considerations which give all levels this unity are the basic problems of --

> Perception and conception
> Synthesis and formulation
> Interpretation and expression

*Explanation !!*

These occur in all approaches to the problem in all four years. These centers of consideration become more complex as --

> Analysis is supplemented with Projection.
> Concrete Analysis gives way to Abstract Analysis.
> Analysis and Projection are combined into one Discipline.
> Analysis and Projection are integrated and applied to
> more demanding problems.
> Integrated Analysis and Projection is used as the base
> for Speculative Analysis and Projection.

Each of these approaches <u>includes</u> but <u>extends</u> the previous approach.  Each new

approach offers ways of deepening and broadening perception and increasing the defi-

nition and scope of conception.  This, of course, poses more complex problems in

synthesis and interpretation in expressing meaning.

These terms —
are murders —
I know they are
supposed to be "old
but" to juniors and seniors
but I was never taught
them (as part of the present
English system) when I was in 9th &
10th grades — they should have been
but they (the terms) were <u>not</u> introduced
with any substantial meaning.

- 27 -

## Added Complication

With the addition of the concept centered in Economics that follows, the problem becomes a great deal more complex. Education is more than an addition of facts or concepts. Knowing the concept on Politics and knowing the concept on Economics presents only part of the problem. An awareness of these two areas sets up the possibility of understanding on a higher level, i.e., the way these two areas are related and inter-related. Education is more than a sum of parts -- it involves a range of meaning above the parts which the individual parts cannot produce in themselves. In short, nothing can be understood in terms of itself. It assumes its proportionate meaning as it relates to other things -- as it influences or as it is influenced by them. It is this synthesis that constitutes the real objective.

The
Total Complex

Understanding
Involvement
Basis for Further Study

Disorganized
Ignorance

1965
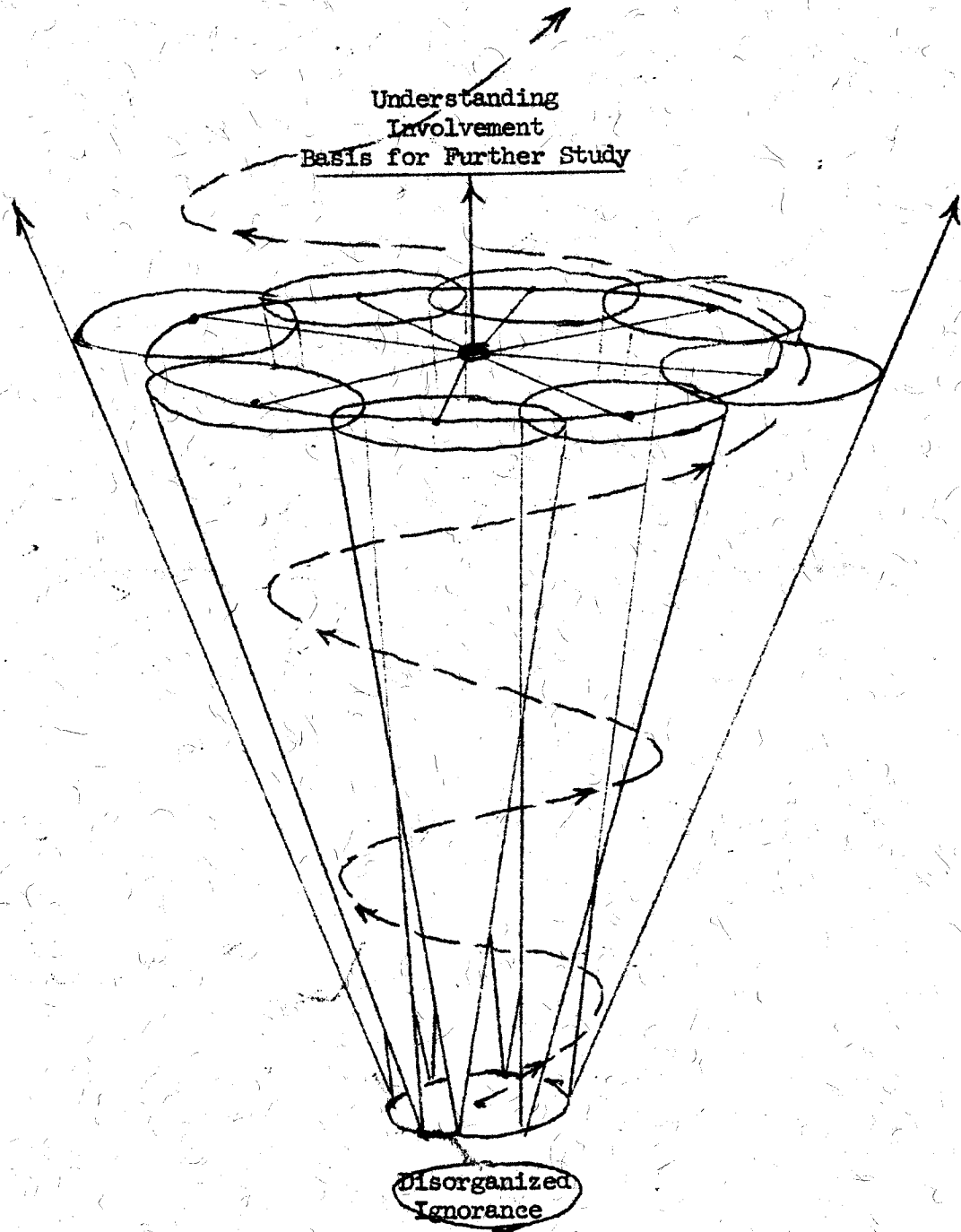
We can see that the coming to terms with one of these themes presents a complex problem in itself. As was indicated earlier, however, the problem involves not only understanding in each area but the inter-relationship of all areas. The fact is that we classify knowledge only to control it, but ideas and meaning know no such boundaries. If we want to move past the encyclopedic mind to the educated mind, we must see that understanding arises from a synthesis which brings all of the elements into proportionate relationship.

This part of the development comes to terms with three of the problems raised by the Commission on the Humanities:

> "There should be a discrimination between the trivial and the significant and in using the significant to magnify the student's commitment."

> "A third consideration is to make evident the relationship of different fields in the humanities."

> "A continuum or sequential emphasis should be provided in each discipline so that the young person - - - is continually introduced to new concepts which expand the meaning of everything that he knows."

# The Parallel in Thinking and the Nature of Ideas

It should be obvious, that we cannot approach an understanding of the foregoing complexity in content without coming to terms with an approach to the problems of thinking that will enable us to control and use that complexity. You will find, thus, that the preparation you have had in the freshman-sophomore program dealing with logic applied to the problems of analysis and projection and the following phases of synthesis and interpretation will stand you in good stead now. Those basic approaches will be extended in the junior-senior years into Integrated Analysis and Projection and Speculative Analysis and Projection. As you will see, these new approaches include but extend the previous approaches. It will be out of the expanding base of knowledge proposed in the literature program and more effective applications of mind that we can expect ideas on a higher intellectual plane.

In this connection we do not think we would be doing you much of a service if all that we could tell you is to "think more" or to "develop deeper ideas". If we, as your teachers, can't give you the design of increasingly effective processes of thinking which will enable you to cope with the increasing complexity of the problem, how can we expect you, as students, to work out such designs when they represent the most complex process that man exercises? The fact is that we cannot apply simple or incomplete thinking to complex problems if the object is understanding ideas commensurate to the base in knowledge, value judgments that reflect a consideration of the whole, or possible solutions to such problems. Knowledge, thinking, ideas and writing must be seen as presenting related problems. We have outlined on the previous pages a structure of knowledge on which to think. There follows an analysis of the nature of thinking and what is involved in translating knowledge and experience generally into ideas and writing.

Dialectical Logical Approach

The Fundamental Problems
    Thinking - Ideas - Writing ⟶

| | | | | | |
|---|---|---|---|---|---|
| Speculative | Positive | Irregular | | Dialectics | |
|   Analysis-Projection |   Negative |   inclusions | |   Balance-Proportion | |
| Integrated | Concrete | Broad | | Logic-Consistency | |
|   Analysis-Projection |   Abstract | Narrow | | Value Judgments | |
| Combined | Extremes |   context | Unity | The Composition | Syntax |
|   Analysis-Projection |   Gradations | Simple | Continuity |   Extract of | Grammar |
| Projection | General |   Complex | Rate of |     meaning | Conventions |
| Analysis |   Specific | Inductive |   movement |   Examples | Maturity |
| | Cause | Deductive | Emphasis |   Opposite | Originality |
| |   Effect |   Progressions | Proportion |     Considerations | Validity |
| | Full Context | Internal | Establishing |   Amplification | Clarity |
| | |   relationships |   limits | The Paragraph | |

Disciplines of          Dialectical        Methods of          Compositional   Interpretative        Objectives in
Perceptive Recall       Objectives         Formulation         Objectives      Progression           Ideas

       Perception ⟶                          Synthesis ⟶                          Interpretation ⟶ Writing
       Conception                              Formulation                          Expression

    Logic                                Interpretative                        Literary
Development                              Elements                              Vehicles
and control                             The Sentence                            Exposition
Method                                    Relationship                          Satire
  Induction                             Impetus                               Narrative
  Deduction                             Subordinate                           (Expository)
                                            explanation
Principles                                Qualification
  Equation                              Restriction
  Continuity
  Conclusion

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The break down above is representative of the total problem involved in translating the chaos of experience and the disassociated elements of knowledge into order and meaning. In essence it involves the nature of effective thinking, the most complex process that man exercises. Because of its very nature it cannot be made simple but the complexity can be understood once it is seen as involving the meaning of process. Process means a sequence of phases leading to a given end product. This means that we can break the total function down and see how each phase functions and what it contributes to the whole process.

The basic problem involves the ways and means of increasing perception and developing a more complete conception of any subject. It involves how this conception is used in the synthesis and formulation of ideas and how these ideas can be interpreted so that parallel meaning is conveyed in expression. Ideas can break down in any one of these phases or in the partial exploitation of all. By the same token, improving perception and conception offers the potential of improving each subsequent phase.

Effective writing depends on the functional completeness of the whole process. It is not a question of either-or but all. Each part complements and supplements each other part -- each phase supplies the basis on which the next phase functions.

The separation of the phases enables us to concentrate on the fullest exploitation of each phase. The full development of a conception frees the mind to the problem of synthesis and formulation; the formulation of principal concepts frees the mind to the problem of interpretation. Individually and cumulatively these phases contribute to the intensive and extensive development of ideas.

In these phases we can see where clarity, validity, originality and maturity start and how they are carried to fruition in expression. Against these phases we can see where our ideas break down and how we can go about improving them.

There is nothing more difficult than trying to do something where we do not see the problem. If we define the whole problem then we can see the importance of solving each part.

*This is the heart of the whole program — and needs to be discussed fully by each class until an understanding is reached.*

## Translation into Program

The following pages show how these basic considerations in thinking have been translated in the Program. Obviously, these considerations involve more than any one teacher can teach in one year or more than any one student can learn in the same time. These elements, thus, have been arranged in the Program in an ascending order of complexity.

## The Logical-Dialectical Sequence

### Exposition

**Freshman** →

1. **The Analytical Approach**
   **(Concrete)**
   Elements of Cause

2. **The Projective Approach**
   **Elements of Effect**

**Sophomore** →

3. **Combined Analysis**
   **and Projection**
   Elements of Cause and Effect
   (Concrete and Abstract)

Descriptive
   introduction
   illustration
   example →

Descriptive
   introduction
   illustration
   example →
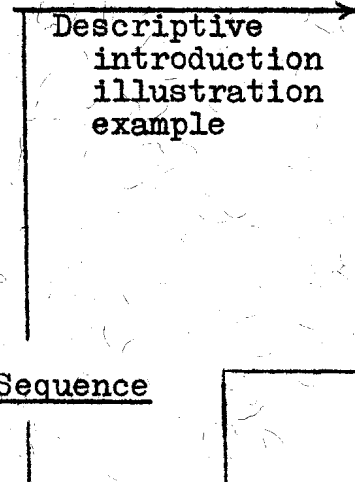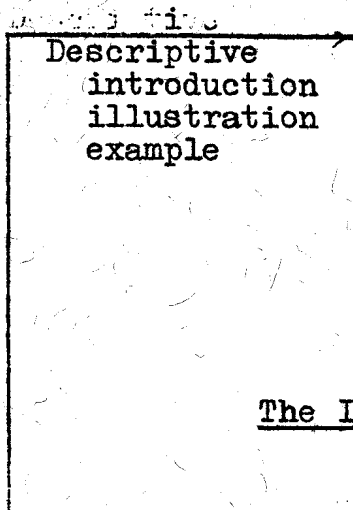
## The Intuitive-Artistic Sequence

### Description

1. **Visualization and**
   **Imagination**
   The Single Mood-
      Feeling-Aspect

2. Contrasting Moods

3. **Visualization and**
   **Imagination**
   Transitional Moods

**Form (Poetry)** →

### Explanation

The four year sequence starts with the least complicated problem, concrete analysis, and steadily introduces variations or aspects of thinking leading to the development of more complex insight.

The progression is adaptable to different ability levels in the rate of movement and in limitations of inclusion without losing fundamentality.

Each approach indicated carries through problems and solutions in synthesis and interpretation and culminates in a piece of writing.

C.E.P. 3

|                          |                              | Four Year Objectives |
|--------------------------|------------------------------|----------------------|
| Junior →                 | Senior →                     |                      |

4. **Integrated Analysis and Projection**
Cause in relation to effect

5. **Speculative Analysis and Projection**
Change –
  Possibility-probability
  Certainty

Exposition

Satire →
  Satirical Devices
    The illogical use
    of logic

Satire →
  Satirical Techniques
    Logical inversion
      inequation-
      illogical
      progressions

Satire

Narrative →
  Theme and Plot
  Characterization
  and Setting

Narrative →
  Theme and Plot
  Characterization
  and Setting

Narrative

→ Description

Content →

Symbolic Analysis-content and Form →

Poetry

As each approach includes a previous approach and the base for a next approach it is possible to sustain practice in basic aspects of the disciplines necessary to achieving excellence.

Inasmuch as no teacher can teach all of these elements to any student in a single year, this offers the basis for dividing responsibility; but, at the same time, the basis for continuity and progression in the four year development.

The program leads progressively toward what may be considered a full writing program that offers students a chance to develop their particular talents in a diversity of areas.

This design in the program indicates where and in what order we intend to raise the problems of logic.

"how to recognize and develop logical relationships."

What we mean by "waves and waves of new ideas" and how they can be controlled.

What we mean by "clear thinking" and how it relates to "effective expression".

The problem here is not deciding to teach logic but how it can be introduced, how it can be applied to increasingly complex problems and how, through consistent and substantial practice, it can be made integral to the way the individual thinks.

In this connection, we do not think logic is enough because it is concerned primarily with consistency in ideas. It can, thus, depending on the first premise, lead with equal certainty to fallacy and verity. We have, therefore, placed logic in a context of dialectics which is concerned with the question of validity. Furthermore, we have supplemented the approach to dialectics and logic with the "other side of the mind", the intuitive-artistic. We see the deliberate systems of logic as increasing the possibility of intuitive synthesis or validating it and intuition as extending logic into inventiveness or creativity. It is not a question of either or but both.

## Progression and Method

The following diagrams illustrate two of the basic progressions of increasing complexity in the program. The first diagram in the logical approach illustrates the start of the analytical discipline; the subsequent diagrams how this basic approach is applied to increasingly complex problems. These diagrams do three things: 1) they pose the problem; 2) they offer a way of controlling the increasing complexity; and 3) they anticipate the problems of synthesis and formulation. A similar progression in the intuitive-artistic approach is also shown. This runs through the single mood, contrasting moods, transitional moods; and these are used as the base for setting and characterization in narrative writing.

In brief, we are not going to tell you to "think more" or "write more" without giving you a way of accomplishing it.
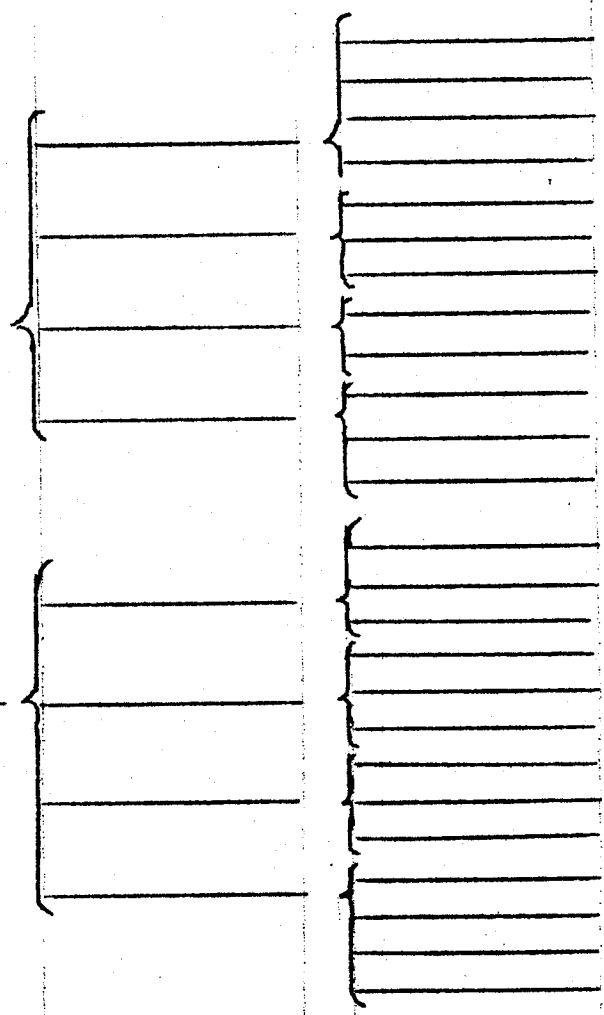
Analytical - Projective Worksheet

Analytical Factors
    Origin
    Conditioning causes
    Elements of Essential
        Nature

Details

Supporting
Elements

Fundamentals

SUBJECT

Name _____

Class _____ Period _____

Date _____

Projective Factors
    Effects
    Applications
    Implications
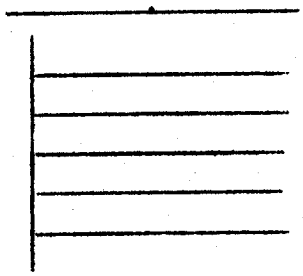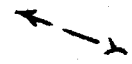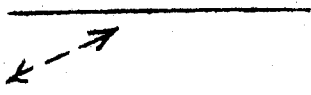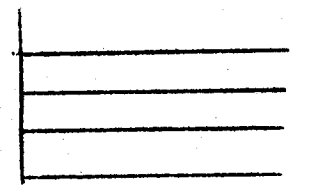
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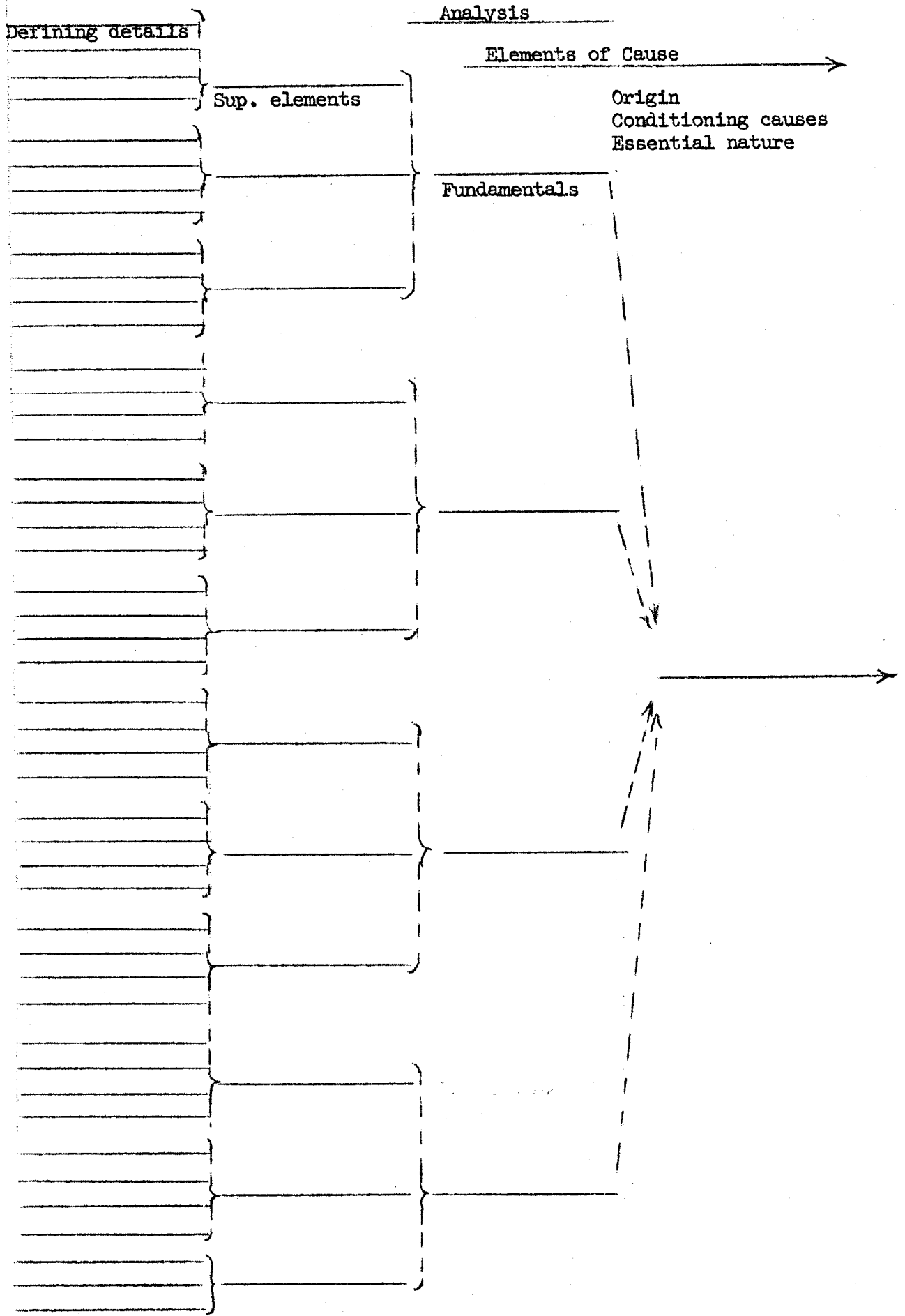
Analysis

Elements of Cause

Defining details

Sup. elements

Origin
Conditioning causes
Essential nature

Fundamentals

Sup. elements

Defining details

Projection _____

Elements of Effect ⟶

Effects
Influences
Applications

Topic Sentences

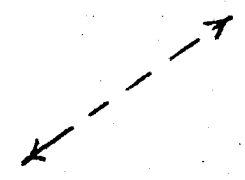_____
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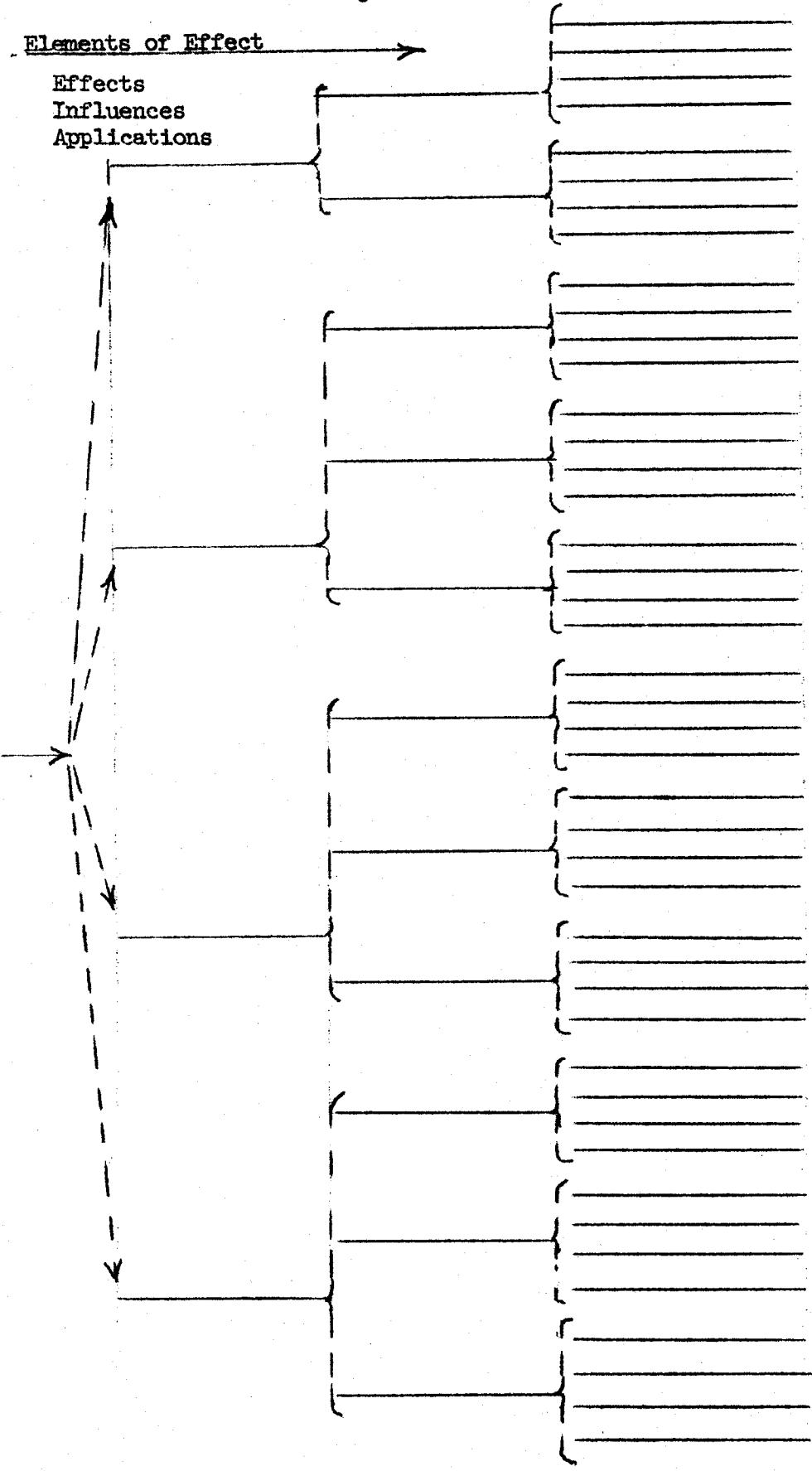
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STUDY PLAN

THE PROBLEM
Basic Elements
or Considerations

←
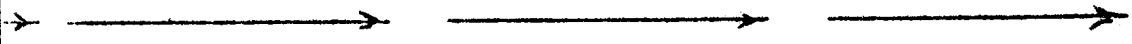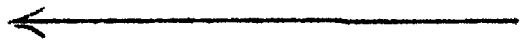
OBJECTIVES IN
UNDERSTANDING

→          →          →

Name _____

Class _____ Period _____

Date _____

The Single Mood

| Initial Image | |
| --- | --- |
| Mood Feeling Aspect | |
| Details of Situation | |
| Details of Mood | |

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Description

Contrasting Moods

| | Mood A | Mood B |
|---|---|---|
| Initial Image | | |
| Mood Feeling Aspect | | |
| Details of Situation | | |
| Details of Mood | | |

1965

SENIOR SEQUENCE

IN

READING AND DISCUSSION

ECONOMICS

THE BASIC PROBLEMS

Principles of Population - Malthus
The Wealth of Nations - Smith

### THE COURSE OF ECONOMIC DEVELOPMENT
Les Miserables - Hugo
How Green Was My Valley - Llewelyn
Grapes of Wrath - Steinbeck

### THE EMERGING MIDDLE CLASS
Babbitt - Lewis
The Big Change -
Patterns - Sterling
The Organization Man - Whyte

### REACTION TO ECONOMIC - POLITICAL TREND
Brave New World - Huxley
Atlas Shrugged - Rand

### REASSESSMENT OF ECONOMIC DIRECTION
The Affluent Society - Galbreath

Study Plan

Economics →

THE PROBLEM
Basic Elements
  or considerations

Resources-
  population

Basic Relationship
  Resources
    natural
    human

Methods of pro-
  duction
    primitive
    technological

Philosophy of
  distribution
    free enterprise
    collective

Economic- polit-
    ical synthesis
Dem-free enterprise
Oligarchy-free ent.
Dem-socialistic
Limited Monarchy-
    socialistic
Dictatorship-
    communistic

Principles Population
    Malthus

Agrarian-Domestic
Trade-Economy
  13th-18th Cent. →

Historical Background
  1,000,000 B.C.-13th Cent. →

Factory System
  1800-1900 →

How Green Was My
    Valley

Les Miserables
    Hugo

Wealth of Nations
    Smith

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OBJECTIVES IN
UNDERSTANDING

Insight into
 basic forces
 working in
 economics

Sense of develop-
ment that has
 occurred and
 why

Economics as a
 force influenc-
 ing the society

Political action
 as influencing
 economics

Economics as it
 influences the
 individual

Changing demands
 for education

The problems
 raised by
 automation
 "surplus people

Moral problem of
 poverty
 commission
 omission

Closed Frontier

Population
Explosion

Organization Man
 Whyte

Patterns
 Serling

Grapes of Wrath
 Steinbeck

Mass Production      →
Agrarian Rev.
 1900-1950

Automation           →
1950----

Babbitt
 Lewis

The Affluent Society
 Galbraith

Atlas Shrugged
 Rand

1965

| | Mood A | Transition |
|---|---|---|
| Initial Image | | |
| Mood Feeling Aspect | | |
| Details of Situation | | |
| Details of Mood | | |

☆ 1965

Mood B                    Transition                    Mood C

晚 1965

Narrative Worksheet

Theme _____
_____
_____
_____
_____

Episodes - plot line

| Plot _____ | Purpose | |
| --- | --- | --- |
| _____ | Details of situation | |
| _____ | | |
| _____ | | |
| _____ | | |
| Setting _____ | | |
| _____ | | |
| _____ | Details of mood | |
| _____ | | |
| Characters _____ | | |
| _____ | | |
| _____ | | |
| _____ | Character action | |
| _____ | | |
| _____ | | |
| _____ | | |
| _____ | | |

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Name _____

Date _____

Class _____ Period _____

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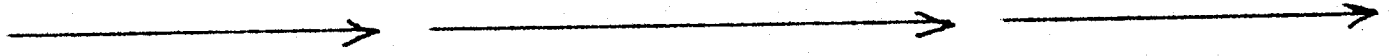
Each of these progressions offers "instruments, guides and cautions" con-
cerned with "perceiving more astutely" and coming to terms with the problem of de-
veloping a conception of a subject as the basis for meaningful ideas.  Each progres-
ion defines "levels" moving from the simple to the complex in which a mastery of one
level opens up the possibility of achieving a next.  Each of these developments
offers insight into what is involved in directing mental effort toward a conception
that will support ideas that are clear, valid, original and reflective of the com-
plexity of insight that marks intellectual maturity.

Each of these approaches poses the problem and offers a method of exploit-
ing the first phase of thinking which anticipates the problems of synthesis and
formulation in ideas.  They get at the problem of "taking more things into account
before coming to conclusions" or composing.  The full application of method develops
the substance from which ideas will be formed.  With the substance in view the mind
is "freed" to the problem of synthesis, i.e., composing the whole complex to affect
continuity, proportion, emphasis and unity in the expression of ideas.

These progressions have been designed to offer any student who tries a
means of improving both the intensive and extensive nature of his ideas.  In short
they have been designed to anticipate and promote growth in the ability to conceive,
formulate and express ideas.  Of course, different students and different classes
will move through these levels at different rates but wherever the individual or the
class is there is always a next level waiting.

# Composition Requirements
### for
### Each Year

The writing program outlined on the previous pages along with writing assignments required as a part of the literature program, together call for the major compositions indicated on the Content Sheets that follow. These sheets set up the objectives in writing for each year. Shorter writing assignments between these major papers will be made which involve such compositional problems as sequences of topic sentences, the interpretative progression and illustration and example.

These major compositions are kept in a permanent folder by each student which serves as an evaluative instrument for assessing progress. The control composition that is written as the first assignment the freshman year, along with key compositions from each year, as well as the Content Sheet for each year are passed on each year so that the senior notebook gives a pretty clear picture of where each student started and how much progress has been made.

It is hard to overestimate the importance of these notebooks. They provide a cumulative record of where we have succeeded and where we have failed. When we can discover that we will know where to put our major effort in improving the program. The care and control of these notebooks as well as the commentary that goes into them is crucial to this problem and the direction this continuing study will take.

# Freshman Year

## Major Compositions

Name _____     Year _____     Teacher _____

| | Type | Title | Grade | Comments |
|---|---|---|---|---|
| 1 | Final Exam Essay | | | |
| 2 | Final Exposition | | | |
| 3 | Description Contrasting Moods | | | |
| 4 | Projective Exposition | | | |
| 5 | Analytical Exposition | | | |
| 6 | Mid-Year Exam Essay | | | |
| 7 | Description Single Mood | | | |
| 8 | Description Single Mood | | | |
| 9 | Essay Exam | | | |
| 10 | Projective Exposition | | | |
| 11 | Analytical Exposition | | | |
| 12 | Control Exposition | | | |

## Sophomore Year
## Major Compositions

Name _____     Year _____     Teacher _____

| | Type | Title | Grade | Comments |
|---|---|---|---|---|
| 1 | Final Exam Essay | | | |
| 2 | Final Exposition | | | |
| 3 | Essay Exam | | | |
| 4 | Description Transitional | | | |
| 5 | Combined A&P Abstract | | | |
| 6 | Mid-Year Exam Essay | | | |
| 7 | Poetry | | | |
| 8 | Essay Exam | | | |
| 9 | Description Transitional | | | |
| 10 | Combined A&P Abstract | | | |
| 11 | Combined Analysis & Projection | | | |
| 12 | Control Exposition | | | |

Note: Include Freshman Control Composition, First Essay Exam and Major Assignment Sheet.

### Distribution of Emphasis
### in
### The Four Year Program

| | Freshman | Sophomore | Junior | Senior | Total by Type |
|---|---|---|---|---|---|
| Exposition and Reports | 6 | 5 | 7 | 7 | 25 |
| Essay Exams (Extemp. Exposition) | 3 | 4 | 2 | 2 | 11 |
| Description | 3 | 2 | | | 5 |
| Satire | | | 3 | 2 | 5 |
| Narrative | | | 2 | 3 | 5 |
| Poetry | | 1 | 1 | 1 | 3 |
| Major Composition Total Per Year | 12 | 12 | 15 | 15 | 54 |

The major emphasis is placed on approaches to expository writing, i.e., developing the ability to conceive, formulate and express ideas that are clear, valid, original and approaching intellectual maturity.

Although the effort in expository writing is continued through all four years, this is supplemented in the junior-senior years with the more sophisticated vehicles of expression, satire and the narrative, which are direct outgrowths of a base provided by areas of prior study. The approach to logical exposition in the freshman-sophomore years provides the base for the logical inversions in satire; and the approach to description that moves through the single mood, contrasting moods and transitional moods provides the base for setting and character portrayed in the narrative.

There is, thus, not only a design of increasing complexity within each vehicle but an increasing complexity in the nature of the vehicles themselves.

## Recapitulation

Here, then in brief is what we hope to accomplish in these last two years of high school:

### Literature

To broaden and deepen your insight into fundamental
areas of human experience through the minds of some
of the deepest and most provocative writers who have
ever lived and to probe the question of how these
areas are related.

### Effective Thinking

To advance the level of your thinking to cope with
the depth and breadth of that insight through a
more complete understanding of thinking as a process.

To provide the frame of reference in the program
that requires consistent and sustained practice in
the full function of thinking that is basic to
developing excellence.

### The Nature of Ideas

To increase your understanding of the nature of ideas
and the criteria that govern clarity, validity, orig-
inality and maturity.

To improve your ability to develop ideas in both the
intensive and extensive sense and to express them
effectively in exposition.

### Versatility in Expression

To increase the versatility and effectiveness of your
expression through the study of satire and the narra-
tive as more sophisticated vehicles.

In essence, the first three objectives are concerned with developing your capacity to understand and to cope with the increasingly complex problems that confront the individual and this free democratic society. The last objective is concerned with offering you options in creative expression.

In this discussion of the reasoning behind the program we have sought to define the goals, to outline the content basic to achieving the goals, to define a progression in content that should make the goals more accessible and to define methods of presenting the content. We have done this so that you may have a better understanding of the total problem. In the final analysis, however, you must realize that education is a two way street. The best teachers and the best planning will only have meaning to you to the extent that you apply yourself to the problem. In starting the Junior-Senior years, you are past the time of spoon feeding and we expect you to carry your full weight in making the process function in a dynamic, meaningful way. We can put the tools into your hands but you must use them.

# LOGICAL

# EXPOSITION
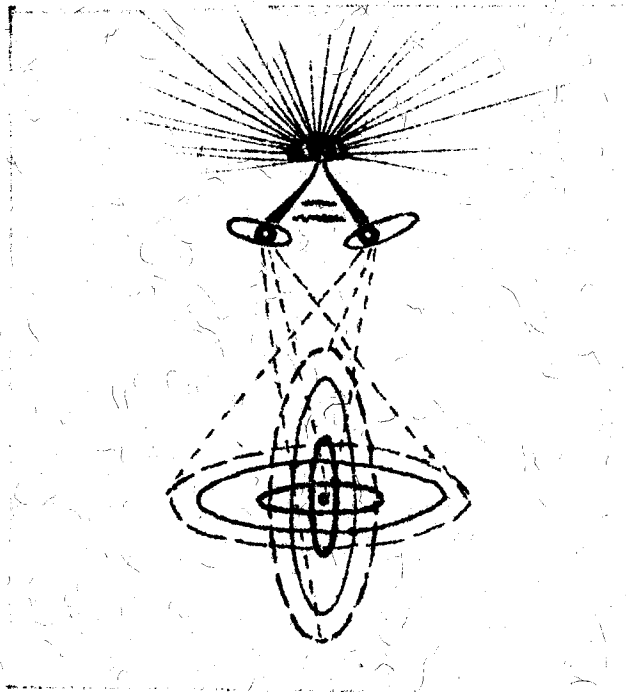


R.H.

Perception

Evaluation

Order

Relationship

Balance

Judgment

IAP 1

## Unit Six

## Integrated Analysis and Projection

### Purpose

This unit represents a turning point in the program. In the
freshman and sophomore years, separate approaches to develop-
ing ideas were studied so that each approach and the phasing
in each approach could be understood and exploited fully.
The purpose now is to make a start toward bringing the sep-
arate facets of thinking back together into one unified but
complete process. This unit represents an integration of all
of the logical processes.


Following units will bring the intuitive-artistic aspects of
thinking increasingly into relation to the logical processes.
The objective is to have the logic supply substance to the
intuitive-artistic and the intuitive-artistic to add vividness
and creativity to the logic. The ultimate objective is a full
application of mind working in the evident range of experience.


This unit also has as its object a deepening of theoretical
understanding concerning the formulation nature and expression
of ideas. In bringing analysis and projection together it
obviously offers far more extensive possibilities in the
synthesis of concepts along with more complex problems in
interpretation.

# The Process of Communication

Communication at its best involves a total process through which the chaos of experience and the disassociated elements of knowledge are brought into relationships or contexts in which they assume meaning that is worth expressing. Our purpose in this course is never merely to write "something about something" but to develop and express ideas that reflect a depth and breadth of insight that unfolds a conception of a subject that offers the reader a new dimension of understanding.

Effectiveness in the expression of ideas depends on the whole process. We cannot get intellectually mature ideas, for example, from superficial perception; nor can we get clarity and validity from an unconscious incompleteness in the conception achieved. The perception and conception achieved in the writer's mind establish the limits of possibility in synthesis and the principal concepts formulated in synthesis pose the limits of interpretation. Ideas as the end product can break down in any one of these phases or in the partial exploitation of all of the phases. A representation of the total process is shown on the next two pages.

It will be noticed that dialectical considerations set the stage for the whole process. They raise the question of what we should bring into the conception if we are to see the reality of the subject and establish a base for validity in ideas. The methods and principles of logic are integral to the process itself. They apply in all phases --perception, conception, synthesis and interpretation.

It can also be seen that grammar and syntax, while important, in no way meet the basic problems of the process involved in conceiving ideas. Grammar contributes almost nothing to broadening and deepening perception, to defining the meaning of conception, to an understanding of the relationships involved in synthesis. Furthermore, grammar and syntax offer no insight into such vital problems as evaluating, value judgments or the increasingly complex problems that must arise out of using increasingly involved complexes of knowledge in conceiving, formulating and

interpreting ideas. In short, we don't think the ability to capitalize and punctuate superficial ideas is the measure of what you should get out of English. We want excellence in grammar and syntax but we are aiming beyond that at ideas worth expressing.

First level
   reaction
Random
Incomplete

Distorted
Fragmentary
Superficial
Barren
Nature of Ideas →

A

PERCEPTION         SYNTHESIS
CONCEPTION        FORMULATION →
                   INTERPRETATION

X

Nature of Ideas
   Clarity
   Validity
   originality
   Maturity
Composition
   Proportion
   Emphasis
   Progression
   Unity

Chaos of Experience
Knowledge - organized
and verified exper,

Increasing complexity

Purpose of Literature
      Program
To broaden and deepen
   base in fundamental
      areas
To provide structural
   concepts which organ-
   ize chaos
To provide a balanced
   base for value ju;dg-
   ments

Dialectical Objectives
   Full Context
Intensive - extensive
      development
Unifying relationships
 cause ------ effect
 general ---specific
 parallels - differences
 opposites - alternates
 concrete -- abstract

Methods -Principles
      Logic
Induction -deduction
Equation - continuity
      conclusion

Notes-

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Formless
— — Vehicles — — — →   B

EXPRESSION   →

Y
Y

C

Vehicles
    Exposition
    Satire
    Descritpion
    Narrative
Conventions of
    Expression
    Grammar
    Syntax

Deliberate or Preconceived
    Distortion
    Advertising
    The demagogue
    The fanatic

Problems in Communication
A to B          C to B
X to B          C to Y
        X to Y

Notes—

*This section is very interesting and adds to the theme of communication but again — more meaning would come from more careful explanation.*

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In dealing with ideas and their communication in writing, we must come to terms thus with the <u>whole</u> process through which the chaos of experience is translated through perception into a conception of a given subject; how this conception serves as the base for the synthesis and formulation of principal concepts, how these principal concepts are interpreted or extended to create parallel imagery or meaning in the mind of the reader and how ideas so conceived, formulated and interpreted are expressed in different literary vehicles. An understanding of the whole process is necessary because effective communication can break down in any of these phases or in the partial exploitation of all.

This approach, therefore, is concerned first with the <u>process of thinking</u> that converts disorganized experience into ideas that are <u>simultaneously</u> clear, valid, original and reflective of the complex insight that is basic to the meaning of the educated mind. The assumption here is that ideas can only be significantly improved to the extent that the process that produces them is improved. The first objective, thus, is to define the <u>phases</u> which make up the <u>process of thinking</u> and how these phases individually and cumulatively contribute to the above characteristics in ideas. It would seem obvious that the capacity for <u>developing</u> a conception of a subject/holds the potential of clarity. Validity, originality and maturity in ideas must be present before the problem of expression in those terms ever arises. In short, we will never get valid ideas from a distorted conception or intellectually mature ideas from a superficial conception in the writer's mind.

It should also be clear that communication is a two way street. Until we begin to see the criteria that govern clarity, validity, originality and maturity in ideas, we have little chance of understanding each other. We use the same words, we seem to be talking about the same thing; but, because we seldom establish a common context as the basis for communication, the words actually have different meanings. For example, two individuals get into a violent argument over <u>modern art</u>. One calls

it disgusting, meaningless, a fraud; and, the other, argues that it has some merit.
The first, thinks of modern art only as Pop Art; the second, thinks of modern art
as Expressionism, Impressionism, Cubism. Each goes on bringing up examples to prove
his point; and, after an hour or so, each goes away convinced that he is right, and
that the other is stupid for not seeing the point. Because neither defined the con-
text in which he was thinking, they never discovered that they were talking about
different things; and because neither defined what he saw as the meaning of art,
they could never come to any mutual understanding of whether modern art was good,
bad or indifferent as fulfilling those values. In short, each individual was really
talking to himself because each was using a different language of ideas.

Furthermore, until we begin to see the criteria that govern clarity and
validity in ideas we can easily fall victim to the propagandist, the demagogue and
the fanatic. These individuals are, in most cases, masters of expression in terms
of clarity and for that reason they are very convincing to the untrained mind.
They deal in truth, but only in part; they deal with complex problems and issues,
but oversimplify them into easy, pat answers; they employ all the techniques of
logic but rely on the fact that most people will not examine the first premise.
Invariably they deal with part of a total problem; and, if we are to see through
them, we must come to see what a conception of a whole problem entails.

As a last general consideration concerned with this whole process of com-
munication, we must come to understand that developing the capability of achieving
complex insight and using that complexity in formulating our own ideas helps us to
become more effective listeners and readers. If we go on developing simple concepts
and composing simple unilineal relationships in formulating our own ideas, we do not
prepare ourselves for holding in mind the elements of an extensive discussion or for
following the extensive and complex relationships developed by any good writer. In
brief, the more we can understand and control complex relationships in our own ideas,

the less difficulty we will have with the ideas of a Plato, a Rousseau or a

Our objective, thus, is developing the ability to conceive, formulate and express ideas that are simultaneously clear, valid, original and reflective of complex insight. It is not a question of clear, or valid, or original or complex but ideas that are at once clear and valid and original and complex.

NOTE: This objective is in no way answered by simple, complex and compound-complex sentences. The idea expressed in a simple sentence may be infinitely more complex than an idea expressed in a compound-complex sentence. It is the conception exposed in the sentence not the form of the sentence that relects complex insight.

# INTEGRATED ANALYSIS AND PROJECTION

In previous approaches Analysis and Projection have been treated as separate then combined disciplines. In this approach we will bring these two disciplines together into one functional discipline. The integration of these two disciplines requires a much sharper discrimination in relationship and, at the same time, an ability to cope with longer and more complex relationships. By the same token, however, this inter-relationship offers richer possibilities in the formulation of ideas and, in a larger sense, a greater variety of options in composing a piece of writing. Perhaps of greater significance, the specific identification of elements of cause in the make up of a subject as related to the specific effects they produce is basic to the whole process of evaluating, formulating value judgments and solving problems. It is also worth pointing out that in this step from the prior study of analysis and projection as separate entities, we are also anticipating and setting the stage for a next approach to more complicated problems: Speculative Analysis and Projection.

*what is it? I still don't know!*

Order and Meaning out of Chaos



Origin

Conditioning
Causes

Essential
Nature

SUBJECT

Essential
Nature

Effects
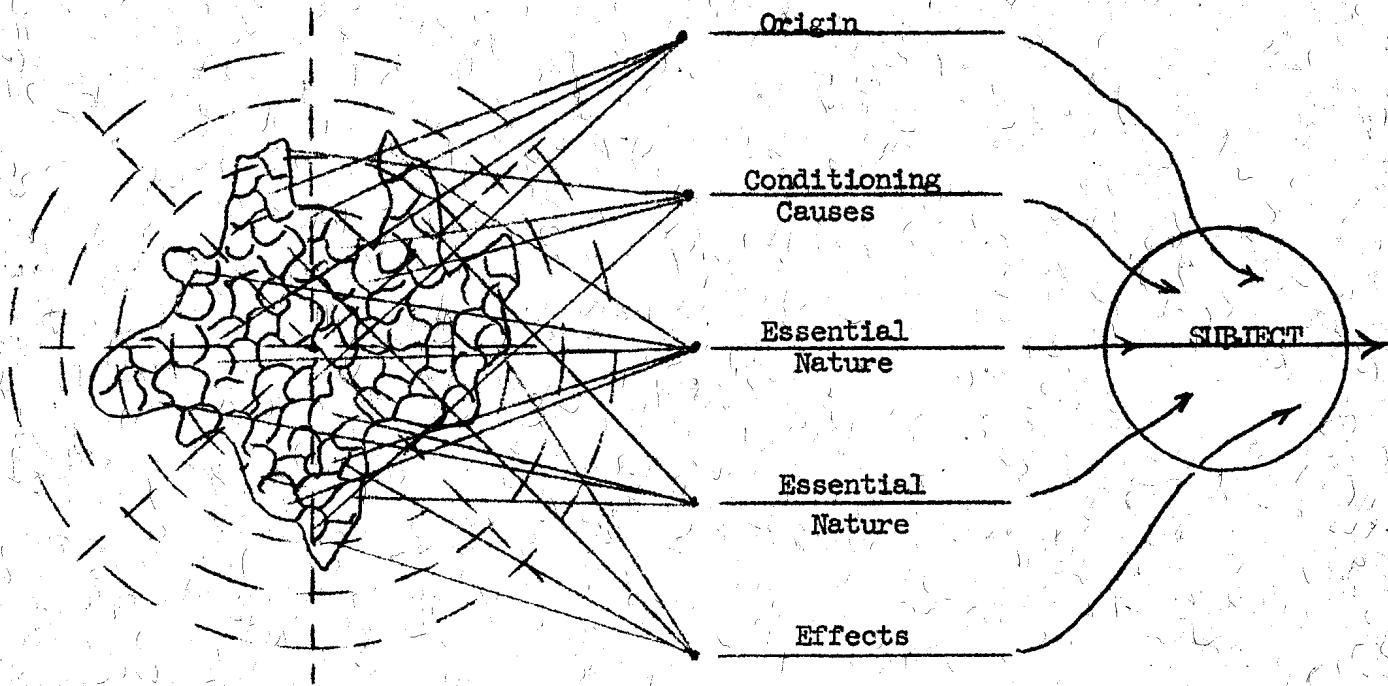
Chaos o;f Experience
Disassociated
Knowledge

Elements of

Notes-

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Fundamentals          Supporting          Defining
                      Elements            Details

Positive
Thesis

Negative
Antithesis

Full Context                    Progressions to Definition
                                   Induction – Deduction
Notes–

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Positive
↓

Origin
Conditioning
Causes
Elements of Essential Nature
Effects
Implications
Applications

Cause ————————————→ SUBJECT ←————————————→ Effect

Fundamentals

Supporting elements

Defining details

↑
Negative
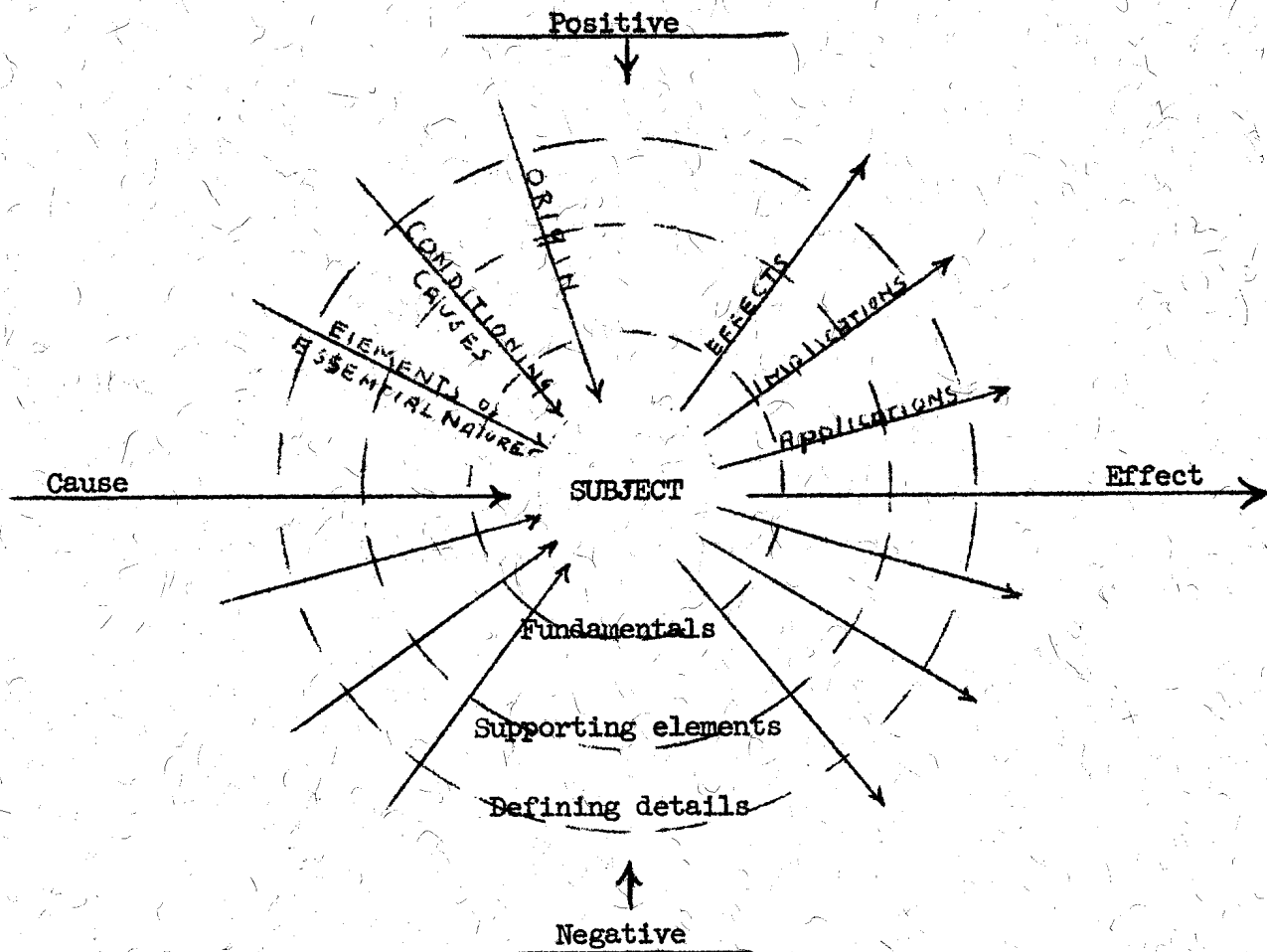
How are these perspectives related to perception?

How are they related to formulating a conception?

What happens to a subject's meaning if we leave out
some of these considerations?

How would this tend to change our evaluation of a
subject?

How would these elements help us to see what we know
and what we don't know about a subject? Why is this
important?

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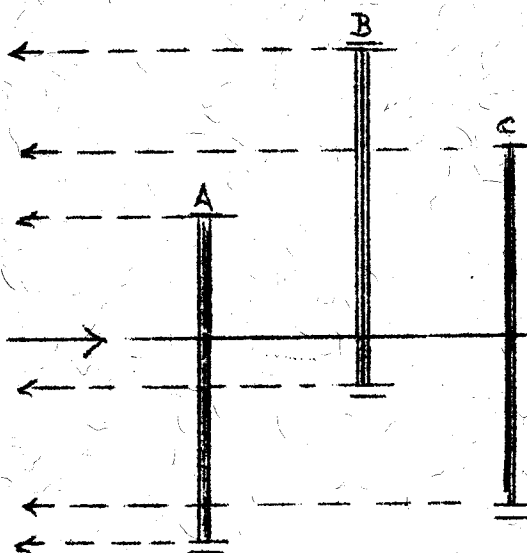
A. Analysis of subject in which writer sees more positive than negative factors.

B. A subject with more negative than positive elements.

C. Analysis in which the elements come out in balance.

What happens to our judgment if we do not look for both positive and negative factors? What happens if we make up our mind first and then look for support?

## RELATION TO IDEAS

Clarity — What does the progression from origin, to conditioning causes, to essential nature, to effects do to help clarify our conception of the subject? What does the progression from fundamental to supporting elements to defining details do?

Validity — Why is the consideration of fundamentality important to validity? What do positive and negative considerations do for providing a valid basis of judgment?

Originality — What do these considerations have to do with originality?

Maturity — What do these factors have to do with intellectual maturity? How would a conception of a subject achieved in these terms be different from a random approach to the problem?

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## Dialectical Approach

The dialectical approach is a deliberate, orderly, systematic way of developing ideas which has as its object an exposure of the truth or reality of a given subject. Logic supplies the basic understanding of system and order but as the object of dialectics is an understanding of reality it imposes guides, objectives and cautions on logic. The objective of this approach is, therefore, to understand the logic that gives order and direction to our thinking and the dialectical guides and cautions that prevent logic from becoming fallacious.

## Logic
### Equation

**Logical Equation Levels**   Logic is essentially a system of equating, i.e., of balancing one factor with a group of more particular factors and of drawing conclusions from those equations.

The syllogism is a good example of this:

> Socrates was a man
> Man is mortal
> Socrates was mortal

In this example, Socrates is equated with man. Man is equated with mortality. The common element in both areas is man. As both Socrates and mortality have been equated to the same thing they can be thought of as equal to each other, hence, Socrates was mortal.

The sample example above illustrates the principle of equating in logic but like any principle it cannot be thought of in terms of simplicity. The equation gets infinitely more complex as soon as we begin to define what we mean by Socrates- do we mean Socrates in the corporal sense or as the sum total of his ideas? What do we mean by man? - do we mean as an entity in himself or as a product of knowledge available to him from the past and as influence on understanding that follows him? What we think of as Mortality? - do we mean physical demise as an end to intellectual or moral influence? In other words, not only the logic of equation but the validity of meaning hinges on a more particular or specific level of consideration that gives the general factor definition.

By using one set of defining elements we can come up with the conclusion that Socrates was mortal; but by qualifying the elements of this equation more particularly, we can come to the conclusion that Socrates was immortal or that he was both mortal and immortal. Logic can lead us to any one of these conclusions:

1. Socrates was a man
   Man is mortal
   Socrates was mortal

2. Socrates was a man of unusual insight,
   perception and wisdom
   Unusual insight, perception and wisdom,
   once written, exists as a continuing
   influence on the curious and intell-
   igent of each new generation
   Socrates is immortal in that his perception,
   insight and wisdom will continue to
   exist as a force or influence as long
   as there is intelligence to consider the
   meaning and purpose of living.

3. Socrates was a man of body and mind.

   The physical existance of man ends but the
   ideas of mind may continue to exist as
   long as there is intelligent curiosity
   to consider the meaning and purpose of
   living.
   Socrates, as a man, was mortal in the physical
   sense but is immortal in the world of ideas.

In this syllogistic reasoning, we can see that the first premise really contributes heavily to the conclusion. It establishes a line of thought and contributes a major element of consideration to the second premise and to the conclusion. We can see that logic depends,in large part on its first premise. It gives us direction but not necessarily the truth.

<u>Logical Equation- Unequal Levels</u>    The principle of logical equation has been applied in many ways in the writing program. In the first syllogisms above, equals were being equated with equals; but it is also possible to equate general terms or factors with subordinate or more particular factors. It is this equating of particulars with a more general term that allows us to define meaning and to communicate more precisely. In the following, for example, we are equating a general term with subordinate elements that give it meaning:

<u>Boy</u> = {
Intelligence
Character
Personality
Appearance
}

In this, we are saying that the generalization BOY can be explained in terms of INTELLIGENCE, CHARACTER, PERSONALITY and APPEARANCE; or, in other words, that the generalization is equal to the particular elements that go into it and make the generalization what it is. The spread of the particulars should equal the meaning that we ascribe to the generalization. It is this spread of particulars that really defines the limits of the context in which we intend to evaluate the meaning of the generalization If, for example, we had only developed the following:

$$\underline{Boy} = \begin{cases} \text{Appearance} \\ \\ \text{Personality} \end{cases}$$

we would have less to work with and there would be some question as to whether we could portray the full meaning of BOY effectively through the consideration of these two elements only. In this equation between the particular and the general, we should seek all of the elements that are necessary to the definition of the generalization.

Put another way, supposing we were developing a theme on an engine and we came up with the following:

$$\underline{Engine} = \begin{cases} \text{Combustion chamber} \\ \text{Cooling system} \\ \text{Ignition system} \\ \text{Lubrication system} \\ \text{Fuel system} \\ \text{Power transmission system} \end{cases}$$

Is ENGINE equal to all of these components? Could we explain the working of the engine without all of the parts? Could we really explain any single part without seeing its function in relation to parts immediately associated with it? Could we explain the whole function if we left out any part or the functions of any part not considered in relation to the whole?

We have said here in principle that the parts should equate with the generalization, but we should also look at this from an opposite point of view: the generalization should be large enough in implication to contain all of the parts but the meaning should also be restrictive enough to exclude what is not intended. In the example above dealing with ENGINE, the meaning of the term is too broad. Engine means any machine which develops and applies to work. Its meaning includes jet engine, steam engine, diesel engine, gasoline engine, etc. Certain factors in the particulars eliminate the jet and steam engines leaving two internal combustion engines. We could then indicate which of the two we are dealing with through the proper qualification diesel engine or gasoline engine, and the equation would look like this:

The Gasoline
Engine

{
Combustion chamber
Cooling System
Ignition system
Lubricating system
Fuel system
Power transmission system
}

This dual relationship of generalization to particulars and particulars to the generalization is basic to the clear definition of thought and it applies to all levels of the development.

Logical Equation
Within Levels

The concept of logical equation also embraces the necessity of relative equality in the elements included in each level of subordination, i.e., the fundamentals should be of relatively equal significance to the subject; the supporting elements, of equal significance to the fundamentals and the details, of equal significance to the supporting elements. The key to this evaluation involves two basic factors: 1) the relative importance to the more general element that precedes it; and 2) the inclusiveness of the element itself. In the following example, illustrating the start of a character analysis, for instance, "red shirt" does not fit at the level at which it is included.

The Old Salt
{ Intelligence
: Personality
: Activity
( Faded red shirt

It would be useful descriptivily in portraying the old sailor
but it is not basic to the meaning of the man himself. It
would not make a significant difference if he is wearing a
blue shirt or a red one. Secondly, it is not inclusive. There
are few further details or meanings that could be included
in its own nature. It is, however, useful and could be
included at a proper level of subordination. In that case,
the relationship would look like this:

Old Salt
{ Intelligence
Personality
Activity
Appearance

( Age
Physical Features
    and bearing
Dress

( Faded red
    shirt
Rope belt
Ragged pants
Sandals

One significant factor about logic which applies here is
that it always prepares the mind for the next inclusion. It
leads us to the details and when the detail is included it
does not suprise us but fulfills a picture or concept that
has already begun to form. Look at the difference in these
two sequences:

Old Salt  - Faded Red Shirt

Old Salt -  Appearance -  Dress -  $\left\{\begin{array}{l}\text{Faded Red Shirt}\\ \text{Rope Belt}\\ \text{Ragged pants}\\ \text{Sandals}\end{array}\right.$

Furthermore it would be very much more difficult to include
"red shirt" in an idea that makes sense relating it to intel-
ligence,personality and activity, the elements with which it
is associated in the first instance, than with "rope belt"
"ragged pants" and "sandals" with which it is _ related in
the second case.  The closer the elements are in natural
association, the more we can affect their facile inclusion in
the formation of ideas that convey a clearly defined concept
or a vivid image.

It must also be pointed out that although these elements
may be thought of as equal in relation to the preceding
generalization, they are not equal to each other.  It is
this difference that allows a progression to be formed.  For
example, in the following:

The Old Salt  $\left\{\begin{array}{ll}\text{D} & \text{Intelligence}\\ \text{C} & \text{Personality}\\ \text{A} & \text{Activity}\\ \text{B} & \text{Appearance}\end{array}\right.$

One of these aspects might logically precede another for
a reason.  The activity the old sailor is engaged in might draw
our attention to noting his appearance and his personality migh
be more apparant than his intelligence. This would allow us to
bring in the descriptive elements along a subtle line moving
from the obvious to the inobvious.  It becomes a progression
moving steadily into deeper aspects of his character.  This is
one contributing factor to forward movement in ideas.

It is important to remember that logic applied in the analytical and projective stage is meant to clarify the subject in the writer's mind. A too rapid jump to the particulars may <u>exclude</u> other basic considerations needed to complete an understanding or image of the subject. The rapid jump to "red shirt" although it is an aspect of appearance, did not provide for other considerations in that area. It did not <u>invite</u> a consideration of age, physical features and bearing, or other features of dress needed to complete the image. On the other hand, the more general "appearance" would. It is important, therefore, that these levels of subordination be kept as <u>inclusive</u> as possible so that more detail can be successively gathered into them and that the elements be kept <u>parellel in relative significance</u> in anticipation of their inclusion in the formulation of ideas. This does not mean that all of the elements would necessarily be used in the writing but it does provide the possibility of <u>selectivity</u> and of plausible <u>arrangement.</u>

<u>Equation in Cause and Effect</u>

The integration of analysis and projection with which we are dealing in this unit brings cause and effect face to face. In this unit we will be using cause to find effect and effect to uncover cause. The treatment of these two elements makes for a more meaningful, but more complicated base in developing and formulating ideas. This will be treated in much greater detail as the unit develops.

## Logical Continuity

Continuity     The second logical principle illustrated

in the syllogism is the continuity of

logical thought.  This continuity is achieved by using one

element of the first equation as an essential element of the

second and then elements of both are used in the conclusion.

In this case equals are being equated, i.e., elements having

the same relative values or at the same level of subordination.

We have seen, however, that different levels of subordination

can be equated if the elements of the more particular level

are collectively equal to the element at the general level.

It is this sequence of equation running from the general to

the particular (deductive) or conversely from the particular

to the general (inductive) that allows us to bring our ideas

to definition wherein precise communication is possible.

It is equation moving through  equals or through successive

levels of subordination that creates the underlying element

of continuity, forward movement and unity in ideas.

Again the syllogism gives us a clue to the meaning of

continuity.  In -

    Socrates was a man

    Man is mortal

    Socrates was mortal

we see a factor in the first equation used as a factor in the

second equation with the conclusion drawing from both:
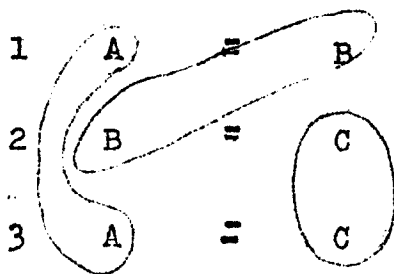
This gives connection and unity to the whole relationship.
No premise is left out or left dangling, all are tied to each
other.

|  |  |  |  | through the |  |
|---|---|---|---|---|---|
| Premise | 1 | is related to | 2 | common element | B |
| Premise | 2 | is related to | 3 | through | C |
| Conclusion | 3 | is related to | 1 | through | A |
|  |  | and 2 | through | C |  |

The important principle of this continuity is that the rela-
tionship <u>always goes all the way back to the beginning</u> of the
relationship. Each new element is related to all elements
that precede it. This relationship, as has been pointed out,
can move in two ways: from the general to the specific
(deductive) or from the particular to the general (inductive).
It is not merely connection or association. The following,
for example is a stream of thought but it violates the logi-
cal principles of continuity:

Milk Bottle suggests table cloth

Table cloth suggests knives and forks

Knives and forks suggest plates

Plates suggest people

People suggests emotion

Emotion suggests Anger

Anger suggests conflict

Conflict suggests weapon

Weapon suggests Milk Bottle

Milk bottle suggests cows

Cows suggest m-o-o-o

This is amoebic thought reaction - each new stimulus starts the development in a different direction, each new element reaches definition, there is no element common to all which micht give them unity. It is exactly this type of thinkilg that causes students to start out on one subject and finish on another.

In the continuity of logic, each group of elements is first an effect of all the elements that preceded it and then a cause of all the elements that follows it with the subject as the focal center giving unity to the whole relationship. The principle to remember here is that even though we syart a logical development with the subject, the impetus of the analytical structure is always toward the subject, i.e., those elements that go into it and make it what it is; and that the impetus of the projective development is away from the subject in terms of effect. Together they result in a continuous impetus from remote cause toward and through the subject to remote effect.

ANALYSIS      PROJECTION

(1)    A   (2)   I     (3)   I   (4)   A (5)    B

Subject

II   A   B

II   A   B
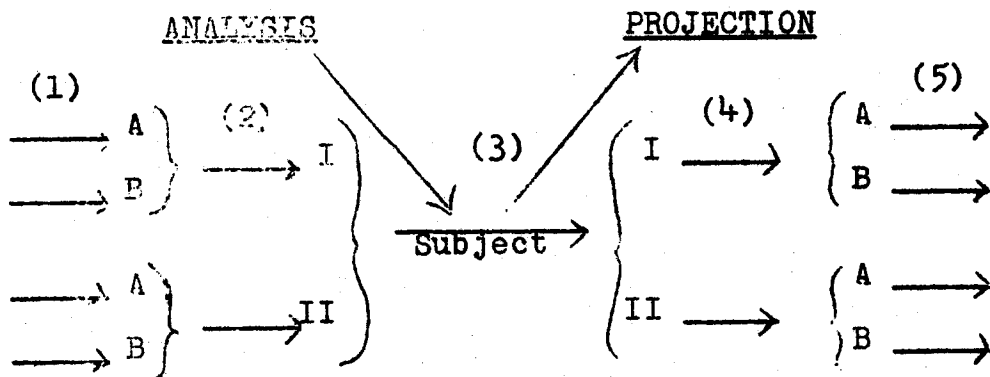
As in the syllogism, 2 is the element in
common that relates 1 and 3.  Level 2 gets
its meaning from the way it is defined in
level 1, hence, it is the result or effect
of 1; but, in turn, 2 composes the meaning
of 3 thus making (causing) it to be what
it is.  By the same token, 3 (the subject)
could not produce the effects seen in 4 if
it were not made up of 2.  It is because the
subject (3) is made up of 2 as defined in 1
that it produces the effects seen in 4.

The meaning of the subject comes into sharpest
focus when the specifics of 1, either individ-
ually or collectively, are seen as producing the
specifics of 5 through the relationship of 2 - 3
and 4.
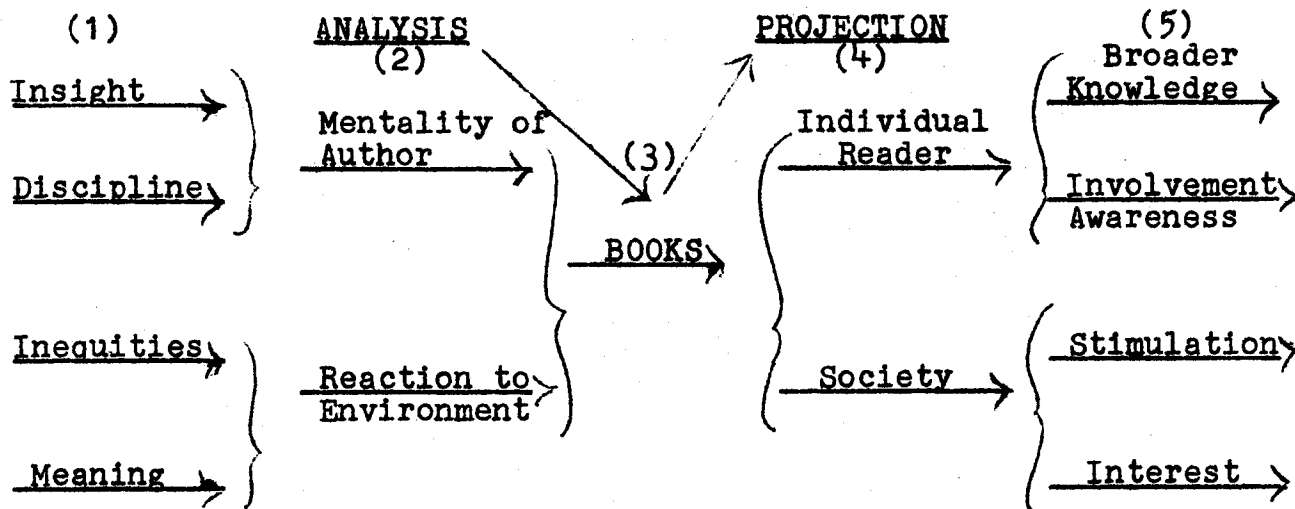
The continuity of this development is clear: <u>insight</u> and <u>discipline</u> make up the <u>mentality of the author</u>, these characteristics of mind enable the author to write <u>books</u> worth reading, the books influence the <u>individual reader</u> by <u>broadening his knowledge</u> and by <u>involving him</u> in areas of thought which he might otherwise remain unaware. In short, continuity depends on the presence of a common element in each relationship that has properties in common with what has preceded it and what follows it. This illustration may help:
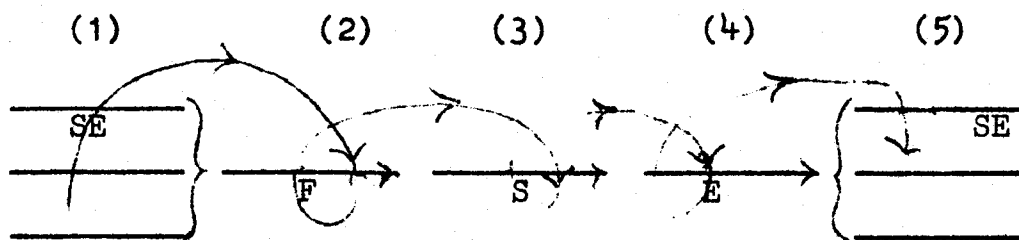


The <u>cohesion</u> or <u>unity</u> of the whole relationship hinges on the dual function of elements 2-3-4; for example, <u>two</u> links <u>one</u> and <u>three</u> because it is an <u>outgrowth</u> of one and it <u>causes</u> or defines three; <u>three</u> links two and four because two is a part of its makeup  contributing to its effect seen in four; and four links three and five because it evolves from three and it is the unifying element of five. We can also see that the relationship of <u>one</u> and <u>five</u> can be explained through the relationship seen in 2 - 3 and 4; that this central relationship is what unifies the extremes in the particulars where the nature of the subject gets its clearest definition.

We can also see that this central relationship gives us
the key to a basic concept of the subject's meaning.
In this relationship a fundamental element which makes up
the subject is seen through the subject as producing a
fundamental effect.  This, of course, is basic to revealing
the meaning or significance of the subject itself.  It
becomes a direct revelation of the writer's understanding of
his subject wherein he evidences, at the same time, insight
into a component that makes the subject what it is and a
significant area of effect directly related to that charac-
teristic which distinguishes the subject.  The successive
development of these relationships between cause and effect
with the subject as the focal center would reveal a whole
understanding of what makes the subject what it is and why
it produces the effects it does.  It then becomes possible
to generalize in terms of all of the causes in relation to
all of the effects considered collectively.  The development
becomes a progression toward the full revelation of under-
standing.

More specifically, these central relationships give us the
key to the basic elements from which the main concepts or
topic sentences will be formed and indicate why the analy-
tical and projective development must be right if these
concepts are to be worth developing.  If the principles of
logical equation and continuity are not applied in the first
phase of the development the idea itself becomes distorted -
another way of saying that it violates logic.  Look at what
happens if we violate the principle of equation between
cause and effect:
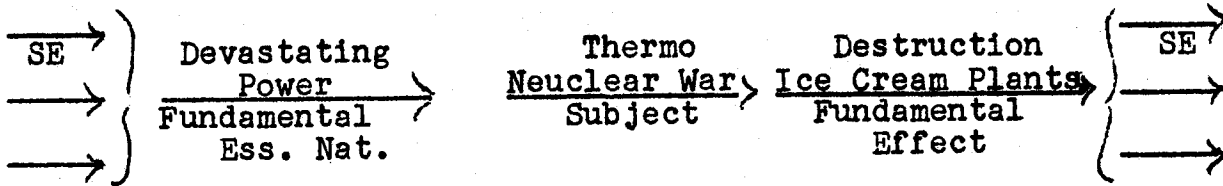
| SE → | Devastating<br>Power<br>Fundamental<br>Ess. Nat. → | Thermo<br>Neuclear War<br>Subject | Destruction<br>Ice Cream Plants<br>Fundamental<br>Effect | SE →<br>→<br>→ |

*Equations*
*Key To Logic*

A    The <u>devestating power</u> unleashed in a

<u>thermo-neuclear war</u> would destroy every

<u>ice-cream plant</u> in the nation.

Here we would be asking the reader to equate the total

destructive power of thermo-nuclear war with the destruction

of ice cream plants.  In terms of the magnitude of the

implications of the first two elements this becomes

ridiculous even though it is probably true.

Contrast the last example with this:

| Destruction<br>Power →<br>Fundamental<br>Ess. Nat. | Thermo-Neuclear<br>War →<br>SUBJECT | Almost Complete<br>Annihilation<br>Fundamental<br>Effect |
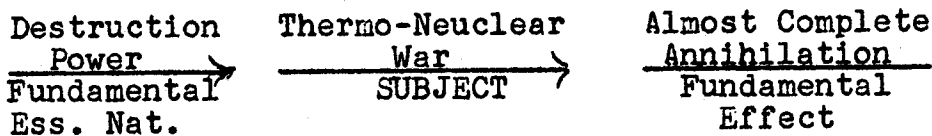
B    The <u>destructive power</u> that would be unleashed

in a <u>thermo-neuclear war</u> would result in the

<u>annihilation</u> of human life as we know it.

This equation we can accept.  The subsequent development of
                                        us
this concept, however, <u>might</u> lead/ultimately  to the point

where the inclusion of the implication is "ice cream plants"

or even a less significant point "ice cream" would be

completely plausible if brought into consideration at a

proper level of <u>subordination</u>:

## The Subject in Full Context
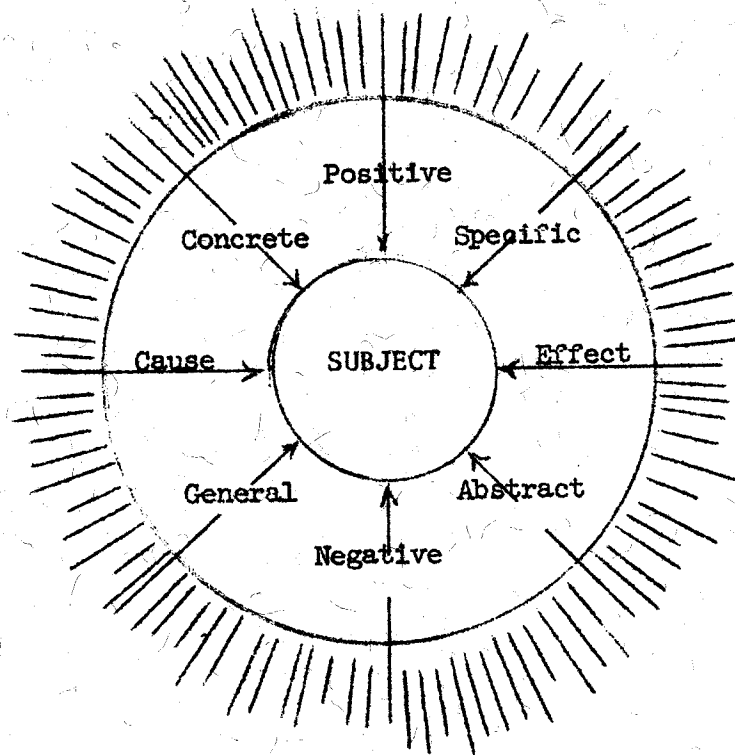


The representation above shows any subject in a context of basic relationships that offer a means of bringing it to definition. The lines on the outter edge of the circle represent related but disassociated elements of knowledge and experience. These disassociated factors would assume proportionate meaning in relation to the subject as they are brought into these relationships. For example, some of these factors would cause the subject to be what it is; some would be effects; some would be general some specific; some would reflect positive attributes of the subject, some negative. In these relationships, all of these elements related to the subject would assume meaning and in the process bring the subject as a whole into increasingly clear definition.

Individually, these relationships direct perception; collectively, these relationships enable us to achieve a conception of the subject that minimizes the possibility of distortion. Collectively, these relationships offer insight into dialectical objectives in the first phase of thinking that set the stage for validity in ideas

While all of the above relationships provide keys which indicate where to look for meaning, the related consideration of what to look for must be introduced if validity is the objective. Here the problem becomes one of discrimination in value. It becomes a question not of any or some factors of cause but fundamental factors of cause; not of any trivial effects but significant effects. The same discrimination should be applied to supporting elements, defining details and examples as these relationships are defined.

The methods and principles of logic offer the guides and cautions which apply in fulfilling the definition of these perspectives. Induction and deduction carry these relationships from specifics in the life situation through successive levels of generalization to the subject; or, conversely, from the subject as the generalization through successive levels of subordination to particulars in the life situation. The logical principles of equation and continuity offer insight into how these relationships should be fulfilled and how they can be controlled. It is these principles that

govern the <u>position</u> and <u>proportionate value</u> of elements brought into the relation-
ships.

The total objective, thus, is a <u>conception</u> in which each part contributes
proportionate meaning to the subject as a whole and the whole gives proportionate
meaning to each part.

The point of this is that we derive a subject's meaning from the context
in which we develop it. The laws of cause and effect work with the same certainty
here as they do in everything else. If we develop the subject in a limited context,
we get limited ideas, if the context is one sided, we get one sided ideas, if the
context lacks definition, we get vague ideas. What we are starting to define here
is the nature of a context that holds the greatest potential for ideas. Some of
the implications of this are shown on the next few pages.

What we have been getting at here is that ideas depend not only on the level of the individual's knowledge but how this knowledge is used. Ideas become effective or ineffective because of the depth of insight they present, the value judgments they offer or the solution to problems they put forward. These are the basic ingredients of intellectual maturity in ideas. If we had to make a choice between a beautiful expression of a trivial or superficial perspective and a piece of straight forward prose that offered insight in depth concerning some fundamental problem, there wouldn't be much question about the relative value of the two pieces of writing. This is much like the difference between manners and character. This need not, however, be a question of either-or. The priority at this point is first developing a conception of a subject that is worth expressing, then the problem of effective expression. Without the first the second is meaningless.

The discussion so far has been concerned with what is involved in establishing a base for ideas that improves the possibility of avoiding the mistakes in thinking that would make effective expression meaningless.

Here are some of those basic faults that we are trying to eliminate --

1. Superficiality -- Here the ideas expressed reflect a mind that doesn't know how or is unwilling to push an examination of a subject beyond what is immediately obvious in its make-up.

2. Arriving at an emotional or intuitive conclusion first and then supporting that point of view with a selection of elements that make it plausible or maintaining that position by disregarding elements that might reverse it.

   "My mind is made up, don't confuse me with the facts."

3. Overgeneralization -- Here the writer assumes positions of knowing that are impossible or which cannot be supported.

   "Shakespeare is the greatest writer who ever lived."

   "All modern art is worthless."

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4. <u>Overparticularization</u> -- A disproportionate mephasis on details which loses sight of the implications of the whole.

> A teacher who fails a student on a three thousand word composition, which otherwise has many good points, because of three comma faults and a verb that does not agree with a subject.

5. <u>Distortion</u> -- Ideas that reflect partial or incomplete examination of a subject. Here, the writer either deliberally presents only part of the meaning or evidences a lack of awareness of his own imbalance.

Any one of these faults can render a whole piece of writing ineffective. The fault here is in the thinking behind the idea and in the nature of the idea itself. Nothing in grammar (and it doesn't matter whether it is descriptive, functional or linguistic) or syntax or rhetoric can do anything to make such ideas really worth expressing. All of these faults are a sign of immaturity. They have one thing in common in that they reflect an incomplete application of the process of thinking. They reflect on the part of the writer that he has not come to terms with <u>what he does know</u> and <u>what he does not know</u> and in that context to see proportionate values. Effectiveness in ideas culminates in the question of these value judgments. They become the point of meaningful communication.

Furthermore, in writing we have some obligation to both the reader and to the truth. <u>Anything</u> or <u>something</u> that comes off the "top of the head" has little chance of adding to the reader's insight. He has a perfect right to say to us --

Signorie benedici chi non mi fa perdire tempo.

God bless those who do not make me waste time. We can't expect to hold him with trivia, meaningless opinion or distortion. As for our obligation to the truth and reality? This becomes the measure of what we are. There is a great difference in whether our ideas reflect a <u>concern</u> for, as well as a <u>search for valid meaning</u> or whether they reflect the sophistry that is concerned with <u>seeming</u> to be right, or <u>justifying</u> preconceived notions. The latter denies the essence of intellectual growth. It indicates a mind snapping shut rather than a mind embracing expanding horizons of understanding.

## Relationships
### in
### The Analytical and Projective Structure

On the following two pages all of the relationships discussed are brought together into the analytical and projective structure. The diagram evaluates where these relationships occur and where the principles of logic apply.

## Basic Objectives and Relationships

Analysis
Elements of cause ⟶

Extremes of
definition
Gradations

    intelligence } A
    involvement  } B
           ego   } D
                 (=)    mind of
                        author
    discipline   } C    (Origin)

*ANALYTICAL IMPETUS*

Equation of
Parallels

    ( = )    Equation
             Level to level
             (=)
             (Con. cause)

    (=)    BOOKS
           Subject
           (=)
           Cause to effect

    (=) (Es. nature)

Opposites
Alternates    Proportion

---
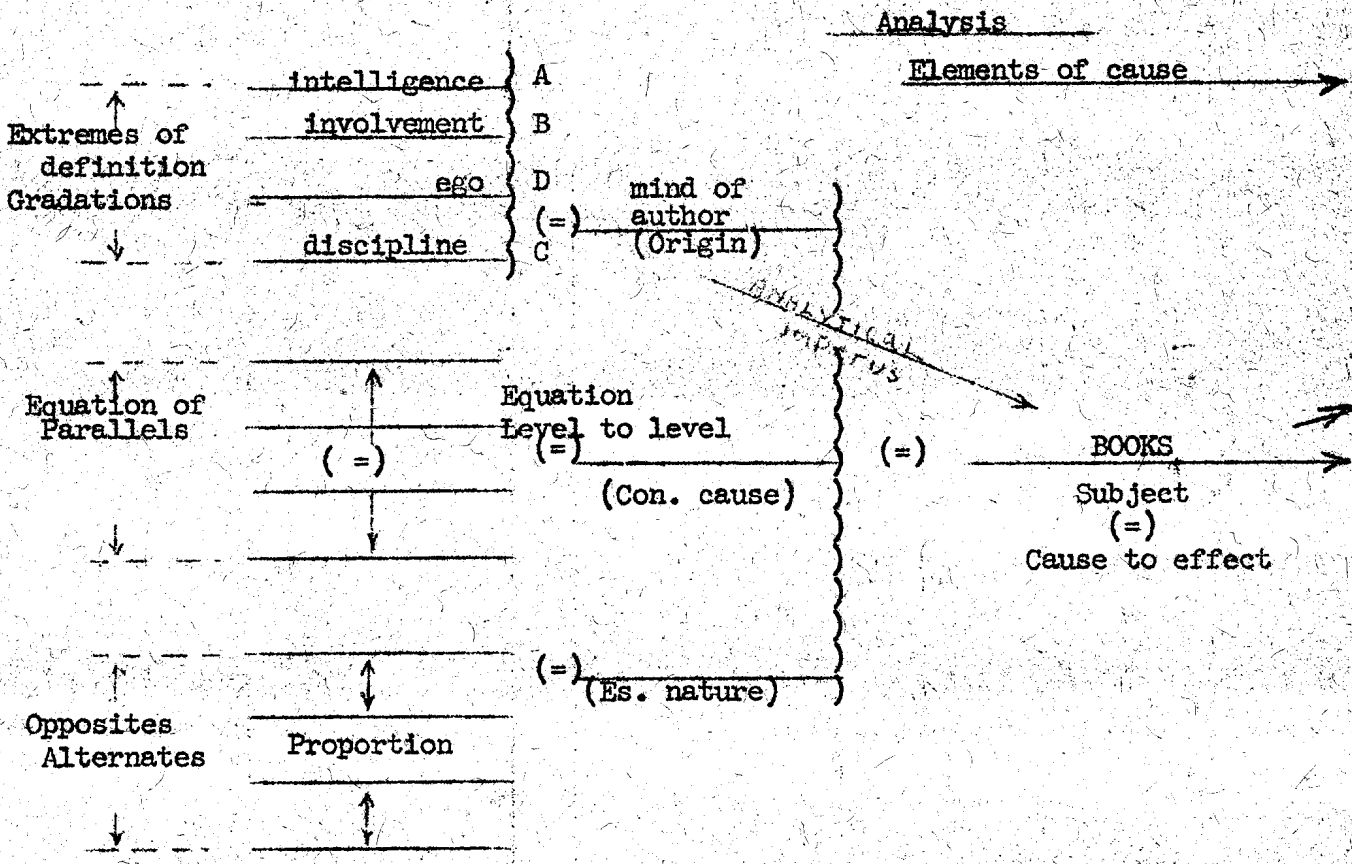
The problem now before us centers in the general and specific implications in the Key relationship of cause and effect as it influences the nature of ideas. Basically, it is this relationship (in conjunction with inductive and deductive progressions) that provide the Key to continuity and unity in ideas. In the illustration above, for example, where elements have been brought into the diagram, a continuous relationship is set up that runs through the characteristics that contribute to the mind of the author and prompt or enable him to create a book which influences the understanding of the reader in terms of the extensions indicated. This creates a continuous relationship in which the analytical progression defines and moves toward the subject, the equation of cause and effect bridges the center and the projective progression moves from the subject toward its implications in the life situation.

In developing the substantive base for ideas in this approach, the basic consideration, thus, is the equation between cause and effect. If a causal factor is identified, the object is to define its effect; if an effect is isolated first, the object is to find its cause in the subject's make up. The identification of these central equations sets up the problem of defining the inductive and deductive progressions that bring the whole concept into full, clear focus.

This approach sets up the possibility of framing single concepts that may run through and include progressions from the particular to the general, cause to effect, the general to the particular, and progressions within those progressions. Because the meaning in any concept emerges from the way the parts contribute to the whole relationship and the whole gives proportionate significance to the parts, an understanding and control of these relationships is basic to composing ideas in terms of clarity, validity, originality and, particularly, in terms of the complexity that reflects mature insight.

```
        Projection
                              Basis of
  Elements of effect    →   B { judgment
                               Deepening and
                           A { broadening
                                                    Order of
                           C { descrimination       precedence
    U nderstanding
    of reader            D { Effectiveness              ↓
      (effects)
PROJECTIVE
IMPETUS {
        Simple to
        complex                  ──────────
        order                    ──────────          Chronological
                                 ──────────           order
      (influences)               ──────────
        Order of                                         ↓
        dramatic
        impact

                                 ──────────
      (applications)             ──────────          Order of
                                 ──────────          importance
                                 ──────────
                                                         ↓
```
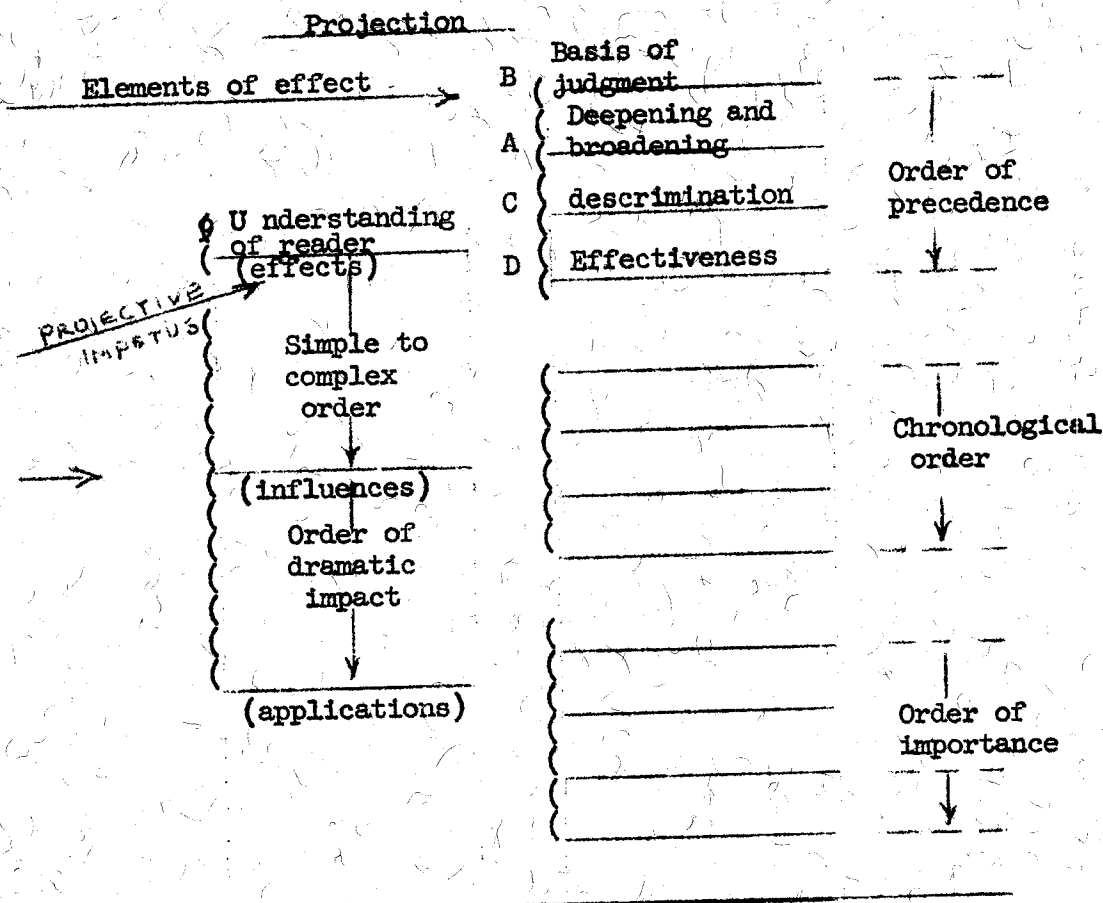
All of these relationships are basic to the whole problem of composing ideas. It is in these relationships that the separate elements drawn from experience assume proportion, emphasis and meaning. Individually these relationships offer the guides to deepening and broadening perception. Collectively they fulfill the meaning of conception. Individually and collectively they offer the guide lines in thinking through which a substantive base for ideas that are clear, valid, original and compl may be achieved other than intellectual or other than as a matter of pure chance.

The central consideration of cause and effect with the subject as the foca center enables us to bring all of these relationships into play in defining a subject's meaning. Our understanding of a given subject depends on what we see as the factors of cause going into it and making it what it is; and, because of what it is, what effects emerge from it that give it significance or importance. All of the other relationships offer the means of defining, broadening, depening, and controlli this fundamental central relationship that endows a subject with meaning.

The above considerations are concerned with what happens in the mind of th writer before he writes. If the writer does not achieve a conception of his subject that holds the potential of clarity, validity, originality and maturity in the re-lationship of substantive elements brought into the concept, there isn't much chance that these characteristics will appear in the ideas experienced. In this approach t Integrated Analysis and Projection, the objective, therefore, is an understanding of the nature of concepts that hold this potential and how they are achieved.

Logical method helps to bring elements into these relationships and to giv them order. The principles of continuity and equation keep the relationships consistent.

## Diagram

## Integrated Analysis and Projection

The diagram that follows poses the problem of perception and the related problem that involves a synthesis of perspectives that formulates a conception. It points the mind toward a complex examination of the subject and at the same time offers a means of controlling that complexity. It calls for an association of elements drawn from knowledge and experience related to the subject in terms of --

> Cause and effect
> The general and the specific
> Extremes and gradations
> Concrete and abstract
> Positive and negative

arranged in terms of --

> Fundamentals
> Supporting elements
> Defining details

In short, it poses the problem of bringing your subject to clear, valid, original, complex definition in your own mind before you start writing. At the same time the arrangement anticipates the problems of synthesis. Achieving this insight into the substantive make-up of the subject in the first phase of thinking frees the mind to the problems of synthesis and formulation as the second phase.

Analysis

Defining details

Elements of Cause

Sup. elements

Origin
Conditioning causes
Essential nature

Fundamentals

Defining details

Projection

Topic Sentences

Elements of Effect

Effects
Influences
Applications
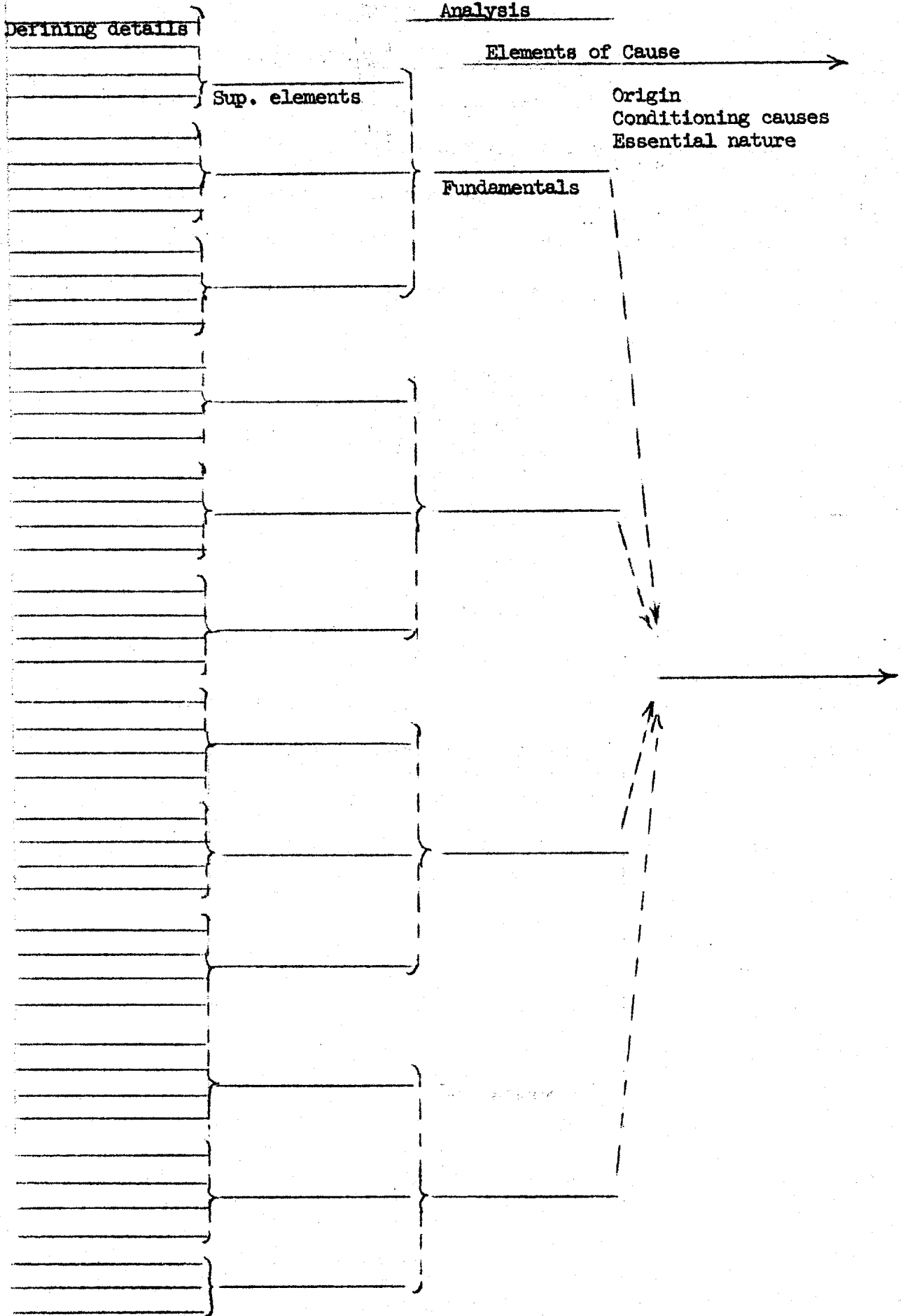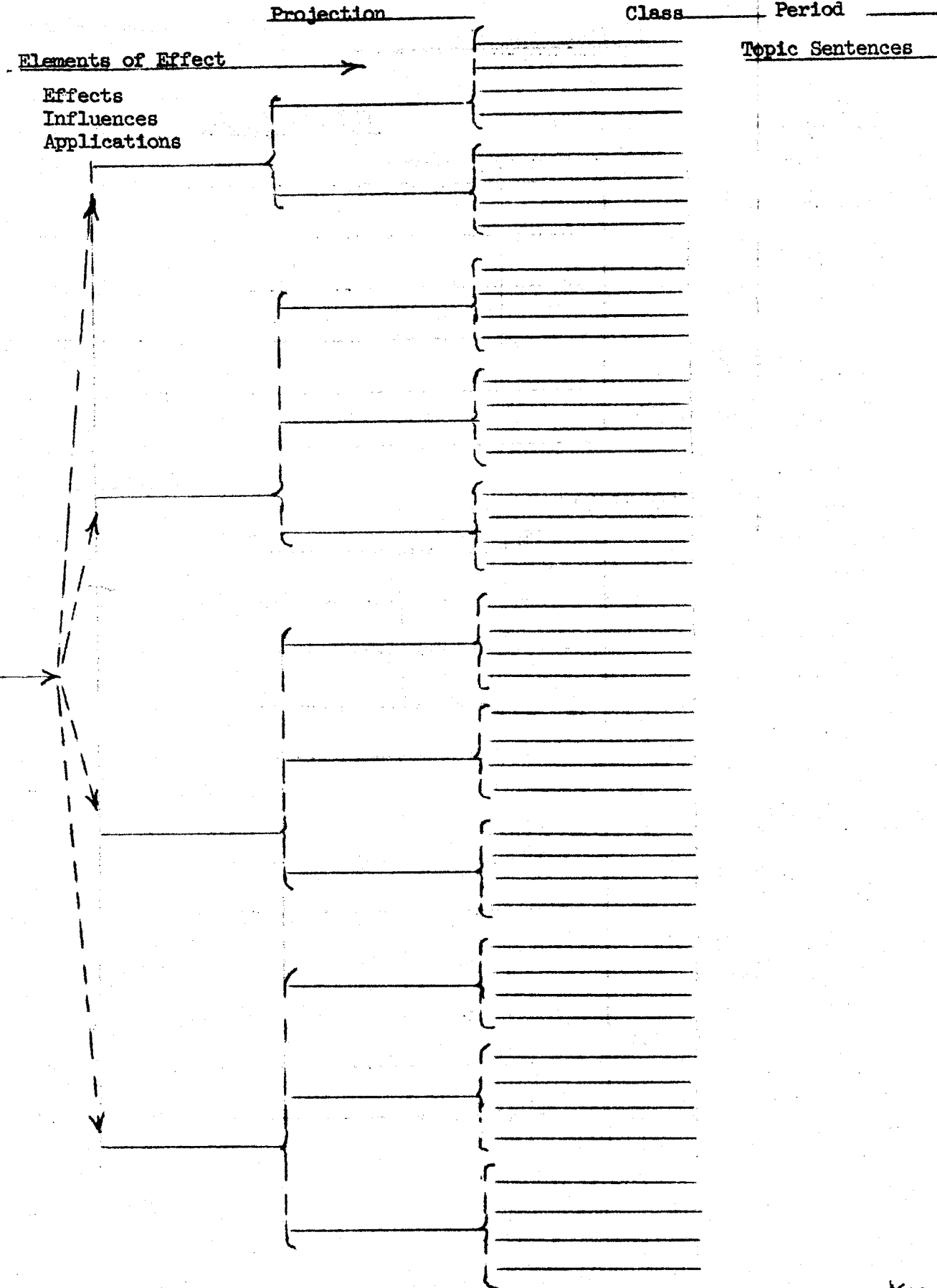
$15 1965$

## COMPOSITION EVALUATION

**I. EXTENSIVENESS OF DEVELOPMENT – RANGE OF INSIGHT**

| EMPH. | A | B | C | D | F |
|---|---|---|---|---|---|
| FUNDAMENTALITY | | | | | |
| SUPPORTING ELEMENTS | | | | | |
| SPECIFIC DETAILS | | | | | |
| RANGE & BALANCE | | | | | |
| CONTROL OF ELEMENTS | | | | | |

COMMENT:

GRADE _____

**II. QUALITATIVE CHARACTERISTICS OF EXPRESSION**

| EMPH. | A | B | C | D | F |
|---|---|---|---|---|---|
| CLARITY | | | | | |
| VALIDITY | | | | | |
| ORIGINALITY | | | | | |
| MATURITY | | | | | |

COMMENT:

GRADE _____

**III. GRAMMATICAL SKILLS**

| EMPH. | A | B | C | D | F |
|---|---|---|---|---|---|
| PARAGRAPHING | | | | | |
| SENTENCE STRUCTURE | | | | | |
| CAPITALIZATION & PUNCTUATION | | | | | |
| GRAMMATICAL STRUCTURE | | | | | |
| SPELLING | | | | | |
| OTHER | | | | | |

COMMENT:

GRADE _____

C.E.P. 6

## Integrated Analysis and Projection

## Synthesis and Formulation

The objectives in Integrated Analysis and Projection and the way the diagram is set up offer a variety of new ways of composing the complex factors developed. Because the direct relationship of cause and effect has been made the objective it offers lines of relationship along which the principal ideas may be composed that were not really present with Analysis and Projection considered separately even if combined. It is the exploitation of this basic relationship that offers these new possibilities in composing. The pages that follow offer an insight into these possibilities.

## Phase Two

### Synthesis and Formulation

The Analysis and Projection serve the purpose of bringing the subject to definition in our own minds. The problem shifts in this phase to composing what we see so that we can convey a parallel image or meaning to the mind of the reader.

### Internal Synthesis

The Analysis and Projection sets up broad organizational lines, i.e., the elements are grouped in terms of cause and effect, general and specific as well as positive and negative. The first problem is a refinement of relationship within those relationships. Here the relationship of the parallels at all levels is refined into sequences based on some meaningful relationship, i.e., order of precedence, chronological order, order of importance, etc. These relationships give impetus to meaning within sentences, paragraphs or series of paragraphs.

### Theme

The theme is determined by the order given to the inclusion of fundamentals. As illustrated on the following pages, it is this decision that determines how the reader will be moved through the whole composition. The topic sentences follow through on this decision and set the whole theme in motion.

### Emphasis

One aspect of emphasis is also set up in this stage in the way we treat any single unit. Introducing a unit in broad context sets up a rapid movement through that part of the development. Narrow context sets up a series of paragraphs hence gives added emphasis to that part. The unit paragrph would, of course, expand the treatment even further.
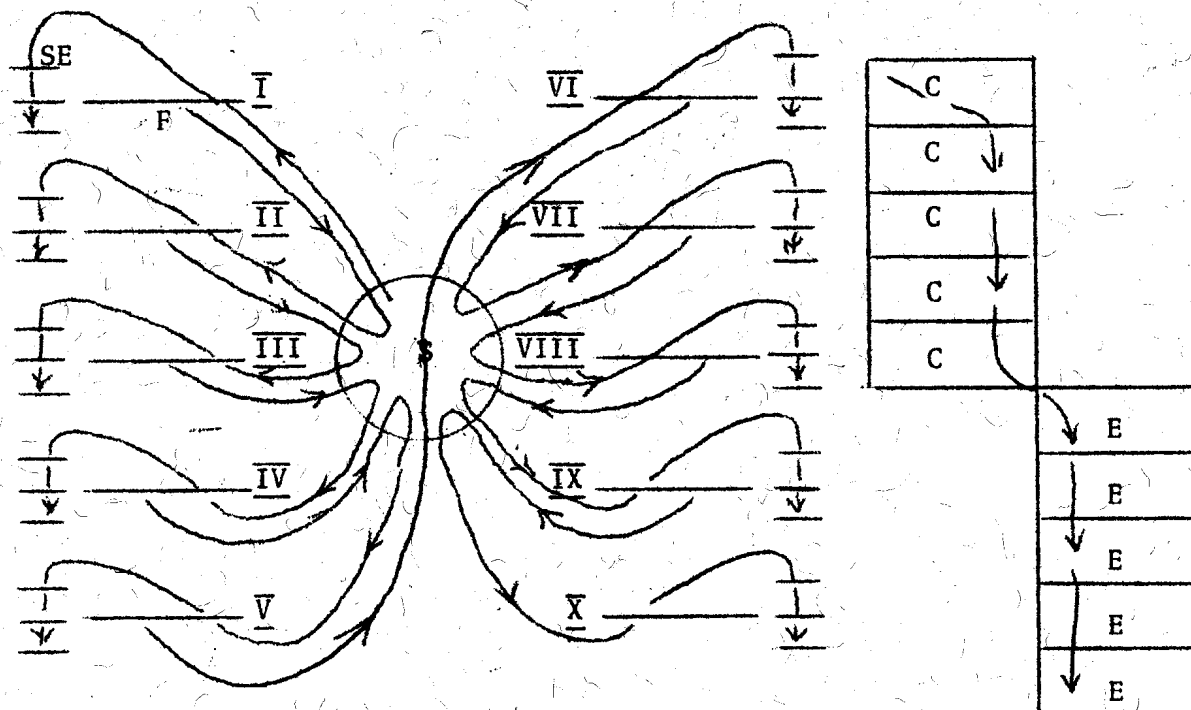
This pattern structures the composition to run through all of the causes and then through all of the effects.  The whole composition is needed to develop the relationship between cause and effect.

It is easier on the writer but more difficult for the reader.  It asks the reader to remember causes that have appeared early in the composition when effects are being dealt with late in the writing, or if the relationship is to be clear, it forces repetition.  For this reason, the major transition from the analytical elements to the projective elements can be usefully strengthened with a recapitulation of the fundamentals of cause.

If the elements of cause have not been developed in the analysis and projection in relation to the elements of effect, this is the only pattern that will make sense.

### The Topic Sentences

The topic sentences establishing these four movements may be set up along the inductive progression, the deductive progression; in simple relationships or complex relationships; or in broad or narrow context.  These sentences determine which way the reader will be moved through the complex, at what pace and what part he is to consider at a given stage of the writing.  These decisions must be made before the sentences are written.

$B$ 1905

## Synthesis Two
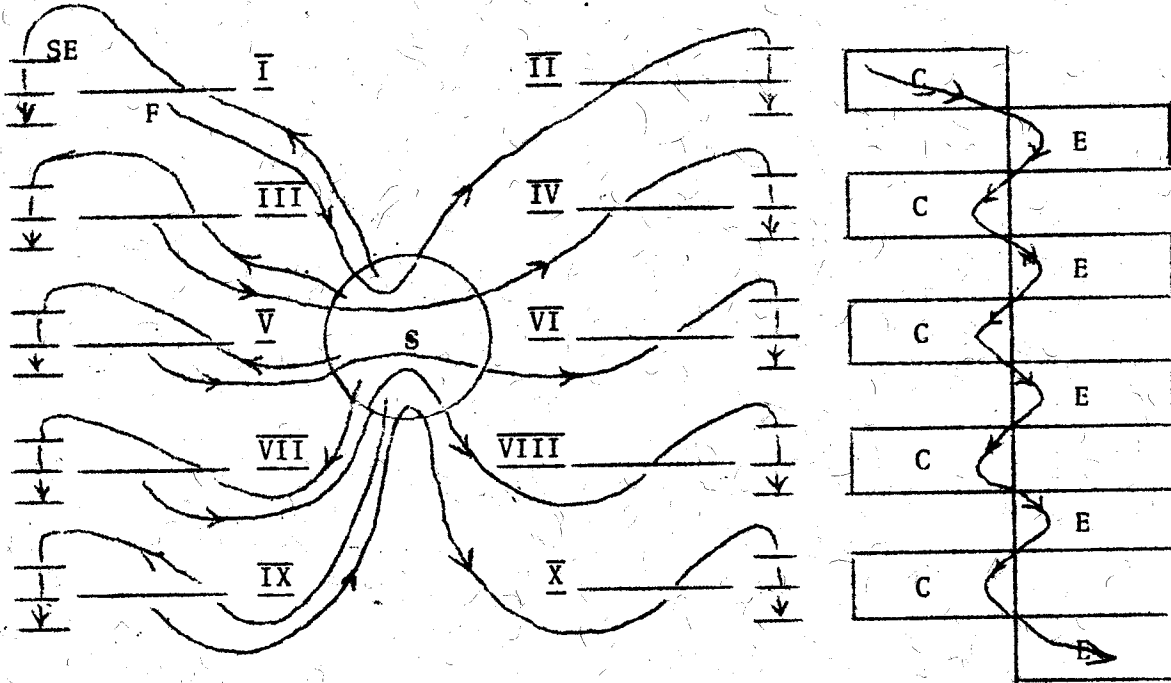


This pattern of development brings cause into relationship with effect in the composition paragraph to paragraph (if narrow context is used, this will become a number of paragraphs of cause related to a series of paragraphs of effects).

Here the reader is introduced to a fundamental area of cause and then its implications in terms of effects are exposed in the next paragraph or group of paragraphs. In this case the forward movement of the composition rides three lines of synthesis: 1) the progression running from cause to cause, 2) the corresponding progression running through effects, and 3) the progression running from cause to effect. It creates a richer context and represents a finer degree of discrimination as to what in the development or essence of the subject produces the specific effects attributed to the subject.

This treatment only becomes possible if the analysis and projection has established the basis for such distinction by relating cause to effect.

## Synthesis Three
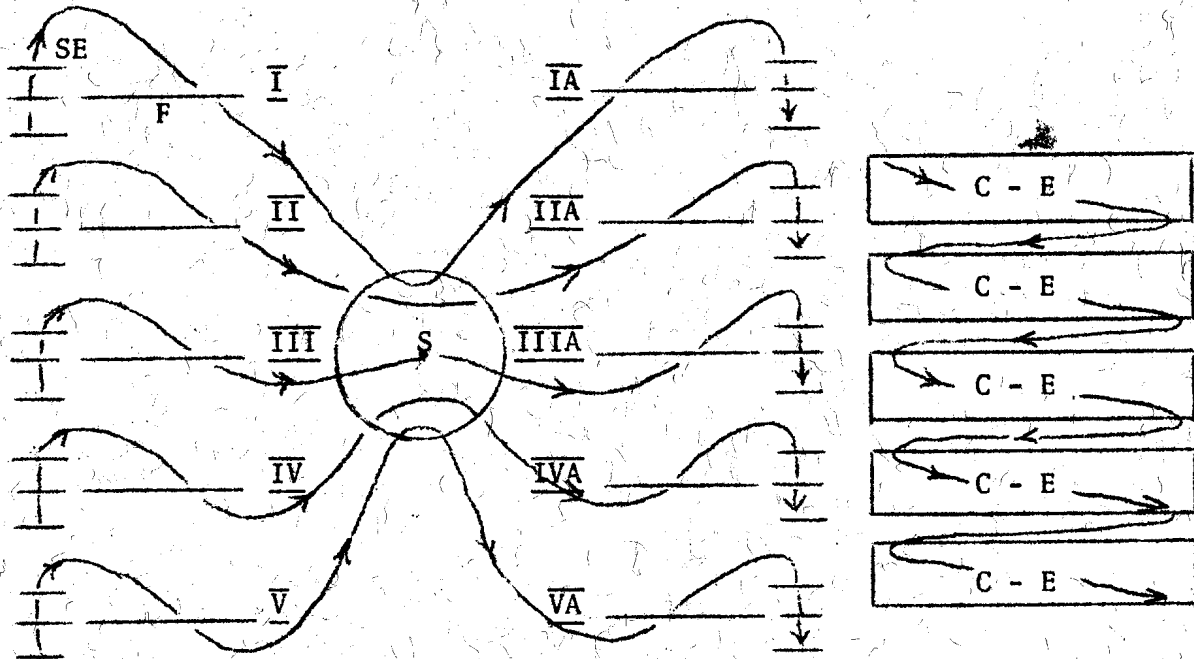


Pattern Three brings cause and effect into the same paragraph; and, inasmuch as the topic sentence sets up the limits of the paragraph, into the sentence.

At this point, the paragraph can contain every relationship that we have worked with in the whole program: The inductive sequence, the deductive sequence, chronology, precedence, parallels, opposites, simple to complex, dramatic intensity, etc., as well as cause and effect.

This pattern embraces relationship from remote cause to remote effect. It touches the life situation in remote cause, moves through successive levels of generalization to the subject as an abstract and then through successive levels of particularization to the manifestations of the abstract in effects in the life situation. Furthermore, it sets up this range of relationship in the frame of reference inherent in full context.

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## Synthesis Four
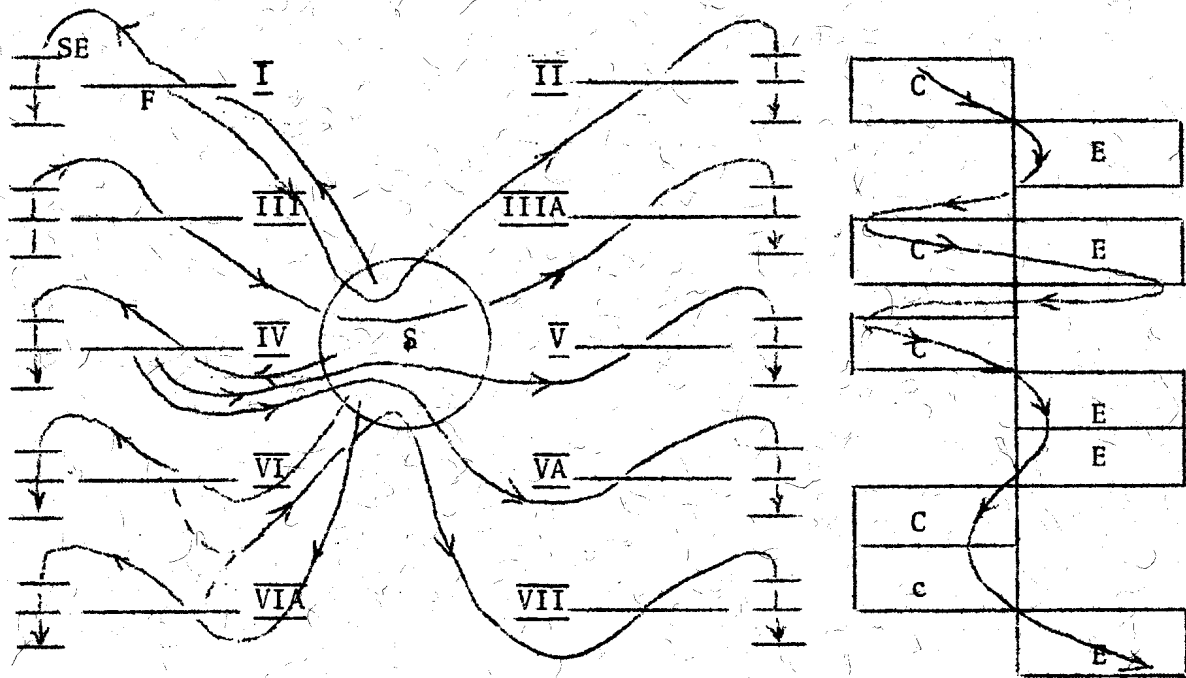


Pattern four suggests the possibility of combinations and variations of the three preceding patterns. This suggests that for emphasis or because the nature of the subject calls for it, that in the same composition we might want to treat one cause or one effect separately, another cause and effect in the same paragraph, one cause in relation to two effects or, possibly, two causes as related to a single effect. This can result from selection or readjustment after the analysis and projection has been fully developed.

*This we had as freshman — good. Then as a discipline, but now I write and "organize" according to what I feel is good writing — good English, good synthesis. I go by clarity first, all else later.* ☺ 1985

Synthesis and Formulation

Review

### Topic  Sentences

The next two pages present a review of basic consider-
ations involved in formulating topic sentences.  While these
considerations were a part of the Freshman-Sophomore develop-
ment, we cannot forget them.  They are basic to the whole
problem of implementing the compositional design of the
piece of writing.

# Topic Sentences

## Emphasis-Continuity-Unity

**Broad Context**

**Single Paragraph**

S-F-A-B-C
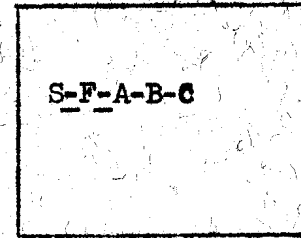
**Narrow Context**

**Series of paragraphs**

S-F-A

A-S-F-B

B-S-F-C
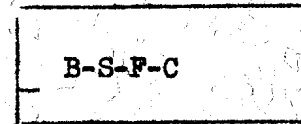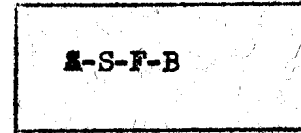
**Expanded Context**
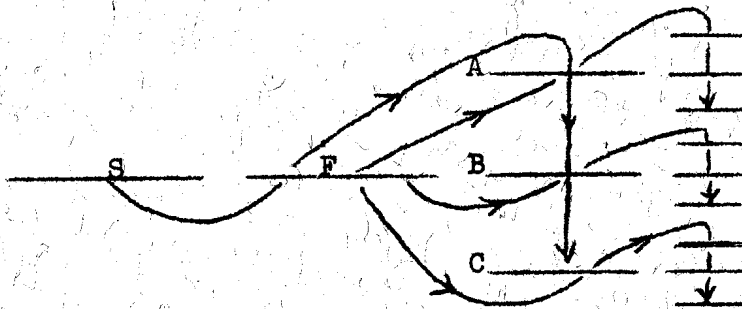
**Unit paragraph, series, extract**

S-F-A-B-C

S-F-A

S-F-B

S-F-C

Extract

1965
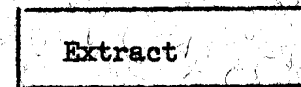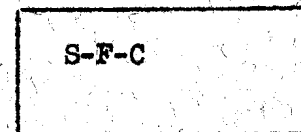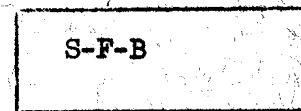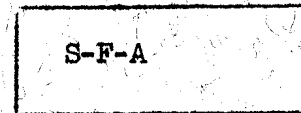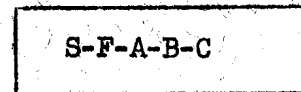
## Function

The topic sentences set the whole composition in motion. They guide the the reader through the whole complex. They function in the following ways: 1) they relate the subject and a fundamental area of consideration; 2) they define the limits of the discussion in the paragraph as between A and D for example; 3) they maintain the continuity; and 4) in the way they are set up (broad, narrow, expanded) they determine what parts of the analysis will be given the greatest emphasis.

BROAD CONTEXT - This sets up a relatively rapid movement through the discussion of this fundamental in that it calls for only one paragraph.

NARROW CONTEXT - This would expand the treatment of the same group of elements in that it calls for a fully developed paragraph for each of the supporting elements.

EXPANDED CONTEXT - This expands the consideration of the same elements even fruther. It would set up a general paragraph introducing all of the basic elements. It would then follow this general opening with a series of paragraphs that defined further and amplified the discussion centered in each of the supporting elements. The series of paragraphs would be followed by a last paragraph that presented an extract of meaning that presented the point of the whole discussion.

These decisions of course must be made before the topic sentences are composed. In our overall assessment of the analysis, we must decide what we feel are the most important areas and where we are going to place the greatest emphasis. The topic sentences then implement this decision by setting up the structure in which that emphasis can be fulfilled. These different ways of setting up our ideas enable us to control shape and form the whole composition.

The topic sentences composed from the analysis should establish the main line of thought that runs through the whole composition. Because they relate the fundamental areas to the subject, define limits, establish the sequence and contin-uity of the discussion, they should, if read in order, establish the unity of the

whole composition. If the topic sentences do not establish this continuity and unity there is little likelihood that these characteristics will mark the composition itself.

These decisions <u>anticipate</u> the way we intend to <u>interpret</u> the whole complex to the reader.

Interpretation is the last stage in the process and it occurs while the writing is actually taking place: it developes the subsidiary explanation that places the analytical elements in relationship; it qualifies these elements into exact meaning through restriction; it amplifies meaning by pointing out implication; it shows the abstract working in life situations through illustration and example; and it draws conclusions where they are warranted. It is the stage in writing that adds to the skeletal relationships developed in sentence synthesis the flesh, blood, color and spirit that makes them vivid, effective, ideas. It is in this stage that originality finds its full expression even though the basis for it has been laid in the disciplines of recall and synthesis.

In a larger sense, interpretation involves the selection of the literary mode or form in which the idea will be communicated. Once an essential understanding of the subject has been reached, it obviously may be expressed in any of the literary vehicles, i.e., in the essay written logically, humorously, satirically or in narrative form; in the straight narrative that shows the idea working in the form of character or situation; in dramatic form or in poetry. Elizabeth Barrett Browning's "How Do I Love Thee Let Me Count the Ways", is a pure piece of analysis translated poetically. The novel, "Jane Eyre" translated a very similar concept of love through the heroine in that narrative vehicle, and the character of Portia in "Julius Caesar" rests on the same insight into the ideal of truly valid, sensitive love. The literary vehicle offers a means of emphasis which in itself is interpretive.

<u>Subsidiary</u>   Analysis develops the substance of content; synthesis,
<u>Explanation</u>

the relationship of the elements of content; and inter-

pretation, the <u>meaning</u> of this relationship. This meaning must be ex-

pressed in the writing if parallel meaning is to be achieved in the

reader's mind. For example, no enumeration or listing of elements real-

ly conveys meaning even though it may be suggested or implied:

   Idea - thinking - experience - real - vicarious - mental

     processes - logical - intuitive

It is not until the subtle web of connection and relationship is express-

ed that clearly defined meaning emerges:

   Ideas <u>spring from</u> thinking <u>which feeds on our</u> real <u>and</u>

   vicarious experience <u>and grows through the application of</u>

   logical <u>as well as</u> intuitive mental processes.

The underlined portions above <u>interpret</u> the substance of the idea in

that they indicate <u>how</u> these elements are related and how they <u>interact</u>

on each other. This subsidiary explanation allows the reader to see the

meaning as the writer sees it because it indicates how and why these

factors have been brought together. This explanation performs these

functions:
   It connects what should be connected

   It subordinates what is subordinate, i.e., ideas to
   thinking, real and vicarious to experience, etc.

   It indicates function - experience as feeding thinking,
   thinking as producing ideas etc.

   It enables the creation of a context of complexity
   and hence richer meaning by providing the linkage
   which allows all of the elements which produce ideas
   through thinking to be shown simultaneously. Thus
   making visible the outline of a total idea.

The same basic analytical factors may be used in a wide
variety of ways. One such application follows:

The logical <u>and</u> intuitive mental processes <u>that we apply to</u>
our real <u>and</u> vicarious experience <u>determine the very nature</u>
<u>of our</u> thinking <u>and in consequence, the quality and scope of</u>
<u>our</u> ideas.

In this example, although the expression is different, the subordinate
explanation and connection perform the same functions enumerated above.
This offers an insight into the essential nature of originality. Fre-
quently, what we work with as the basis of our ideas is knowledge held
in common - originality lies in the unique way we relate these elements
of knowledge in this area of subsidiary explanation.

<u>Amplification</u>    A second aspect of interpretation is amplification.

This does not necessarily add new factors to the idea
that has been expressed but rather evaluates what has been said and
goes on to point out implication and ramification. An amplification of
the example used above might run like this:

> While experience offers us the potential for ideas, that
> potential is never realized unless experience is recalled
> and seen as related to the subject in question. Experience,
> thus, is useless if we cannot recall it and make it work for
> us. A further consideration in relation to experience is
> that at any given moment of writing there is very little we
> can do to increase or alter its whole intricate complex. Even
> the new knowledge we may add in preparation for a particular
> piece of writing does not assume significance until it is
> digested and made a part of the larger complex. Experience
> broadens at its own inexorable pace and there is little we
> can do to speed it up. On the other hand, the mental disci-
> plines that we apply to experience and use to generate ideas
> are subject to immediate change. Logical or intuitive con-
> cepts, or methods that enable us to use the experience we do
> have more fully, learned one moment, may be translated into
> more effective or more original ideas in the next.

This amplification of the original statement does not add new elements but revolves around factors that have been stated. It is a reflective pause in the forward movement of the idea that lets the reader in on implications of the original statement that the writer sees but which the reader may not have seen.

**Generalization or Conclusion**   A third element of interpretation is generalization or conclusion. This is an extract of meaning that arises out of a consideration of all of the elements and their relationships that have been stated prior to the point where generalization or conclusion seems desirable. It is not a summary which only restates what has already been said but rather a statement of the significance of what has been said. It therefore becomes a real point of the whole piece of writing whether applied to a paragraph or to the composition as a whole. An example continuing the illustration used above might evolve as follows:

> It seems reasonable to conclude that while we may have to wait for the gradual increase of our experience to improve the scope and substance of our ideas generally, the development of mental disciplines that enable us to make full use of experience offers us the most direct key to maximum fulfillment in ideas and writing at whatever level we may be.

Now, combining the three examples used above we get this product:

**Synthesis of principal idea**   The logical and intuitive mental processes that we apply to our real and vicarious experience determines the very nature of our thinking and, in consequence, the scope and quality of our ideas. While experience offers us the **Amplification** potential for ideas, that potential is never realized unless experience is recalled and seen as related to the subject in question. Experience, thus, is useless if we cannot recall it and make it work for us. A further consideration dealing with experience is that at any given moment of writing there is very little that we can do to increase or alter its whole intricate complex. Even the new knowledge we may add in preparation for a particular piece of writing does not assume significance until it is digested and made a part of the larger complex. Experience broadens at its own inexorable pace and there is little we **opposite** can do to speed it up. On the other hand, the mental **alternate** disciplines that we apply to experience and use to

ideas are subject to immediate improvement. Logical or
intuitive concepts or methods that enable us to use the
experience we do have more fully and which we may learn
at one moment may be translated in the next into more ef-
fective or more vivid expression. It seems reasonable to
conclude that while we may have to wait for the gradual
increase of our experience to improve the scope and substance
conclusion of our ideas generally, the development of mental disciplines
that enable us to make full use of experience offers us the
most direct key to maximum self-fulfillment in ideas and writ-
ing inasmuch as they equip us to use experience at any level
of intellectual maturity.

This progression through the elements of interpretation

which first puts these separate elements of the idea into focus, then

develops the implications of the general idea thus formed and finally

delineates an overall appraisal illustrates a basic movement in the

interpretive function. It is a movement that seeks the refinement of

the idea not in terms of content as in analysis but in terms of meaning.

<u>Illustration</u>    Supplementing the progression above is a fourth aspect
<u>and Example</u>
    of interpretation - illustration and example. This

feature of interpretation adds color, vividness and meaning in that

it shows the abstractions working in the life situation. It interprets

the abstract in terms of the finite and hence makes the meaning more

readily understandable. Illustration or example may be used at any

point where interest may be heightened or where meaning needs clar-

ification.

<u>Functional</u>    It is at this point, after the principal ideas have
<u>Grammar</u>
    been formulated and the obligations of interpretation

exposed, that much that is taught in the grammatical sense begins to

have functional value. The simple fact is that a concept must be

clearly defined before it can be effectively amplified, qualified or

restricted into precisely interpreted meaning.  It is here that the

following intersentence connectives of interpretive movement make sense:

        Connectives of amplification
        and implication

        Connectives indicating cause

        Connectives indicating effect

        Connectives of the opposite

        Connectives of illustration
        or example

        Connectives of summary, generalization
        or conclusion

These connectives indicate a progression toward definition

and establish the broad base in which the intra sentence integraters of

interpretative elements are introduced into the structure of the sen-

tence through:

        The relative pronouns

        The subordinating conjunctions

        Prepositions

        Appositives

All of these function as instruments through which the

ideas conceived in synthesis can be brought to clearly defined meaning.

This progression in interpretation is finally brought

down to selectivity in terms of word and detail.

*[handwritten note, upper right:]* English boys may be too bogged down with names of this and names of that — I should be taught with no functional aspect.

*[handwritten note, lower:]* Children should be taught in the 1st grades what in language in addition to how to use it properly and effectively.

# THE INTERPRETIVE PROGRESSION
## IN
## THE PARAGRAPH

The Paragraph

Subject    Fundamental    A S E    The Concept
       C    or
       B    Topic Sentence

Further explanation
   or definition
Restriction - qualification
Relation to cause
Relation to effect
Implication of elements
    relationship
} Amplification
   Qualification

These are the balance of
Factors that provide a
base for validity
in the evaluation
} Opposite
   Alternate
   Considerations

The Concept working
in the life situation
} Illustration
   Example

Evaluation
Recapitulation
Summation
Conclusion
} Extract of
   Meaning

NOTES --

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# CONNECTIVES

## Amplification

Another consideration
Another point
Additionally
Furthermore
This arises from
Paralleling this
An extension of

A first, a second, a third point
A further consideration
Beyond that
The effect would be
The implication. of this
An outgrowth of
Consequently - in consequence

## Opposites - Alternates

On the other hand
Running counter to this
Opposing this
Diametrically opposed
A counter point of view

An alternate course
An alternative
Another course
At the other extreme

## Illustration - Example

Illustrative of
To illustrate this
Picture if you will
We see this
A good example

For example
The following example
In operation this would
As a case in point

## Extract of Meaning

In evaluating this
It follows
The evidence indicates
In summation
In summary
To recapitulate
A recapitulation shows

Thus
The meaning of this
The principal considerations thus
We can conclude
To conclude
In conclusion

Review

## Interpretive Elements in the Sentence

The next two pages review the grammatical components
that enable us to integrate interpretive shades of meaning,
subordinate explanation or elements necessary to formulating
the sentence as a contextual whole.

# The Sentence

## Structure and Interpretation

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| to evolve | to foster | to permit | to bring | to influence | to stem | to confine | to provide |
| to create | to develop | to comprise | to cause | to build | to condition | to relate | to detail |
| to begin | to make | to enable | to define | to spring | to apply | to project | to expand |
| to originate | to grow | to restrict | to account | to emerge | to effect | to extend | to imply |

that - which
who - whom
relative pronouns
(clause)

verbs
relationship - impetus

either-or, neither nor
and - but - or
Coordinate conjunctions

punctuation

adjectives
(word)

SE    F    S    F    SE

Basic substantive relationship

appositive

adverbs
(word)

Subordinate conjunctions
(clause)

Prepositions - verbals
(phrase)
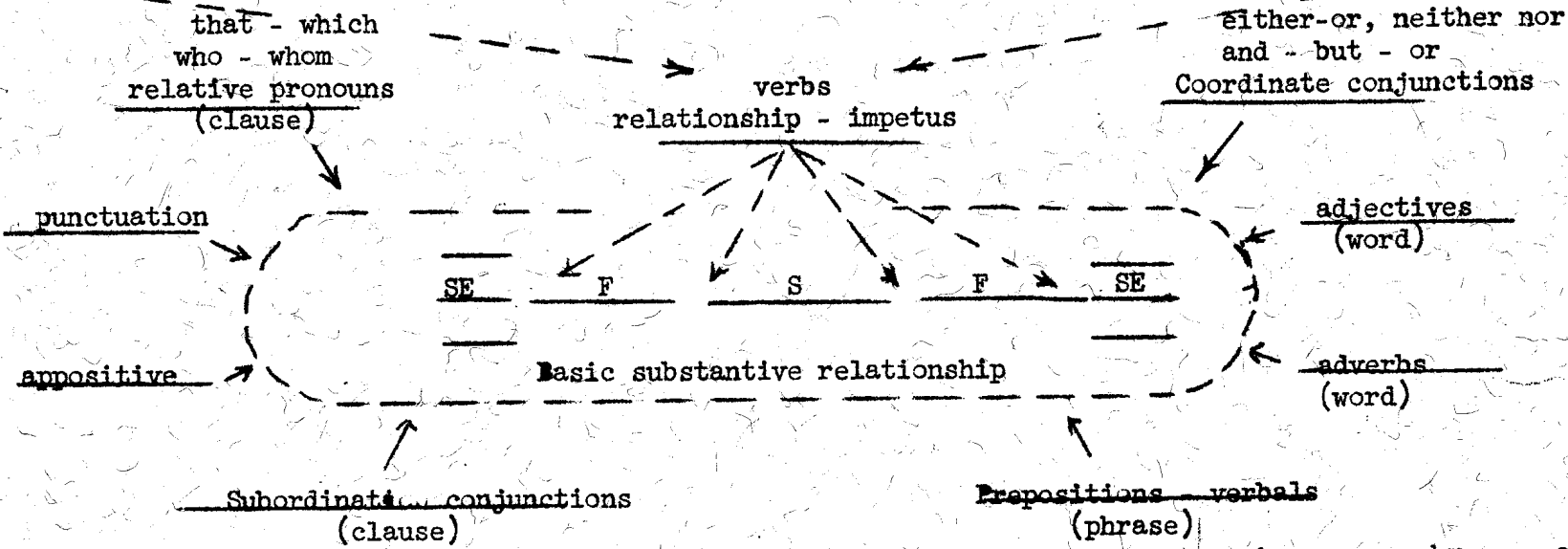
| when | where | how | why | association |
|---|---|---|---|---|
| after | where | as if | in order that | much as |
| as soon as | wherever | as though | inasmuch as | as |
| before | | though | lest | in that |
| since | | even if | so that | than |
| till | | | whenever | |
| until | | | wherever | |
| while | | | in case | |

| how | when | where | why | association |
|---|---|---|---|---|
| by means of | after | down/up | because of | with |
| by dint of | before | in / out | by reason of | along |
| notwith- | during | into / from | for | with |
| standing | in | on / under | by virtue of | instead |
| in spite of | | between | for the sake | of |
| despite | | among | of | except |
| accordint to | | across | in consideration | for |
| excepting | | aslant | of | in pre- |
| like | | athwart | in compliance | ference |
| | | by way of | with | to |
| | | | on account of | |

Note - Some of these are interchangeable.

1945

# S A T I R E



## The Illogical Use

## of

## Logic

# ENGLISH

## UNIT VIII

### SATIRE

I.   Satire as a vehicle of communication

   A.   Relationship to Logical exposition

   B.   As a more sophisticated vehicle

      1.   The complexity of seeming to support one point of
           view while actually supporting its antithesis.

      2.   The illogical use of logic

      3.   As an outgrowth of opinion already formed rather
           than a search for meaning.

      4.   Quality of appeal -- intellect and emotion

      5.   Esoteric assumptions in satire

      6.   The difficulty and advantages of satire

   C.   Intent and the gravity of theme differentiate satire
        from humor

II.  The dialectical base for satire

   A.   The conscious or unconscious assumption of knowing
        what is best.  Desire to attach an alternate position

   B.   Dialectical approach to theme and content

      1.   Analysis and Projection as developing content

      2.   Logical statement of position

III. Satirical Devices which reverse logic and enable writer
     to say one thing and communicate another.
     Basically they are all inequations.

      False Premise -- Premise destroyed by "supporting" elements

## ENGLISH

Leacock -- <u>Oxford as I See It</u> -- His Authority
                                              -- Eating Places

Shakespeare -- Julius Caesar -- Mark Antony
                      "Brutus is an honorable man"
                      "I come to bury Caesar not to Praise
                      him"

<u>Illogical Extension</u> -- Statement that starts out as
     logically acceptable but because of the inclusion
     of elements in a <u>diminishing</u> sequence it becomes
     ridiculous

     Leacock -- <u>Oxford as I see It</u> --
                  "Courses in Physics -------blow torch"

<u>Conclusions based on Trivia</u> -- The inclusion of trivia
     with important elements and then basing the
     conclusion on the trivia.

     Leacock -- Oxford as I See It --
                  "Students smoked at for four years
                   are educated"

<u>Incongruity</u> -- associating elements that cannot easily
     be thought of together or are inappropriate together.

     Swift -- <u>A Modest Proposal</u>

     Erasmus -- <u>In Praise of Folly</u> --
               (The very title)   examples --

     Aristophanes -- <u>The Frogs</u> -- "and dropped his little
                      bottle"
                      <u>The Clouds</u> -- ex.

<u>Exaggeration</u>

<u>Understatement</u>

    Etc.

IV.   Exercises -- Analytical and Projective Development
                  Logical statement
                  Satirical application
                  All Devices

V. Assignments

    A. Logical Development of idea

       Logical Expression of idea

       Satirical Expression of idea

       Employing Satirical devices

    B. Major Composition

       Logical Development

       Satirical Expression

## Interpretation and the Literary Vehicles

An ultimate form of interpretation is the choice of the literary vehicle through which the total idea will be expressed. Adaptation to these vehicles becomes possible when the meaning to be expressed becomes clearly defined in the writer's mind. As logic is the surest means of arriving at understanding, it is used as the jumping off point into these more "creative" aspects of writing. The following fragmentary analysis is used to illustrate the point as it is translated into satire.

## Analysis

Conformity
(subject)

| Origin | Cause | Essen.Nat. | Effects |
|--------|-------|------------|---------|
| weakness | group | submission | denial of |
| insecurity | pressure | to group will | fulfillment |
| | | | as individual |

## Logical  Vehicle

The deepest roots of conformity are weakness and insecurity.  These
two elements cause the individual to be subject to group pressure
and ultimately to submit to the group will, thereby denying his ful-
fillment as an individual and forfeiting his birthright as a citizen
in a free democratic society.

## Satirical  Vehicle

Far from weakness and insecurity, conformity has its origin in a basic
law of nature.  Everyone knows that in unity there is strength.  It
follows naturally that it makes good sense to seek togetherness with
the group and do as they do.  This law manifests itself all around us:
witness the noble bison, the placid cow, and the cackling chicken.
What does it matter if the buffalo follows the herd over a cliff some-
times?  What does it matter if the cow is made the willing dupe of a
higher intelligence?  What if the chicken winds up in the stomach of
the fox "when the sky falls"?  Isn't it better to do these things to-
gether?  Who wants to stand alone in the cosmic reaches of the uni-
verse with only one's mind as the means of maintaining equilibrium?

## Narrative  Vehicle

"Come on, Jean, be a sport," said the tall statuesque red
head who was obviously the leader of the group, "We're all wearing
the green jumpers."
"We're a team, aren't we? Let's look like a team," argued
Denise.
"But--," Jean started to reply.
"That shade of green doesn't do me justice either," cut in
Ellen, "Come on let's get it over with."
Cybele who has remained in the background, suddenly came
to life.  "I've got an idea," she said.

Three thousand people lined Elm Street in eager anticipation of the parade. The broad avenue with its canopy of trees stretched out from the town and ended in a curve of half mile distant. At any moment, the marchers would appear at the head of this concourse and pour into it the spectacle that was so eagerly awaited. Mrs. Harriet Swanson, her five year old son, Tommy, and her sister, Marge,were among those who contributed to the general buzz of excitement.

"You won't recognize Jean," said Mrs. Swanson, "How long has it been?"

"Almost seven years," replied Marge, "I'm anxious to see her. Is she still blond?"

"Oh, yes, a lovely honey colored blond. She is quite a young lady now."

Suddenly the sound of martial music rolled down the street and all eyes turned to the crimson tide that was moving toward them.

"Isn't it exciting!" exclaimed Harriet.

"Certainly is," said Marge, "What group is Jean with?"

"The debating team," replied Harriet with obvious pride, "They won the state championship, you know. They'll be behind the third band."

"The debating team?" asked Marge incredulously, "marching?"

"Yes. They did a marvelous job down at Trenton. They completely demolished the other team, so they got a special invitation."

"Well, for goodness sake! What in the world was the subject?"

"I don't remember exactly - it was something like - Resolved that conformity is a greater danger to democracy than communism - something like that - they had the affirmative."

It was impossible to talk further. The crimson tide had reached them. The sound of drums, cymbals and trumpets reverberated in the tree lined corridor and sent shivers down the spines of the spectators. The band in its crimson uniforms swept past to be followed by the Cub Scouts in their blue uniforms. The Cub Scouts were followed by the Brownies in their brown uniforms. The brown gave way to the green of the Girl Scouts and the second band resplendent in white hove into view.

"This is really America on the march!" enthused Harriet. "God has been good to us." Tommy looked up at his mother and smiled. It was a good day.


The white band sailed past like a majestic yacht with all flags flying. There was the school flag, the county flag, the state flag and almost hidden in the blaze of color the American flag. A ripple of applause moved down the line of spectators as the women of the garden club in their flowered aprons, straw hats and white cotton gloves came by. They had just landscaped the town hall. Next came the American Legion who looked none the less military for the fact that most bulged in the middle and tapered off at both ends.

Little Tommy could stand the suspense no longer. "Mommy, Mommy, when is Jean coming?" he asked. "I want to see her march."

"Be patient, dear," said his mother softly, "She's coming right after the next band."

The blue band was almost on them when the line of marchers began to slow and finally came to a momentary halt; but, there they were - the debating team in all its glory, marking time in perfect cadence. Each of the six girls was crowned with hair of lovely Titian red arranged in a Jaqueline bob, each wore the same Princess Pat makeup, each pair of eyes expressed the same controlled excitement, each smile turned up in the same way, each left bosom was adorned with the debating emblem of crossed microphones on a shield of vermillion, each arm moved forward to exactly the right angle. As they marked time, each well formed knee was exposed to the same degree and each dainty white shoe came down in perfect unison. It was an inspiring sight that warmed the hearts of the spectators.

Frantically Tommy pulled at his mother's skirt. "Which is Jean, Mommy," he cried, "I can't tell Jean."

"Yes," said Marge, "Point her out."

"I -- I -- I honestly can't tell," said Harriet sheepishly, "It's funny, but I simply can't tell."

A puzzled look spread over Tommy's face, "but Mommy," he said, "If I can't tell and you can't tell, how will God know her as Jean?"

For a moment Harriet seemed perplexed, then she answered surely, "Well, Tommy, you see God knows they have different souls." Wasn't that the cutest question," she said turning to Marge, "and it is so important to give youngsters a sensible answer."

Tommy studied the now moving line of marchers carefully. "Their soles look the same to me," he said.

The measured tread of marching feet died away, the music was lost in the distance and the good citizens of the town went their various ways. Only Tommy was perplexed. "Their soles looked the same to me," he thought.

# NARRATIVE



K.E

Theme

Plot

Setting

Characterization

# ENGLISH

## UNIT IX

## THE NARRATIVE

*(handwritten: Pity, not me why not analysis sheet?)*

I.  As a story reflecting humorous, significant or profound aspects of life.

    Theme -- as providing the issue or basis of conflict

    Plot -- as providing the situation in which the theme has significance

    Setting -- as providing descriptive reality to the operation of plot

    Characters -- as motivated by theme acting in situation

II.  Forms of narrative

    The Ballad)
    The Epic  )    Poetry

    The Dramatic)
     Narrative  ) Play

    The Biography)
     Adventure   ) Non-fiction

    The Short Story)
     The Novel     ) Fiction

III.  Levels on which a narrative may be read

    For plot

    For sensationalism

    For artistry in treatment -- vividness in portrayal

    For depth of insight into human motives, values, problems, etc.

    For philosophical perspective

    The superficial or inferior works as reflecting the first two elements only.

                as
    The great works/reflecting all.

IV.  Dialectecal approach to theme

    A.  Levels in theme

        Superficial
        Dated, provincial, parochial
        Universal -- titles that suggest --<u>The Agony and the
        Ecstasy, Pride and Prejudice, War and Peace, Crime and
        Punishment</u>.

    B.  Theme as providing the basis for fundamental conflicts

        Man against himself in which he overcomes defects

        Man against external forces in which he overcomes
        circumstances

        Man against himself in which his defects defeat him

        Man against circumstance in which he is overwhelmed

        Aristotle's concept of comedy and tragedy

    C.  Theme as it influences the validity of characters, dialogue
                                                              etc.

        Superficiality in theme -- artificiality in characters

        Superficiality in theme -- insignificance of conflict
        vacuity in dialogue

    D.  Selecting and developing theme

        Fundamentality

        Analysis and projection as providing basic understandings
        of conflict, effects and as providing the substance
        of dialogue.

V.  The Logic of plot -- defining the sequence of action in
    which the theme manifests itself

    A.  The continuity of circumstance -- cause and effect

    B.  The flash back as a variation

        Partial exposure at a vital point -- starting at
        beginning -- completing the partially exposed
        episode and conclusion

# ENGLISH

C. Increasing the intensity of the episodes -- climax -- rapid drop off

D. View of the whole to see the junction of each episode

VI. Setting and characterization -- descriptive validity in the creation of setting and characterization

Application of descriptive principles
The identification of mood, feeling aspect in relation to episode or characters

The selection of specific pictorial or interpretive detail

The use of contrast and transition

Reflecting character in action and reaction rather than telling it.

VII. The integration of theme, plot, setting and characterization. The narrative work sheet.

VIII. Assignment -- Complete short story

Narrative Worksheet

Theme _____
_____
_____
_____
_____

Episodes - plot line

Plot _____
_____
_____
_____
_____

| Purpose | |
| --- | --- |
| Details of situation | |
| | |
| Details of mood | |
| | |
| Character action | |
| | |

Setting _____
_____
_____
_____
_____
_____

Characters _____
_____
_____
_____
_____
_____
_____
_____
_____

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Name_____

Date_____

Class _____ Period_____

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SPECULATIVE ANALYSIS AND PROJECTION
Basis of Judgment  -  Evaluating Change

The Subject
What Was      What Is      What Might Be

Origin -  Cond.Causes-Essential Nature-Effects  -  Implications
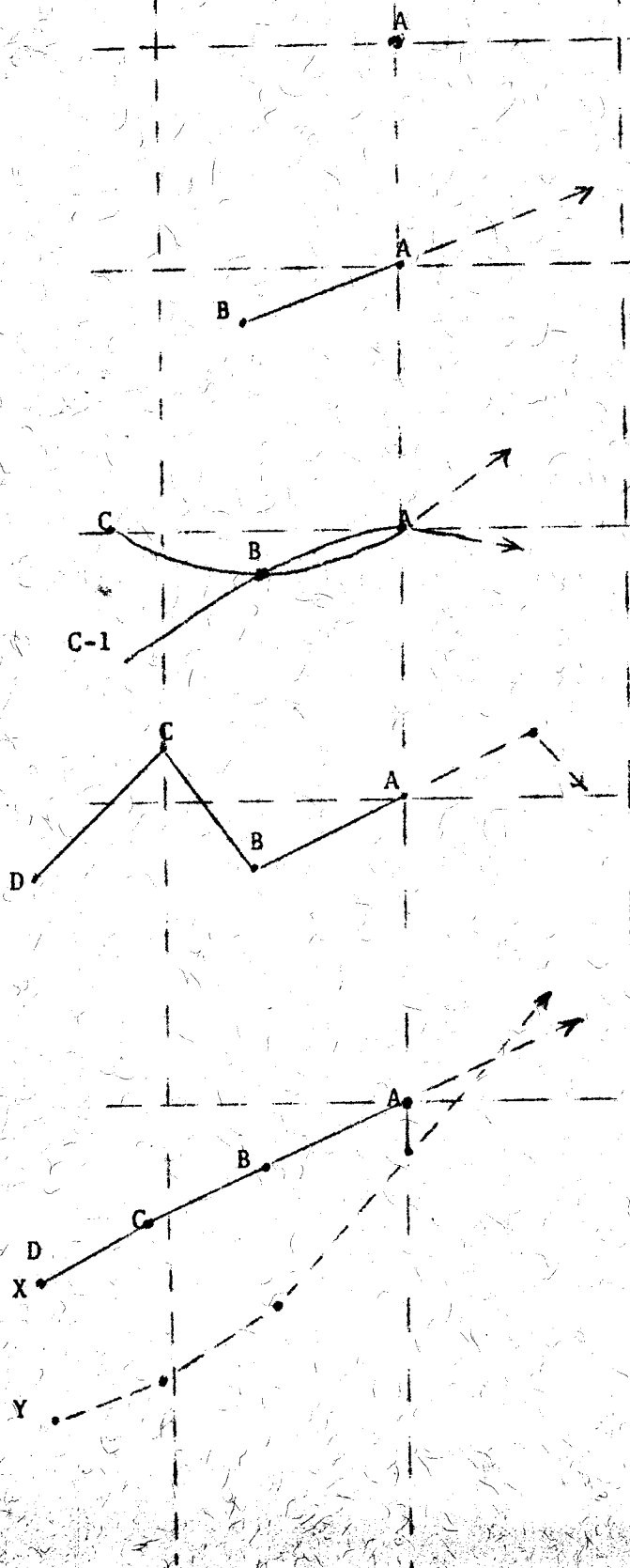
I   Why would it be difficult to evalu-
ate a condition or situation by A
or a proposed change in A if it
were only considered in the context
of its present state?

II  What does point B add to the possi-
bility of evaluating A or a change
in A?

III How does point C alter the signi-
fance of B and A?  If C were C-1
how would the meaning of A and B
be altered?  How would this change
a projection?

IV  How does point D alter the picture?
How would an examination of these
elements provide more insight than
II?  What can be forseen in IV that
is not forshadowed in II?  How
would the development in II and IV
influence validity?  Maturity?

V   What would these lines indicate
about the development of X and Y?
What would have to be established
to make this comparison valid?  How
would this evaluation differ from
I?  II?  III?  What statements or
conclusions can be made in each of
these cases in terms of certainty,
probability, possibility? What do
these different developments have
to do with logic? Conception-Judg-
ment?  How would these considera-
tions apply to evaluating: The Amer-
ican Economy; A Comparision of Amer-
ican & Russian Economic Growth; The
Population Explosion; Juvenile De-
linquency in The Urban & Rural Situ-
ation; Racial Tension?

# KNOWLEDGE AND JUDGMENT
## Different Levels

"Ignorance is bliss."

"The unexamined life is not worth living."

"Beauty is in the eye of the beholder."

INDIVIDUAL A   INDIVIDUAL B

EVALUATION JUDGMENT (ART)

Primitive

Ancient

Hellenic
Greco-Roman
Hellenistic
Medieval

Renaissance

Neo-Classical

Romantic

Modern

← Awareness →

← Partial Insight →

← Extensive Insight →
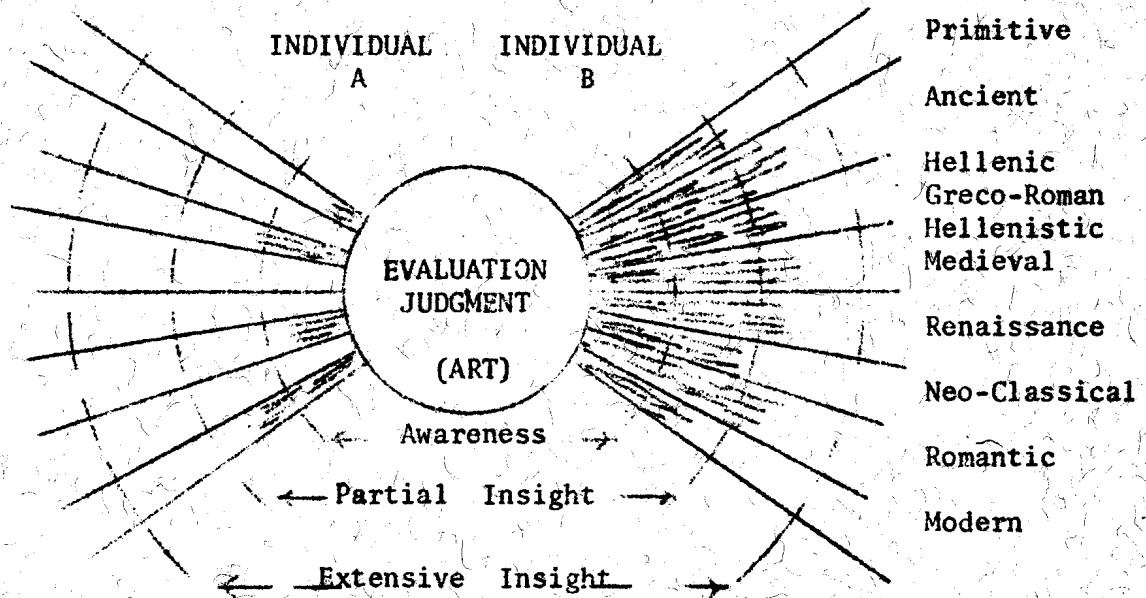
## Implications

Given the same ability and opportunity what would this indicate about A & B?

What would the difference be in the way A & B looked at a new work of art neither had seen before?

How could these different levels influence the range and coloration of ideas?

How might these two levels influence a descrimination in values?

What would an understanding of art produced in all of these periods add to the individual's insight in areas other than art?

How would knowledge in other areas contribute to an understanding of art?

Founding Principles
────────────────────────

Objective
↓
Justice                                                    Legislation
──────────

in terms of
↓
Equal Opportunity
────────────────

to
↓

Life                    Liberty                 Pursuit of              What was
────────                ────────                ──────────              ─────────────→
                                                Happiness
physical                choice                  Fulfillment of
emotional               exercise of             potential in
intellectual            choice                  areas of pref-
                          ↓                     erence
                     Under Law
                     ─────────────
                as promoting the
                        ↓
                General Welfare
                ───────────────
                without sacrificing
                        ↓
        The Rights of the Minority
        ───────────────────────────

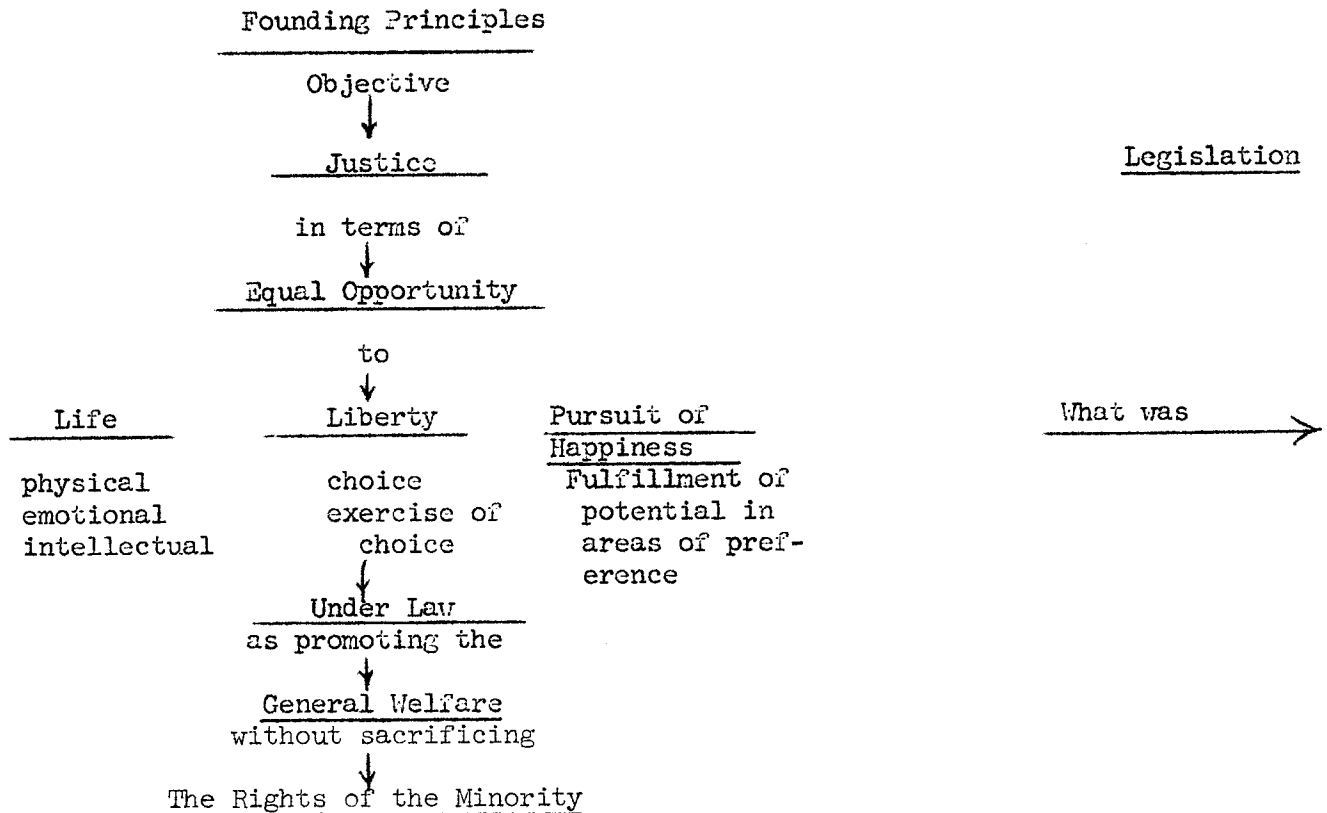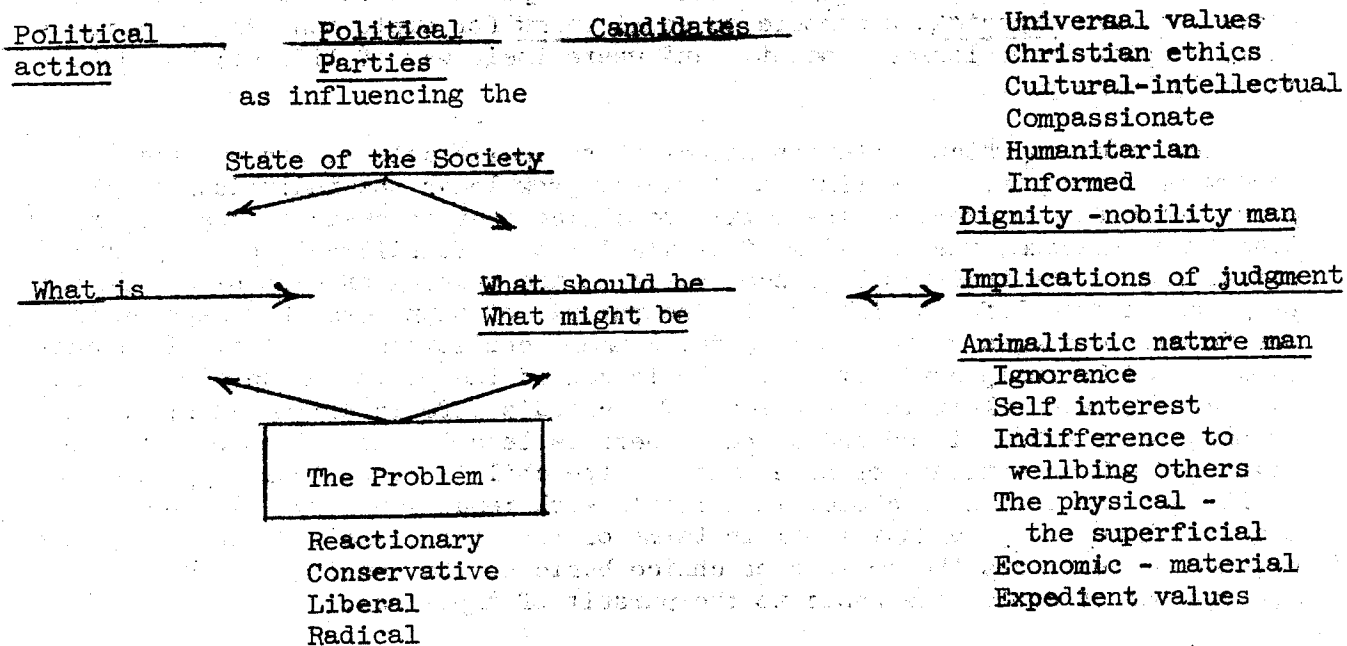The criteria above are extracted from the stated purposes behind our form of political organization as they appear in our basic documents, The Declaration of Independence and the Constitution: and values that affirm Christian Ethics as well as philosophical objectives that promote the dignity and nobility of man. These criteria offer a basic frame of reference for evaluating the course and implementation of political action. If the purpose behind our political organization is to create an environment that fosters or encourages the growth of all individuals in these terms; then, legislation, political action, candidates and parties may be evaluated in the degree to which they have acted or propose action consistant with all of these objectives and principles.

This evaluation can seldom be made on the abstract level. Abstract principles only achieve meaning as they translate into the specifics of the life situation. An individual, for example, may profess to subscribe to the principle of justice and may agree that equal opportunity to life is one of its aspects and still actually deny this principle because he does not see how it applies in the life situation. It is a simple matter for the individual to think of himself as just and actually be unjust if the meaning of life is never defined nor what is necessary to growth in the life situation specified. The life of each citizen, for example, is restricted or fulfilled in the relative opportunity afforded him to grow physically, emotionally and intellectually. In this connection it would be difficult to say, for example, that the thousands of children in Appalachia, who are the victims of incipient starvation, have an equal opportunity to grow physically; we cannot say that the tens of thousands of children who never know anything but the dull, gray apathy of despair which pervades life in the slums have equal opportunity to grow emotionally; nor can we say that the hundreds of thousands of children who go through inadequately supported schools or who are forced to terminate their education for economic reasons have equal opportunity to grow intellectually. If we combine all three as present in the life of a single child in any of these situations: incipient starvation, the dull gray apathy of

Political   Political  Candidates     Universal values
action     Parties            Christian ethics
     as influencing the       Cultural-intellectual
                    Compassionate
    State of the Society       Humanitarian
                    Informed
                   Dignity -nobility man

What is       What should be    Implications of judgment
         What might be

                   Animalistic nature man
                    Ignorance
                    Self interest
                    Indifference to
    | The Problem |          wellbing others
                    The physical -
    Reactionary           the superficial
    Conservative          Economic - material
    Liberal             Expedient values
    Radical

despair which prevails in a state of poverty and inadequate education, the degree
to which the expectations of growth and life have been reduced for these children
becomes clear.

In this connection, the nature of the process of growth, whether physical,
emotional or intellectual, is such that each phase establishes the potential
for a next more complex phase of that growth that is more in the nature of a
geometric than an arithmetic progression. For example, one cell divides into
two, two into four, four into eight; vivid emotional experience in one phase
sets the stage for an awareness of vividness in many other areas; knowledge
achieved in one area provides insight into applications in many other areas.
The restriction of one phase or one aspect of growth thus places restrictions
on the potential of all subsequent growth. Overcoming the limitation becomes
more and more difficult to the child in relation to his counterpart in a more
fortunate situation in that he is increasingly called upon to make up for the
deficiencies in his development and at the same time to keep pace with the
normal rate of development if he is to remain competitive. In effect, this places
the burden of acceleration in growth on the child who is least equipped to
affect it. The result is that most fall further and further behind.

It is also apparent that these children are in a situation for which they
are not responsible as well as a situation that is beyond their control, and
that each ensuing year that denies them a full measure of physical, emotional
and intellectual growth increases the gap between their development and the
development of other children in more fortunate situations which do offer the
opportunity for full growth and development.

Finally these young people, stunted as they become in all aspects of growth, find themselves on the threshold of a free enterprise economic system where they are expected to compete on equal terms for employment in an increasingly complex technological society; and where their way of life will be determined in large part.

The order in which Jefferson placed these inalienable rights was not random or accidental. The right to live and grow leads the individual to the point where he can exercise the option of choice that is basic to the meaning of liberty or freedom; the exercise of choice leads to fulfillment in a way of life satisfying to the individual, hence, basic to the meaning of happiness. In this progression from life, to liberty to the pursuit of happiness what happens in the formative stages of the child's development conditions all else. If a child is weakened by incipient starvation, he is denied the option of developing what may be an innate talent in athletics; if a child's life is dominated by an atmosphere of subserviance and despair there is less to support an option which might reflect an attitude of hope; and, if the child's educational opportunity is limited the option of choice in a life's work remains narrow. In short, the fulfillment of the individual in terms of the essentials to growth and life expands or restricts the options of choice basic to the meaning of liberty and the options of choice are basic to the pursuit of happiness.

The point here is that these principles mean little until they are translated in the life situation of the society.

Forces Obstructing the Fulfillment of Principles

    Ignorance
    Restricted Interpretation of Principles
    Isolated Consideration of Problems
    Self Interest
    Etc.


    Tactics

        I aim for this but --
        We need more study on --
        The society cannot afford to --
        This is not the time --
        Etc.

Speculative Analysis

Inalienable Rights of Man - Life, Liberty, Pursuit of Happiness
Purpose of Government    - Establish justice, insure domestic tranquility,
                           provide for National Defense, promote general welfare

|  | Goods and Services GNP | Goods and Services GNP | What would the implications of this change in proportion be in terms of - |
|---|---|---|---|
| Pure Research Science | External Opportunity | | Development of a Society |
| The Arts | Goods and Services not basic but pleasurable; Convenient but not necessary | Cultural Opportunity | Meeting need of increasing leisure time. |
| Education | | | Unleashing individual creativity. |
| Libraries | Luxury | | Developing a higher sense of values and morality. |
| Community Centers | Entertainment Professional football and baseball | Luxury | Increasing equality of opportunity. |
| | Goods Most cosmetics Gadgets Duplicates Status Symbols Cigarettes & Liquors | | Governmental assumption of individual responsibility. |
| | | | Fulfilling basic principles of American Democracy. |
| | Food Clothing Housing Transportation Hospitals Medical Care  Increase to meet needs of lower 20% | Necessity | Necessity |

The overall program has been designed to lead from the relatively simple aspects of thinking through successive levels to the most complex aspects of the total process. It incorporates principles of grammar, linguistics, logic, semantics, dialectics and gives at least partial definition to an intuitive or artistic approach to the problem. In all cases, these principles have been reduced to method through which the student can express the uniqueness of his own experience in his communication with others.

The program is adaptable to different levels of intelligence in terms of progress through the total sequence and in the degree to which application of method is applied to the abstract as opposed to the finite. All levels need exposure to the problems of thinking -- it cannot be left to chance.

<u>Irregular</u>      In working the analytical development a third possibility
<u>Variations</u>

also presents itself.  These levels of thought do not

have to be used in absolute order in the movement from the general to

the specific or from the specific to the general.  It is possible to use

them in irregular patterns as long as their relationship is clearly in-

dicated:

              3                    2
        The characteristics of our ideas, however, that arise
                  1
        out of thinking should conform to the guides and cautions
                                    4A          4B          4C
        inherent in the meaning of clarity, validity, originality
                4D
        and maturity; or,


              2                                            1
        The ideas that we express as a result of our thinking are
                                                           3
        effective only insofar as they achieve the characteristics
              4A          4B          4C                4D
        of clarity, validity, originality and maturity


In summary, sentence synthesis has indicated the basic re-

lationships that make up the structure of the principal ideas, ways of

increasing the complexity of these basic relationships, ways of limiting

or expanding the content of the paragraph through the topic sentences

and variations in the structure of the topic sentences themselves. These

points all concern the ways in which the analytical diagram may be used

in the formation of principal ideas without losing the continuity of the

whole development.  Once these principal concepts have been established

and the continuity of idea fixed, then the problem becomes one of inter-

pretation, i.e., a delineation of meaning not of content.