CONTRASTIVE RHETORIC AND SECOND LANGUAGE WRITING:

AN EXAMINATION OF PARAGRAPHS, ANAPHORA AND THE IMPLICATIONS

FOR L2 WRITING PEDAGOGIES

by

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Submitted in Partial Fulfillment of the Requirements

for the Degree of

Master of Arts

in the

English

Program

YOUNGSTOWN STATE UNIVERSITY

August, 2003

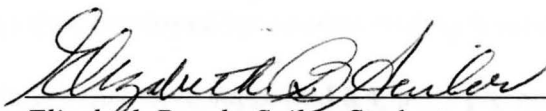Contrastive Rhetoric and second language writing:

An examination of paragraphs, anaphora and the implications

for L2 writing pedagogies

Elizabeth Brooks Sailor

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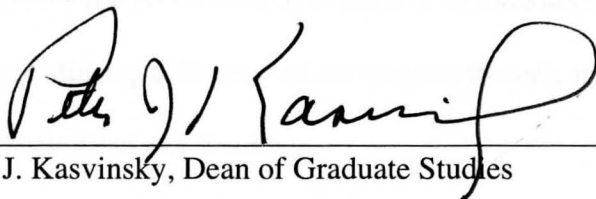
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Abstract

Does language affect thought and perception? When speaking or writing, do individuals adhere to certain ways of thinking found only within the parameters of a particular language? Contrastive rhetoric considers both the similarities and differences found in languages and the linguistic implications of individual choices. This thesis examines Kaplan's notion of contrastive rhetoric (1966) and the influence of Benjamin Whorf's theory of linguistic relativity (1956) on Kaplan's original model. We review Christensen's (1965) work with paragraphs, its influence on Kaplan's notion of contrastive rhetoric and the far-reaching effects of his definition of paragraphs on the pedagogies employed by modern writing textbooks. We follow with a brief discussion of the studies that have supported Kaplan's premise and outline some of the criticisms of his 1966 study. Emerging definitions of contrastive rhetoric and a brief update of Kaplan's more recent work are discussed. Additionally, we discuss three different studies conducted for this paper. The first is a survey of ESL (English as Second Language) Writing Handbooks. Twenty-nine handbooks of varying levels of competency (Beginning Level, Intermediate Level, High Intermediate Level, and Advanced Level) were examined for their handling of paragraph construction. The second survey examines anaphora. Freshman composition students were polled and their choices of pronouns/nominals were examined. Implications for intra-paragraph transitions are outlined. The third study surveys American freshman composition students and Japanese ESL students and their preference of deductive or inductive sentence constructs. Finally, we discuss the changing definition of contrastive rhetoric and some of the pedagogical implications in the field of L2 writing.

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Acknowledgements

First, I would like to thank Lynn Green of the English Language Institute for her boundless patience and gracious attitude toward the giving of her time and resources. I would also like thank the students who participated in the studies and Cynthia Vigliotti and Dr. Scott Leonard for their help in distributing the studies and granting me access to their students. A special thanks to Marc Helgeson for kindly offering me his students in Japan as subjects for the paragraph survey and for volunteering very helpful advice. Thanks to Dr. Peter Kasvinsky, for financial support that enabled me to travel to Baltimore and present at the 2003 TESOL conference and continued funding for the graduate program. I would also like to thank the English Department, particularly Dr. Gary Salvner, who was the first at Youngstown State to encourage me not only continue my education, but to pursue a graduate degree. Thanks also to my committee members, Dr. Kevin Ball and Dr. Steven Brown, who provided guidance and support in the classroom and beyond. Their experience and insight provided me with a foundation by which this thesis became grounded in the realities of the classroom. I would also like to thank Dr. Salvatore Attardo, chair of my committee, who introduced me to the field of linguistics and held me to his uncompromising standard of excellence. My most sincere thanks for the opportunity to be his student and also for the experience of working as an editorial assistant for HUMOR: The International Journal of Humor Research.

Finally, I must thank my family for their patience for all the late nights, Saturday afternoons away from home, and missed soccer games. Their patience, understanding, and support can be found between every line of this thesis and in all I ever hope to accomplish.

Table of Contents

Introduction

This thesis will begin by assessing Kaplan's notion of contrastive rhetoric. In Chapter 1, we will explain Kaplan's "Doodles," defining the diagrams and the theories behind Kaplan's representations. We will then explore the influence of Benjamin Whorf on Kaplan's definition of contrastive rhetoric by outlining Whorf's studies with the Hopi Indians and describing how this work became important in Whorf's own theory of linguistic relativity. We will continue with a discussion of the differences between the strong and weak version of Whorf's theories and explain which version Kaplan used in his model of contrastive rhetoric and why it is important to Kaplan's (1966) notion of contrastive rhetoric. We will conclude Chapter 1 with a discussion of Kaplan's view on how culture accounts for various rhetorical heritages and how these differences account for different types of writing. This section will be accompanied by an explanation of the conclusions Kaplan draws regarding these particular writing constructions.

Chapter 2 will consist of a discussion of the reasons why Kaplan was influenced by Francis Christensen and his work with paragraphs. A discussion of Kaplan's definition of linearity of thought will follow. We will map out what parts of Christensen's work influenced Kaplan and exactly why Kaplan chose a paragraph level analysis for his work. This will be followed by other studies that used Kaplan's model for their own work and this section will detail their findings. Later in Chapter 2, we will discuss criticisms of Kaplan's notion of contrastive rhetoric and how Kaplan himself evolved in his thinking about second language writing.

Chapter 3 will consist of a detailed discussion of writing handbooks and the definitions of paragraphs we found therein. We will examine the textbooks, how they

define and place topic sentences, and look at other definitions of what constitutes an "ideal" paragraph. This chapter will include implications for the teaching of paragraphs in writing classrooms and briefly discuss the pedagogy of David Bartholomae. We will conclude Chapter 3 with a discussion of Kaplan's second language pedagogy and how it applies to the teaching of paragraphs.

In Chapter 4, the linguistic phenomenon of anaphora will be defined and discussed. We will discuss its effect on the creation of patterns in paragraphs and touch upon other issues important in paragraph construction, i.e., cohesion and coherence. We will also briefly discuss the study of tagmemics and explain how the writings of Pike and others can be applied to paragraphing. In this chapter, we will address the implications of paragraph definition and instruction for the teaching of second language writing. We will also discuss the redefinition of culture in terms of contrastive rhetoric and the important role this redefinition plays in the new, emerging applications of contrastive rhetoric. The chapter will conclude with a look forward into what might be on the horizon for future researchers of contrastive rhetoric.

Chapter 5 consists of three empirical studies/surveys. In the first, we examine ESL writing handbooks and explore their definitions of paragraphs. We will discuss these findings and what their implications for the pedagogy of teaching writing in second language classrooms might be. Next, we will discuss a study on anaphora that explores the idea of paragraph boundedness and confirms Kaplan's choice of paragraphs as a unit of analysis. We will present our findings and draw conclusions regarding Kaplan's choice of paragraph level analysis and the implications paragraph instruction. Chapter 5 also includes a study of Japanese and American composition students. It examines the

preferences of both groups when given the choice between inductive or deductive styles of writing. The chapter concludes with the study's findings and its implications in regards to Kaplan's work and his definition of "Oriental" writing preferences.

Finally, in Chapter 6 we will provide our final conclusions. In this chapter we will offer insight into a new approach to second language writing, one that approaches the field as acquiring a new register and uses Bartholomae's (1985) model of "learning the university" as its foundation.

Chapter 1 Kaplan and Contrastive Rhetoric

In 1966, Robert B. Kaplan wrote a landmark article, "Cultural Thought Patterns in Intercultural Education." This article was intended primarily to provide a more effective pedagogy to educators teaching English to non-native speakers. As a teacher himself, Kaplan observed that just because a student could write adequate essays in his/her native language, he/she could not necessarily write one in a second language:

> Foreign students who have mastered syntactic structures have still demonstrated inability to compose adequate themes, term papers, theses, and dissertations...The foreign student is out of focus because the foreign student is employing rhetoric and a sequence of thought which violate the expectations of the native reader. (Kaplan 1966:3-4)

Kaplan's motivation was to give specific details to L2 writers in a template style format that they could use as a model for organizing their own writing. His notion was simple: By identifying and then learning patterns typically found in English paragraphs, EFL students might be better able to master the type of writing style employed in the construction of these paragraphs. He began his article by simply stating:

> ...the teaching of reading and composition to foreign students does differ from the teaching of reading and composition to American students, and cultural difference in the nature of rhetoric supply the key to the difference in the teaching approach. (1966:1)

Kaplan's notion of contrastive rhetoric was revolutionary in its claim that "cultural difference[s] in the nature of rhetoric supply the key to the difference in the teaching approach." (1966:1) The ambition of this article seems to be to identify the different rhetorical structures found in different language groups, describe them in a

manner that can be easily understood, and then use those patterns as a learning tool when teaching second language writers the construction of English paragraphs.

At the heart of Kaplan's analysis was the rationale that different cultures have different rhetorical heritages and because of this, corresponding heritages determine the type of logic and subsequently, the organization of thought in writing patterns. In making this evaluation, Kaplan builds his argument on the assertion that the clearest evidence of these patterns is found in the structuring of a paragraph.

> ...each language and each culture has a paragraph order unique to itself, and that (sic) part of the learning of particular language is mastering its logical system. (1966:14)

Chapter 1.1   Explanation of Kaplan's "Doodles"

Kaplan's categorization of how an English paragraph is structured is as follows: it consists of a topic sentence (usually the first sentence of the paragraph) that states the main idea, supporting sentences, which give evidence in support of the topic/thesis sentence, and the concluding sentence, which summarizes the contents of the paragraph and which may or may not be present. Kaplan represents the English paragraph graphically by a straight line. On the contrary, the "Oriental" writing is marked by what Kaplan describes, as indirection.

> The circles of gyres turn around the subject and show it from a variety of tangential views, but the subject is never looked at directly. (1966:10)

This style of writing is indicated by a circular-type diagram. Romance languages are marked by "digressions," a pattern Kaplan represents with a crooked line. (Kaplan 1966:12) Russian sentences are "made up of a series of presumably parallel constructions

and a number of subordinate structures." (Ibid:13) Its organization is indicated much the same as the Romance languages "doodle," except that the Russian drawing consists of a broken line, indicating its particular predisposition towards forms "irrelevant to the central idea of the paragraph, in the sense that they are parenthetical amplifications of structurally related subordinate elements." (Ibid:14) For the Semitic languages, Kaplan describes paragraph development as "based on a complex series of parallel constructions, both positive and negative." (Ibid:6) A modern English reader, writes Kaplan, would find this construction "archaic or awkward." (Ibid:8) He represents this particular style with a diagram indicating parallelism. See Figure 1 for a reproduction of Kaplan's Doodles.
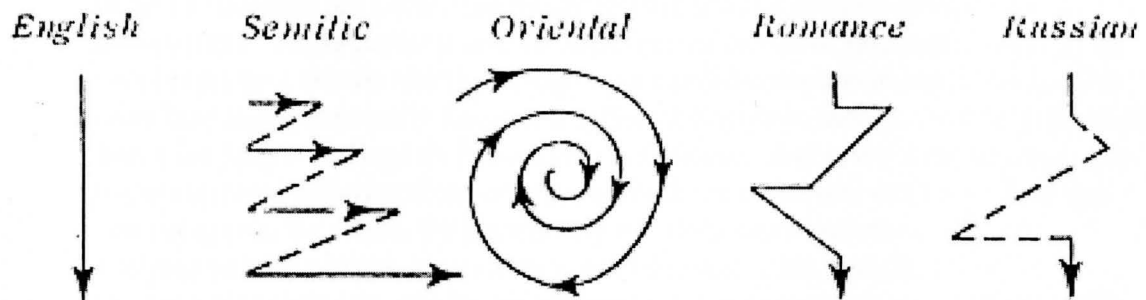
Figure 1   Kaplan's Doodles (Kaplan, 1966:16)

Kaplan claims that because writers of different cultural backgrounds use different patterns of organization in writing paragraphs, they therefore are applying different, culturally bound, ideas of logic. This notion is the premise of his work, and Kaplan applies it when describing these differences of "logic" employed by writers as they organize and compose paragraphs. If, as Kaplan contends, logic is something that has evolved out of a particular culture and rhetoric is the mechanics of logic, then the way

people write shows certain cultural predispositions toward a logic and rhetoric embedded

deep within their thought patterns. These thought patterns would be, according to

Kaplan's rationale, displayed in the paragraph structure of expository texts:

> As an artificial unit of thought, it [paragraphing] lends itself to patterning quite
> readily. In fact, since it is imposed from without, and since it is a frame for the
> structuring of thought into patterns, it is by its very nature patterned. (Kaplan
> 1966:16)

The idea that there exists a link between thought and language and subsequently,

language and culture, was not new in 1966 when Kaplan wrote his article. Twenty-four

years prior to the publication of Kaplan's "Doodles," Benjamin L. Whorf wrote:

> Actually, thinking is most mysterious, and by far the greatest light upon it that we
> have is thrown by the study of language. This study shows that the forms of a
> person's thoughts are controlled by inexorable laws of *pattern of which he is
> unconscious. These patterns are the unperceived intricate systematizations of his
> own language* - shown readily enough by a candid comparison and contrast with
> other languages, especially those of a different linguistic family. His thinking itself
> is in a language - in English, in Sanskrit, in Chinese. *And every language is a vast
> pattern-system,* different from others, in which are *culturally ordained the forms
> and categories* by which the personality not only communicates, but also
> analyzes nature, notices or neglects types of relationship and phenomena,
> channels his reasoning, and builds the house of his consciousness. (Whorf 1965:
> 252 - emphasis added - E.S.)

Chapter 1.2   Whorf's influence on Kaplan's notion of Contrastive Rhetoric

Whorf's view of language is largely deterministic; the way a person formulates

ideas is not, nor can it ever be, independent of the way of that particular person thinks

and speaks.

> There will probably be general assent to the proposition that an accepted pattern
> of using words is often prior to certain lines of thinking and forms of behavior, but
> he who assents often sees in such a statement nothing more than a platitudinous

recognition of the hypnotic power of philosophical and learned terminology on the one hand or of catchwords, slogans, rallying cries on the other. (Whorf 1956: 134)

Note the similarity of wording between Whorf and Kaplan: Kaplan speaks of "structuring of thought into patterns...imposed from without" (Kaplan 16), whereas Whorf speaks of "inexorable laws of pattern of which he is unconscious" and of "culturally ordained, they are, by necessity, external to the individual, i.e., "imposed from without." Note also how both Whorf and Kaplan use the loaded term "patterns." It was Whorf's idea (1956) that the particular language one speaks actually influences the way one regards one's own reality. Whorf proposed a "worldview," created by language. These "worldviews" are language-based, evolving out of a societal need based on what experience dictates:

From this fact proceeds what I have called the "linguistic relativity principle" which means in informal terms, that users of markedly different grammars are pointed by their grammars toward different types of observations and different evaluations of externally similar acts of observation, an hence are not equivalent as observers but must arrive at somewhat different views of the world. (1965: 221)

Despite the clear nature of the Whorfian influence on Kaplan, this relationship has not gone without questioning. Ying (2000), in an attempt to re-examine Kaplan's view of the relationship between language and culture, finds a tenuous connection between Kaplan's work and that of Sapir-Whorf. He writes that Whorf's model has "at least several threads of thought [that] may have influenced Kaplan's view on contrastive rhetoric." (266) Ying argues that this idea is "not the same as the Sapir-Whorf hypothesis of linguistic relativity," because "unlike Sapir-Whorf, who argue for a causal determination from linguistic patterning to cognition, Kaplan did not claim that language or rhetoric determines thinking." (262)

Matsuda (2001) responds to Ying's assertions and agrees with his observation that Kaplan's view of the relationship between language and culture is not exactly the same as that envisioned in the Sapir-Whorf hypothesis, yet Matsuda states he "would not go so far as to say they are 'incompatible'." (257) Instead, he argues that there are "several intellectual traditions that contributed to the development of what has come to be known as contrastive rhetoric." (257) Matsuda cites one of the most important influences in Kaplan's work as "Francis Christensen, one of Kaplan's teachers at the University of Southern California and the author of two influential articles in composition studies: 'A generative rhetoric of the sentence' (1963) and 'A generative rhetoric of the paragraph' (1965)." (257)

Connor (2002) claims that it was because of the latter that Kaplan approached contrastive analysis at the paragraph level. She also asserts that "the Sapir-Whorf hypothesis of linguistic relativity is basic to contrastive rhetoric because it suggests that different languages affect perception and thought in different ways." (10)

Kaplan himself (1966) does not make any direct reference to Whorf or his theory of linguistic relativity but in an article later writes:

> My original conception was merely that rhetoric had to be viewed in a relativist way; that is, that rhetoric constituted a linguistic area influenced by the Whorf-Sapir hypothesis...I would still maintain, as I did in 1964, that rhetoric is a phenomenon tied to the linguistic system of a particular language. (Kaplan 1972: foreword)

In summary, although Kaplan (1966) does not mention Whorf specifically, there is strong evidence of Whorf's linguistic theory of relativity in Kaplan's work and in the latter's definitive model of contrastive rhetoric. In order to fully appreciate the

importance and impact of Whorf's ideas on Kaplan, it will be useful to review Whorf's

ideas on linguistic relativity. What follows is a brief discussion of this topic.

Chapter 1.3   Whorf and his ideas about Linguistic Relativity

From where did Whorf's views on language as a representative of one's worldview

derive? Benjamin Lee Whorf became interested in linguistics through his work as a fire

specialist for the Hartford Insurance Company. His primary interest was in the way

language affects thought and perception. One of the most remarkable examples of how

language determines perception was during an encounter Whorf experienced when dealing

with a fire originating in the storage tanks a company was using on its facilities.

Employees exercised great caution around any tanks labeled "gasoline drums," i.e.,

taking great care not to smoke too closely to the tanks, putting their cigarettes out, etc.,

before coming anywhere close to the tanks. But, oddly enough, when spending time

around the storage tanks labeled "empty gasoline drums," workers acted very differently.

They were careless about where they smoked and how they disposed of their cigarette

butts.

So, every once in a while, much to the surprise and horror of all the workers, one

of these "empty gasoline drums" would explode. What the workers failed to comprehend

was that these so-called "empty" storage units were actually more dangerous than the full

drums because the "empty gasoline drums" contained highly flammable/explosive vapors.

The workers failed, linguistically, to interpret the descriptor "empty" as posing any type

of danger. They had, as a group, unconsciously drawn upon their language habits to

analyze, classify, and give the word "empty" a particular place in their little world. In this instance, the results proved deadly.

Whorf's contention was that the particular language a person speaks actually affects one's version of reality. He arrived at this conclusion after studying the language of the Hopi and observing the differences between their grammar and English, the Hopi's perception of time, and their unusual positioning of self within the framework of their language.

Chapter 1.4   Whorf's Studies with the Hopi

In 1931, Whorf enrolled at Yale University and took a class called "American Indian Linguistics." Edward Sapir, a prominent linguist, encouraged Whorf to pursue his interest in Indian languages. Whorf began his study of the Hopi language, a distant relative of Aztec. In his work, Whorf hypothesized that the "strange" grammar of the Hopi might be evidence of a different mode of perceiving and conceiving things. In particular, he was interested in the tenses of verbs contained in the Hopi language. According to Whorf, in Hopi, verbs have no tenses, as they do in English. Rather, in the Hopi language, they use "validity forms" (or "assertions") that denote the speaker (not the subject) and the speaker's particular situation. The Hopi do not say, "I stayed for five days," but rather "I left on the fifth day." Hopi time, observed Whorf, varies with each observer:

> The duties of our [English] three-tense system and tripartite linear objectified 'time' are distributed among various verb categories, all different from our tenses; and there is no more basis for an objectified time in Hopi verbs than in other Hopi patterns; although this does not in the least hinder the verb forms and other patterns from being closely adjusted to the pertinent realities of actual situations. (Whorf 1956: 145)

Is Whorf suggesting that based upon a linguistic analysis of the language, the Hopi people have a different idea of time, one more circular than our linear, Western idea? Whorf, did in fact, believe this to be the case, and out of these studies came his idea of linguistic relativity. Through this work, Whorf became convinced that the content of thought influences the process of thought, and that differing contents produce differing species of process, so that generalization about process becomes impossible without contents being taken into account. In other words, the particular language one speaks actually influences the way one regards one's own reality. It is different from some generalized linguistic concern regarding the role language plays in human brain functions or in how people intellectualize their speech patterns. What Whorf is proposing is a "worldview" that is created by language. These "worldviews" are language-based, evolving out of a societal need based on what experience dictates.

Chapter 1.5   Strong versus weak version of the Linguistic Relativity Hypothesis

The linguistic relativity hypothesis commonly takes two forms known as the weak and strong version of the Sapir/Whorf hypothesis (so named because of Sapir's influence on Whorf's work). The strong version is characterized by a deterministic view of the language/thought relationship, i.e., it claims that one's language determines how one thinks. The field experience discussed previously regarding Whorf's observation that the Hopi Indians do not have linear concept of time would be an example of this stronger (deterministic) version. The weak version (relativity), on the contrary, states that although thought is influenced by language, it is not determined by it. The claim that

Eskimos have more words for snow than people from other, warmer climates, is an illustration of this weaker version because even people living at the equator can discuss different types of snow using circumlocutions or paraphrases.

The weaker version is what is commonly attributed to Kaplan's model of contrastive rhetoric. That is, Kaplan's notion hinges on the relativistic relationship between thought and language, rather than the more stringent, deterministic approach, i.e. language is affected by thought processes, but not determined by them.

Chapter 1.6   Culture, Thought, and Patterns

The connection Kaplan makes between the Whorfian idea of linguistic relativity/determinism and his own link between thought, logic and culture is crucial to the 1966 model of contrastive rhetoric. Kaplan draws the line of comparison between language and culture in this way: if the way people think is affected by the language they use, and the way people write indicates the way in which they think, then the way people write is a valuable window of insight into how a speaker (or, in the case of Kaplan's analysis, writer) organizes his thoughts. Connor (1996) later argues against those who criticize Kaplan's model based upon the assertion that the way a person writes indicates the way a person thinks:

> Unfortunately, Kaplan's diagram and his hypothesis have been interpreted too simplistically and too literally. Novices reading the article assume that all writers of a particular language compose all their writings in the organizational pattern described by Kaplan. It is even more unfortunate that Kaplan's diagram is taken to mean that a writing pattern reflects a thinking pattern. In other words, the Chinese write in circles; therefore, they must think in circles. (Connor 1996:31)

Although it would be too simplistic (the point Connor makes) to summarize Kaplan's work by saying "the Chinese write in circles; therefore, they must think in circles" there is, contrary to Connor's defense of Kaplan, ample evidence to support the claim that Kaplan does make the connection between thinking and writing:

> The fact that sequence of thought and grammar are related in a given language has already been demonstrated adequately by Paul Lorenzen. His brief paper proposes that certain linguistic structures are best comprehended as embodiments of logical structures. Beyond that, every rhetorician from Cicero to Brooks and Warren has indicated the relationship between thought sequence and rhetoric. (Kaplan 1966: 4)

Kaplan then supports this assertion with a quotation from Brooks and Warren:

> Paragraphing, obviously, can be of help to the reader only if the indicated paragraphs are genuine units of thought... (Brooks and Warren 1958: 267-68)

Later, Kaplan writes:

> As an artificial unit of thought, it [paragraphing] lends itself to patterning quite readily. In fact, since it is imposed from without, and since it is a frame for the structuring of thought into patterns, it is by its very nature patterned. (1966: 16)

In summary, Kaplan believed there to be a connection between thought and language. Furthermore, he asserts that analyzing the structuring of paragraphs in different languages would provide a definitive model by which patterns could be identified and classified according to different language groups. His theories of cultural differences are based upon the popular definition of logic and in the nature of rhetoric. Each culture, contends Kaplan, has its own rhetorical heritage thus, each culture will have its own manifestation of logic displayed in written discourse.

For example, Kaplan contends that the English language and its related thought patterns are grounded in the tenets of Aristotelian rhetoric. "The English language and its

related thought patterns have evolved out of the Anglo-European cultural pattern." (Ibid 3) Using Kaplan's model, then the paragraphs produced by English speakers would follow "Anglo-European cultural thought pattern[s]." In Kaplan's definition, this pattern constitutes a high degree of linearity in its structure/logic. Thus the key to understanding how a particular culture thinks, (in this particular case, English) argues Kaplan, would be found in the understanding of patterns of logic found within written discourse of a given language:

> Logic (in the popular, rather than the logician's sense of the word) which is the basis of rhetoric, is evolved out of a culture; it is not universal. Rhetoric, then, is not universal either, but varies from culture to culture and even from time to time within a given culture. It is affected by canons of taste within a given culture at a given time. (Kaplan 1966:2)

Kaplan uses Whorf's hypothesis of linguistic relativity as the premise of the notion of contrastive rhetoric, applying it when describing the differences of "logic" employed by different writers of different cultural backgrounds as they organize and compose paragraphs. And in Kaplan's definition, English writers compose paragraphs that use a type of logic Kaplan describes as linear.

Kaplan believed that these patterns of organization could be recognized in simple paragraph construction. Because of this observation and because of influence of Francis Christensen and his work with paragraphs , Kaplan chose the paragraph as a unit of analysis for his study (1966). In the next chapter, we will discuss Christensen's definition of a paragraph and how it influenced Kaplan's choice.

Chapter 2   Contrastive Rhetoric

Chapter 2.1   Why Paragraphs?

This chapter will discuss the influence of Christensen's (1965) work with paragraphs on Kaplan and subsequently, Kaplan's definition of linearity (found in the logic of English paragraphs). In this section we will examine Kaplan's motives for choosing the paragraph as a unit for analysis and discuss how Christensen's definition of a paragraph affects Kaplan's own definition of a paragraph and his concept of English language based in linear logic.

Why was Kaplan interested in analyzing paragraphs? Part of the answer lies in Francis Christensen's work (1965) in the rhetoric of the paragraph:

> Is the paragraph a logical entity, a sequence of structurally related sentences, or is it a visual unit, with the first line indented and the last line left incomplete? (Christensen 1965: 144)

Christensen argues that the methods of paragraph analysis employed by classroom textbooks are unworkable.

> The prescription [in classroom textbooks] is always the same: the writer should work out a topic sentence and then choose one of the so-called methods of paragraph development to substantiate it...The chapters of the paragraph in our textbooks are so nearly alike in conception that one could almost say that, apart from the examples, the only striking difference is in the choice of *indention* or *indentation*. (Ibid: 144)

In his analysis of paragraph construction, Christensen demonstrates how expository paragraphs (he deals only with the paragraphs of discursive writing and excludes the short introductory and transitional and concluding paragraphs in his analysis) move from

general to specific in their content matter, and do so in a manner that he defines as a

combination of methods. He outlines the details of paragraph construction using nine

points:

1. The paragraph may be defined as a sequence of structurally related sentences.
2. The top sentence of the sequence is the topic sentence.
3. The topic sentence is nearly always the first sentence of the sequence.
4. Simple sequences are of two sorts - coordinate and subordinate.
5. The two sorts of sequence combine to produce the commonest sort - the mixed sequence.
6. Some paragraphs have no top, (sic) no topic sentence.
7. Some paragraphs have sentences at the beginning or at the end that do no belong to the sequence.
8. Some paragraphing is illogical.
9. Punctuation should be by the paragraph, not by the sentence. (Christensen 1965:145-155)

Christensen's observation of the paragraph may be an important contributor to Kaplan's

definition of a paragraph. But there was no evidence in Christensen's 1965 work of the

terms "linearity of thought" when describing the generative nature of the paragraph. In

fact, Christensen asserts:

I'd like to claim that the paragraph that submits to this kind of structural analysis is thereby a good paragraph and the only good paragraph. But I only claim that the structural relations I have disclosed are real (they were discovered by induction), and I urge my readers to discover them for themselves. (Christensen 1965: 156)

Chapter 2.2   How does Kaplan define Linearity of Thought?

Kaplan defines linearity in a paragraph as when "the flow of ideas occurs in a

straight line from the opening sentence to the last sentence" (1966:6). He continues with:

The thought patterns which speakers and readers of English appear to expect as an integral part of their communication is a sequence that is dominantly linear in

its development. An English expository paragraph usually begins with a topic statement, and then, by a series of subdivisions o that topic statement, each supported by example and illustrations, proceeds to develop that central idea and relate that idea to all the other ideas in the whole essay, and to employ that idea in its proper relationship with the other ideas, to prove something, or perhaps to argue something. (Kaplan 1966:4-5)

From a historical standpoint, Kaplan also sees the linear type of thought pattern as:

[...] having "evolved out of the Anglo-European cultural pattern. The expected sequence of thought in English is essentially a Platonic-Aristotelian sequence, descended from the philosophers of ancient Greece and shaped subsequently by Roman, Medieval European, and later Western thinkers. (Kaplan 1966:3)

This claim that English adheres to logic derived from the "Platonic-Aristotelian sequence" is one of the criticisms of Kaplan's model. His use of English as the only language that demonstrates linearity of thought is, in part, an example of why Kaplan's work has been criticized as ethnocentric. These narrow views are echoed by Brown (1998) in her interpretation of Kaplan's definition of linearity (1998):

[...]Introduction, Development, and Conclusion, logically progressing from the top to the bottom of a document in a vertical manner. This passion for linearity may have its origins in the Anglo-Saxon lineage of English (i.e., in the Northern European tribes of Angles and Saxons who invaded England in the 5th and 6th centuries A.D.) Certainly the native Celtic tongues of the English Isle (i.e., Scots Gaelic, Irish, Manx, Welsh, Cornish, and Breton of today - the languages that were pushed out to the fringe of England, exhibit a natural lyricism and structural fluidity that Anglo-Saxon English must labour to achieve. And it is true that the majority of Western nations which are not Anglo in origin, e.g., France, Germany, Russia, and Spain, to list only a few, are patently less linear in their academic writing styles. (Brown 1998:2)

The controversy regarding Kaplan and his definition of linearity of thought and the nature of English rhetoric is part of the criticisms associated with his work. (1966) We will address some of the criticisms of his work later in the thesis.

In the next section, we will discuss the scholars who used Kaplan's model as the basis for their research for textual analysis and also in second language writing. We will briefly discuss the impact of these studies and their contributions to the evolution of the definition of contrastive rhetoric.

Chapter 2.3   Kaplanians

This claim of English linearity, i.e., Kaplan's model of the English thought pattern, and the subsequent comparisons of patterns found in way L2 writers structure their paragraphs (as culturally specific, ingrained rhetorical conventions) was advocated by various scholars in the decades after his 1966 article. These supporters (Leki, 1991; and Serverino, 1993, to name a few) argue, on Kaplan's behalf, that although these diagrams have been widely reproduced, this is done without adequate explanation, thus leading to misunderstandings about the nature of Kaplan's notion of contrastive rhetoric, rather than acknowledging that there might flaws in Kaplan's original notion.

The following is a list of some of the studies that have been done in various languages using Kaplan's model as a reference. See Connor 1996 for an extensive discussion of the historical evolution of contrastive rhetoric and for a more detailed summary of the following studies. Because the vast amount of literature that fits this description and for the purposes of this thesis, these studies will be described only briefly. Following this list will be a discussion other studies not discussed in Connor (1996).

For studies examining Arabic, as reviewed by Connor (1996: 34-46) see Kaplan (1966; 1972), Ostler (1987), Swales and Mustafa (1984), Williams (1984), Al-Jubouri (1984), Holes (1984), Bar Lev (1986), Sa'adeddin (1989). For an examination into Chinese as reviewed by Connor (1996: 37-38), see Kaplan (1966; 1972) Cai (1993), Mohan and Lo (1985), Scollon (1991), Matalene (1985). Japanese studies are dominated by Hinds (1980; 1983a; 1983b; 1984; 1987; 1990). See also Kobayashi (1984), Kubota (1992), Saisho (1975), Nozaki (1988) (See Connor 1996:41-45 for her summary). For a discussion of Korean, as outlined by Connor (1996:45-6), see Eggington (1987), Choi (1988). Clyne (1983; 1987) focuses on German. Markkanen, Steffensen, and Crismore (1993), and Mauranen (1992) look at Finnish (Connor 1996: 46-7). The Spanish language is examined by Montano-Harmon (1988; 1991), and Reppen and Grabe (1993) (as reviewed by Connor 1996: 52-3). Cmerjkeova (1994a, 1994b) looks at text in Czech (see Connor 1996: 53-4).

Santana-Seda (1970) looked at the differences between Puerto Rican Spanish speakers and English speakers. She found that in the 200 essays written by native English speakers and the same number of essays written by 200 Spanish speakers from Puerto Rico differences did exist. English speakers used shorter sentences than their Spanish counterparts and the English speakers also had a higher incidence of coordinate sequences. However, the difference between the two groups in the percentage of non-sequential sentences was minimal, thus failing to truly show the pure linearity of English organization and the digressive nature of a language such as Spanish.

Dehghanpisheh (1979) and Carpenter-Hunter (1981) are also examples of studies that relied on the validity of Kaplan's model. In another example using Kaplan's model

as a comparison, Bander (1983) cites the differences between Romance languages and

Russian:

> [...]a paragraph in Spanish, or in some other Romance language, differs in still another way: its line of thought is sometimes interrupted by rather complex digressions. Similarly, a paragraph in Russian often contains digressions. (Bander 1983:5)

Cobb (1985) also uses Kaplan's approach in analyzing the Romance language pattern:

> Those who have learned to write in the Roman Language pattern (French, Italian, Spanish, Portuguese, Romanian) have a different way of presenting their ideas. They tend to skip to other related topics before they present the main idea... These other patterns are more polite than the American style of writing. Even when the main idea is reached, it is not often stated as bluntly as it is in the United States. (Cobb 1985:9)

In 1984, Connor used Kaplan's approach to perform a study based on text recall. The study examined a small number of English, Japanese, and Spanish speakers who were given a 300 plus word document from the newspaper *The Washington Post* and were asked to recall portions of it. Depending on what each group was able to remember, Connor asserted that the results would indicate what level of priority each group gave to certain propositions contained in the text.

Connor found that English speakers were able to recall more information than their ESL counterparts, a result that would not be surprising, considering that the English speakers were writing in their L1. The difference between what the Spanish and Japanese students recalled (as a group) was not significant. Furthermore, Connor also determined that there did not exist any real significance in recall of high-level ideas, although there was an apparent difference found in the recall of lower-level ideas.

Although the study is important for its insight into text recall, some criticized other aspects of her approach, especially the topic of the text and the size of the sample surveyed. The most common criticism is that the text was culturally bound in the very American set of values regarding personal appearance. The article, "On being fat in America," most likely did not contain the same cultural implications for those reading it who were of Japanese or Spanish origins. The idea that one could be looked over for a promotion because of being overweight might, quite literally, be a foreign idea to members of these groups. The other criticism might also be the very small group of participants taking part in the study; (10 English speakers, 10 Spanish, and 11 Japanese).

Kobayashi and Rinnert (1996) investigated 465 Japanese readers of English texts and found that "culturally influenced rhetorical patterns affected assessment of ESL student writing on an analysis of effects topic." (397) In their examination of Japanese students who had not received English writing instruction, Kobayashi and Rinnert found that these students preferred the Japanese rhetorical pattern. On the other hand, native English teachers, who were in charge of evaluating these students' work, favored the American rhetorical pattern. Interestingly, Japanese teachers and Japanese students who had received English writing instruction valued features of both patterns.

More recently, Chu et al. (2002) also explored the question of whether culture-specific rhetorical conventions had an effect on the reading recall of EFL students. Surveying Chinese and Taiwanese EFL students, the results were that the students recalled:

> [...]a significantly larger percentage of text units from the four English texts written in Chinese rhetorical convention than they did from the four parallel texts written in English rhetorical convention in both immediate recall and delayed recall. (Chu et al. 2002: 529)

The implications of this finding suggest that there is a correspondence between recall of text and the type of structure employed in a particular text as well as the familiarity of the reader to such an organization. The results of this study indicate an increased amount of reading recall when adhering to a structure familiar to the reader. If, as Kaplan asserted and this study argues, that rhetorical convention "as a characteristic cultural artifact is deeply rooted in many Chinese readers' schemata of how a text is structured..." (Chu et al. 2002: 529) then texts written in Oriental rhetorical structure would yield significantly greater reader recall than texts written in a typically Western rhetorical structure. The results of this study confirm the relationship between recall and familiarity of text, keeping with Carrell's (1984) suggestion that many EFL or ESL students do not possess the necessary formal schemata to identify the organization of an English text. Finally, this study concludes that L1 understanding of structural components of a text might actually interfere with a reader's comprehension and recall in L2 and ultimately, an examination of rhetorical patterns found in English might benefit the non-native reader/writer.

Other scholars applied Kaplan's notion of contrastive rhetoric to the examination of L1 in languages other than English. For the study of Japanese constructs, Mulvey (1997) provides a concise description of the rhetorical strategies as identified by Hinds (1980, 1983, 1984), Takemata (1976), Mulvey (1992), and Yutani (1977), Mulvey defines the three Japanese strategies as "return to baseline theme," the "kishoutenketsu" approach, and the "tempura" or "quasi inductive" approach.

Hinds (1990) surveyed samples from several Asian languages (Japanese, Korean, Chinese, and Thai) with the purpose of determining the preference for "the logical organization of information in expository writing." (89) He begins by defining inductive as writing that has the thesis in the final position and deductive as containing the thesis in the initial position. From his examination, Hinds found that in each of writings of the four different languages, there was a "common style." (98) Hinds does not describe the Asian structures as inductive, but rather, as "delayed introduction of purpose." (98) Although the organization appears confusing to English readers, the style does not have this effect on its native readers. Nowhere in the writing is the idea that the reader bears some responsibility in understanding the text yet English readers expect the text to be organized in a deductive style. When English readers find that the text is not arranged in this manner, they automatically assume it to be constructed in an inductive style. However, Hinds contends that instead of categorizing these texts as inductive (according to the strictest "English" definition of the term), the writings examined should be regarded as "quasi-inductive" (99), a style, he asserts, forces the reader to "think for themselves...consider the observations made, and to draw their own conclusions." (100)

Certain studies highlighted the responsibility between writer and reader. In many Asian cultures, there is generally agreed upon consensus that the text offers a more reader responsibility orientation. Some of these studies include Connor (1994), Eggington (1987), Kaplan (1988), and Leki (1991).

Leki (1991) describes certain key elements of Asian text as part of a long cultural history that aims to announce the truth rather than describe. Because of this tradition, the writer is positioned in such a manner that the text takes on frequent references to a more

communal, traditional type of wisdom. This is contrary to Western tradition in which proving oneself to be correct is the goal of the writer, rather than in providing the reader with the more anecdotal approach.

Hinds (1987:145) also categorizes writing in terms of reader or writer responsibility. He finds that Japanese writers use a reader-responsible rhetoric. Japanese readers are conditioned to build necessary transitions when they read Japanese text. This responsibility to making the transition lies with the reader, not the writer, in Japanese. Although classical Chinese appears to Hinds to have the same characteristics as Japanese texts (reader responsibility) Hinds makes the assessment that modern Chinese might be more like traditionally described English writing (writer responsibility). Hinds determines this assignment of responsibility according to the degree in which the reader is required to make inferences and deduce the meaning from the text. (Hinds 1987:143)

Clyne (1983) looks at German texts for consideration of the following aspects of discourse: degree of linearity, verbality, formalism, and the rhythm of discourse. He examines the doodles proposed by Kaplan (1966) and evaluates German text for its adherence to a particular pattern. Clyne finds that in fields other than science (which is dominated by a basically linear discourse structure, even in German), the non-linear structure is "quite common in German" non-scientific text. (64) Upon examination of 400 history examination papers written by German students, Clyne concludes that linearity is mandatory in essays, "even in subjects other than English" and that "digressions and repetitions are not reacted to favorably in the assessment." (64)

In a later study, Kubota (1998) challenges the assumption that Japanese expository prose is characterized by a classical style (ki-sho-ten-ketsu), reader

responsibility, and "an inductive style with a sudden topic shift." (460) This study presents the argument that previous studies of Japanese texts have depicted language as static and tend to over generalize the characterizations of Japanese written discourse.

Kubota (1998) follows a previous study with a paper that examines how Canadian students evaluate written discourse. The study compared Japanese and English L1 essays written by university students in both Japan and in Canada - 22 expository and 24 persuasive essays written in each language. The study found that "inductive patterns were identified in Japanese more often than in English and were used more often in the persuasive mode than in the expository mode across both languages." (475-6) Interestingly, students ranked inductive essays between average to low, while deductive essays were usually ranked as being of average to higher quality.

Stapleton (2001) also examined trends in Asian writing. The focus of her study is critical thinking, a quality some have suggested Asians, including Japanese students, do not display in their English writing. Stapleton found that in a study of 45 Japanese undergraduate students, the quality of critical thought depended on the topic content, with more familiar topics generating better critical thinking than those topics that were unfamiliar to the students.

Overall, these studies seem to indicate that Kaplan's theory (1966) may have some theoretical validity in that culture plays an important role in how individuals learn to write. Where it might have been too ambitious was in its attempt to claim that all writers of a certain language group adhere to certain structural patterns displayed in their logic, and hence, their paragraph construction.

Chapter 2.4 Criticisms of Kaplan

In the years following Kaplan's 1966 article, several criticisms of his work have emerged. We will look at several studies that use Kaplan's model but arrive at different conclusions regarding structural differences in logic in certain languages.

In a comparison of essays written in English and in Spanish by Spanish-speaking college students in Puerto Rico, Santiago (1970) found that contrary to Kaplan's conclusions, the English essays did not differ significantly (in terms of the patterns of logical relations) from those written in Spanish.

Kachru (1977) argues against Kaplan's model of English as a linear language and provides an alternative to the L2 writing pedagogy that consists of, "cultural meaning and rhetorical style in writing across traditions of literacy." (1977:337) This article disputes Kaplan's claim that "there are clearly identifiable norms of writing in English..." (338) and that "ESL students from non-Western cultures may not be familiar with...the documenting, transactional and epistemic functions of writing." (339)

Using Halliday's term of "meaning potential," Kachru discusses the variation found within cultural groups and challenges the idea that western rhetoric is "a result of the development of writing, and subsequently, of printing..." (339). The article argues that although there might be some importance in pointing out to non-native writers the importance of following English rhetorical patterns, it is equally important to point out non-native differences to those in the field who may come into contact with these different conventions. It is not possible to "train the entire English-speaking population of the world to the way of thinking and writing in American, British or any other variety of English." (1997:344) Differences exist, argues Kachru, between even American and

British conventions and readers must also take some responsibility in the business of making meaning.

Mohan and Lo (1986:520-1) state "evidence from classical and modern Chinese prose does not support the view that there are gross differences between the organization of exposition in Chinese and the organization of exposition in English." They claim in their study that Chinese students' errors are not unlike the errors made by learners of other language backgrounds and ultimately call into question Kaplan's theoretical construct of "Oriental thought patterns." In their study, they examine Kaplan's assertion that the only way to account for the characteristics of non-native student writing is in negative transfer:

> ...the difficulties of Chinese students writing in English may be better understood in terms of developmental factors: Ability in rhetorical organization develops late, even among writers who are native speakers, and because this ability is derived especially from formal education, previous educational experience may facilitate or retard the development of academic writing. (Mohan and Lo 1986:528)

Kubota (1999) argues that contrastive rhetoric is part of a movement on the part of the dominant culture that serves to develop the universal appeal of Western cultures and make the less powerful cultures (such as Japanese) subordinate to it. Kubota contends that scholars tend to simplify the complex nature of the Japanese culture, reducing it to a simple construct.

One of the main criticisms of contrastive rhetoric is that it is "simplistic," a criticism voiced by Canagarajah (2002). One of the problems with Kaplan's contrastive rhetoric model, argues Canagarjah, is "the passive role given to students in negotiating culture" (64). The definition of culture, argues Canagarajah, is complicated given "the hybrid nature of cultures in the postmodern world" and the fact that "there is

considerable interaction, borrowing, and fusion between cultures in the postmodern world..." (64) Contrastive rhetoric treats textual structures "as having normative (or at least a uniformly defined) character in each culture." (65) This is a problem, particularly when dominant definitions of a particular culture "prop up the more powerful Western (Anglo-American) cultures as more logical and sensible." (64-65)

In summary, the criticisms of Kaplan have emerged after extensive research into many aspects of contrastive rhetoric. The comparisons made between students and translations of texts, the English language as the basis of evaluation, and the omission of a non-English perspective, are all legitimate complaints against Kaplan's original model. After nearly forty years of studies, this is not surprising. The idea that culture plays some sort of role in writing instruction still holds merit. The way in which culture is defined and the extent of its impact on student writing are not topics for this thesis. However, they are certainly ideas worthy of consideration and of further research. Ultimately, the extensive research and subsequent evolution of Kaplan's notion, are exactly what he called for in his 1966 article. Like his definition of contrastive rhetoric, Kaplan's work has evolved through the years. The next section will explore the later work of Kaplan.

Chapter 2.5   Later Kaplan

In later work, Kaplan (1976) points out differences between styles that students prefer and those that have been imposed upon them from cultural manifestations that has evolved from practices involving social and communicative means, rather than in the way individuals think.

In a 1977 article, Kaplan revisits his notion of contrastive rhetoric, employing a less pattern-driven approach and backing away from the idea of linear thought or logic. He defines "discourse bloc" as a linguistic unit larger than a sentence in which "various syntactic units (including, but not limited by, sentences, are connected by bloc signals into a semantic and logical complex." (1977:62) He makes clear that his definition of logic does not encompass that found in a mathematical system, but rather is one defined in terms of the rules found in a particular language system. "Old" information may come out of some element of preceding information and "new" information advances the discourse. Native speakers have an "instinctive" awareness of the internal logic of the system. Second language learners not only lack this so-called instinct, but also the "awareness of the realizable range in the second language (though he comes equipped with a knowledge of the realizable range in his native language." (68) This particular lack of sociolinguistic knowledge causes the learner to miss valuable linguistic cues. Kaplan's solution is to make the learner aware of the problem and to teach him/her the constraints of the target language in so far as it is possible to identify them, isolate them, and/or contrast them with known phenomena in the native language of the learner. (69)

In 1986, Grabe and Kaplan redefined contrastive rhetoric:

> Because of the specific emphasis of contrastive rhetoric in the differing rhetorical conventions exhibited in the construction of complex texts in two different languages, it has been primarily concerned with the nature of coherence and with the nature of text construction itself, and it has been concerned with the development of writing beyond the initial stages....Contrastive rhetoric is the study of L1 rhetorical influence on the organization of text in an L2, on audience consideration, on goal definition; it seeks to define L1 influences on text coherence, on perceived audience awareness, and on rhetorical context features.....Accordingly, contrastive rhetoric research must seek to understand and employ some theory of coherence, some theory of audience awareness, and some theory of the rhetorical context (266).

By 1988, Kaplan still asserts that the primary reason for his model of contrastive

rhetoric is to provide a pedagogical solution to non-English writers. He contends writing

is not acquired, that it must be taught, a conviction held by one of his mentors:

> The teacher who thinks that writing is an art and that art cannot be taught, that the
> teacher can only inspire and then keep out of the way, will not find anything he
> can use. But the teacher who believes, as I do, that the only freedom in any art
> comes from the mastery of technique, may find here the means both to kindle and
> restrain. (Christensen 1956: 156)

In 1989 Grabe and Kaplan (1989) restated the original definition of contrastive

rhetoric:

> .....notions of contrastive rhetoric assume that literacy skills (both reading and
> writing) are learned; that they are culturally (and linguistically) shaped; that they
> are, at least in part, transmitted through the formal educational system; and that
> learners are, in principle, capable of learning writing conventions and strategies of
> various types (Grabe and Kaplan: 1989: 264).

By 1996, Grabe and Kaplan move away from Kaplan's more collective assesment

of writing patterns as a cultural manifestation. They begin to account for individual

differences in writing style and writing instruction. The authors assert "different cultures

have different rhetorical preferences for the organization of written text" but agree that

they "not only shape written text in distinct languages and cultures, but [the texts] tend

to manifest themselves consistently, if subtly, in the writing of students learning a second

language." (Grabe and Kaplan 1996:197) In this book, the authors advocate the process

approach to the teaching of second language writing. As Kaplan recalls in a 1999

interview:

> We have tried [in their 1996 book] to answer precisely that question. [How can
> some of the latest research findings be put to practical uses in EFL/ESL writing classes?]
> What language(s) do the learners speak and what kind of rhetorical awareness do they

bring to the classroom? How old are the learners? At what level of language learning are the students? How much instructional time is available? How well-trained is the teacher? What is the objective of instruction? What assessment instruments will be employed to determine the relative degree of learner success? (Kaplan 1999:4)

They acknowledge criticism of the original model of contrastive rhetoric (1966) but even in this acknowledgement, they continue to bring the focus of Kaplan's work once again, back to its original intent: to aid in the teaching of writing to second language learners:

> But the most serious problem lies in the fact that there is no universal theoretical model for contrast; it is regrettably the case that the findings of various scholars cannot easily be compared because results were often derived from different research paradigms and from different empirical bases.... These problems constrained the usefulness of contrastive rhetoric both as a research base and as a base from which to make pedagogical decisions. (Grabe and Kaplan 1996:198)

Kaplan later addresses some of the criticisms directed at his work and in particular, with the original notion of contrastive rhetoric. In a 1999 interview, Kaplan admits to flaws in his 1966 study, yet adamantly makes a case for the usefulness of the notion of contrastive rhetoric. In this teleconference with Egypt and the U.S. Department of State, he is asked to reflect on his 1966 work and to comment on whether he feels it (his original notion of contrastive rhetoric) is still applicable. Kaplan answers carefully, prefacing his criticism by clarifying, "It may be unrealistic to analyze the notion from the platform of the present..." (Kaplan 1999:2) Among the problems with the original model, Kaplan cites:

> 1) the 1966 article contrasted professional writing by native speakers with student writing by second-language learners;
> 2) the research did not control for topic, for genre, or for length;
> 3) the outcome seemed ethnocentric because it looked at the writing of speakers of languages other than English from the perspective of English;
> 4) the study did not look at the perception of English or other languages by speakers of languages other than English (although it recommended such research).
> 5) the study was, in fact, based on an admittedly relatively poor research design.

Yet, Kaplan remains steadfast on key points. When asked what the most important lessons of contrastive rhetoric might be to language teachers, Kaplan responded:

> It seems to me that students need to be made aware that the way their L1 structures discourse is probably different from the way the L2 structures discourse...The most important lesson for student writers to learn is that genres are socially real and that to participate effectively in a discourse community, one usually must adapt to (or around) readers' generic expectations. (Kaplan 1999: 3)

In summary, although Kaplan addresses criticisms of his original study (1966), there are several key points that he continues to uphold. First, the discourse of one language is apt to be different from the discourse of another. Second, the application of contrastive rhetoric was and still is useful for language teachers. And finally, in order for a second language learner to have a successful experience in another discourse community, he/she must adapt to the expectations of the reader.

Chapter 2.6   Another Way of Looking at Paragraphs: The Tagmemic Approach

Another way of looking at paragraphs that is outside of the field of rhetoric and composition, is the tagmemic approach. After having examined, in Chapter 1, the influence of Whorf on Kaplan, and in this chapter, the influence of Christensen, we turn to another way of looking at paragraphs, which was developed in the same period, namely, the tagmemic approach. It is a method of analysis that looks at language (and in for our purposes, paragraphs) in terms of function-form units. The unit in tagmemic analysis is the tagmeme, defined by Cook as "the correlation of the functional slot with the class of items that fill that slot." (Cook 1969: 15) Basically, this form of analysis looks at sentences as employing a specific type of construction frame, consisting of various slots that contain certain types of information used interchangeable (fillers).

Discovered by Kenneth L. Pike, this theory of language analysis emphasizes the discovery process. Pike contends that although its procedures are mechanical, the process of tagmemic analysis does not discount elements of intuition (Pike 1967). This acknowledgement of some type of role that intuition plays in the process satisfies those, like Rodgers (1966), who ultimately see writing as a process, consisting of certain amounts of mechanical structure (form) and certain amounts of interplay with other, non-mechanical elements (function or meaning). Becker, another tagmemist, concurs with Pike's assertions.

> Readers can partition paragraphs in a consistent and predictable way...there are shared conventions of grouping sentences into higher-level units, and there are structural cues which signal these patterns beyond the sentence." He concludes, "it is through field analysis that we begin to understand the organic nature of the paragraph, its ability, like a poem's to shape itself once its dimensions have been specified. (1967:242)

Longacre (1965), another linguist whose groundings lie in the tagmemic approach, defines paragraphs in this manner:

> 'Paragraph' is taken here to designate a structural rather than an orthographic unit. the paragraph indentations of a given writer are often partially dedicated by eye appeal; that is, it may be deemed inelegant or heavy to go along too far on a page or series of pages without an indentation or section break. (115)

He stresses the importance of thematic meaning in a paragraph:

> We find it [thematic unity] reflected in the surface structure features of the paragraph itself. In narrative discourse, a narrative paragraph is built around a thematic participant, occasionally a small set of thematic participants. (118)

Like the other tagmemists, there is no mention of topic sentences or their placement within the paragraph (a discussion of which follows in the next section). Longacre writes:

> There is a certain reluctance on the part of the speaker to plunge immediately into a topic. He wants to spend a sentence orienting himself and the audience to what he is going to talk about. I do no mean here something as explicit as a topic

sentence. I mean, rather, something that indicates time, place, or circumstances or gives a broad hint of what is to come in the body of the paragraph. (Longacre 1965:116)

Chapter 3   Writing Handbooks and their treatment of the teaching of paragraph construction

Kaplan contends cultural patterns of logic can be found in the written text and, more specifically, in the paragraph. He also asserts that writing must be taught. Therefore, if writing is only taught, there should be some evidence that a particular type of paragraph structure (ideally, in Kaplan's terms, one "linear" in its construction) is being offered as the standard by which English writers learn to produce paragraphs.

Previously in this thesis, we have looked at Christensen's (1956) definition of a paragraph. In this section we will examine how several modern writing handbooks define paragraphs and the instruction they provide learners for their construction.

How is a paragraph identified? For most readers, paragraph recognition is rather straightforward: look for the indentation (or indention) of the text. Here is an example of how one text defined a paragraph: "The first line is indented five spaces in a typewritten paper and one inch in a handwritten paper." (Troyka 1999:69) *The Blair Handbook* offers writers this suggestion: "Most writers break their work into paragraphs intuitively, without much conscious thought." (Fulwiler and Hayakawa 1994:340) Then there is the "if a tree falls in a forest" version:

> Try to imagine, for a moment, a world with no paragraph indentations. Every book, every newspaper, every magazine would present a solid page of type, with not white spaces inviting you to pause and rest, even momentarily. Reading under these circumstances would be tedious and tiring. But would paragraphs exist, even if the indentations that signaled them did not? (Mulderig 1995:97)

What, exactly, are the textual signals that indicate the proper place for a paragraph? If a paragraph is more than a place in the text where an author arbitrarily decides to make an indentation, is the definition of a paragraph more complex than one of indentation?

Chapter 3.1   Definition of a Paragraph

Modern handbooks for native writers of English define a paragraph as everything from "a unit of written discourse signaled by indentation and usually comprising a group of sentences that are related in some way to a single idea" (Mulderig 1995:98) to "a group of sentences that work in concert to develop a unit of thought." (Troyka 1999:69) Some texts, including *The Little Brown Handbook*, are more specific, giving the writer suggestions as to the size of an "average" paragraph being "between four and eight sentences" (Fowler et al 1993:76) or, by Mulderig's calculations, "longer than one sentence, but shorter than a page." (1995:111) *The Rhinehart Handbook for Writers* does not go so far as to suggest the number of sentences that comprise an average paragraph, but it does offer this advice: "When you draft the body, think of the paragraphs as 'mini-compositions' with internal structures similar to the structures of full papers." (Carter and Skates 1990:382) Hacker suggests, "A paragraph should be unified around a main point. The point should be clear to readers, and all sentences in the paragraph must relate to it." (1991:78)

Chapter 3.2   Topic Sentences

"State the main point in a topic sentence" is the advice Hacker offers in *The Bedford Handbook for Writers* (1991:78) "A good topic sentence, a one-sentence

summary of the paragraphs main point, acts as a signpost pointing in two directions:

backward toward the thesis of the essay and forward toward the body of the paragraph."

Writers get this advice in *The Rinehart Handbook for Writers*:

> Think in terms of a topic sentence, one that states the point of the whole
> paragraph. The traditional paragraph begins with a general statement, or topic
> sentence, which subsequently supported or developed by discussion, illustration ,
> or examples. (1990:383)

Similar suggestions are made by Mulderig in *The Heath Handbook*:

> Sometimes a writer also succinctly states the main idea of a paragraph in a
> sentence or two known as a *topic sentence*. Just as a thesis statement directs the
> reader's attention to the central idea in an essay, a topic sentence, when it exists,
> aids the reading in more readily grasping both a subject and a specific aspect of
> that subject, or focus. (1995:104)

In *The Little Brown Handbook*, the authors give this suggestion: "Like the thesis

sentence, the topic sentence is a commitment to readers, and the rest of the paragraph

delivers on that commitment." (Fowler et al. 1995:77) A topic sentence, apparently, is

used not only to simply state the most important commentary of the paragraph, but as an

aid in assisting the writer of the prose in the organization and structure of his

composition.

> Professional essay writers do not always use topic sentences, because these
> writers have the skill to carry the reader along without explicit signposts. Student
> writers are often advised to use topic sentences so that their essays will be clearly
> organized and their paragraphs will not stray from the main idea. Student writers
> are often advised to use topic sentences so that their essays will be clearly
> organized and their paragraphs will not stray from the main idea. (Troyka
> 1999:72)

Carter and Skates echo this concern: "This organization works especially well for

inexperienced writers; it improves coherence and unity because the details are all related

to the stated idea." (1990:382) Mulderig writes, "A well-formulated topic sentence offers benefits to the writer as well, by providing a kind of blueprint that directs the development of the rest of the paragraph." (1995:105) There is other advice as to the placement of the topic: "Placing the thesis at the beginning ensures its emphasis," suggests Carter and Skates. (1990:382) "Usually a topic sentence is most effective at the beginning of a paragraph. If you find a topic sentence buried in the middle of a paragraph, consider moving it to the beginning. (Fulwiler and Hayakawa 1993: 25)

Chapter 3.3   Topic Sentences for Reading Comprehension

According to some instruction given in certain writers' handbooks, a topic sentence is placed in a paragraph, not just for the convenience of the writer attempting to organize her thoughts, but also for the ease of the reader in aiding comprehension. "Good paragraphing give readers clues to how to read your paper." (Fulwiler and Hayakawa 1993:340) Diana Hacker suggests, "Most readers feel comfortable reading paragraphs that range between 100 and 200 words. Shorter paragraphs force too much starting and stopping, and longer ones strain the reader's attention span." (1991:97) Fowler et al, write, "in a paragraph, a topic sentence often alerts readers to the essence of the paragraph by asserting the central idea and expressing the writer's attitude toward it." (1995:77) Some handbooks argue the unimportance of a topic sentence: "Not all paragraphs have topic sentences, nor do they need them. We have no evidence that professional writers even think about topic sentences when they are writing paragraphs." (Hairston and Ruskiewicz 1993:161)

Chapter 3.4   Other Reviews of Writing Handbooks and their treatment of Paragraph Construction

More than thirty years ago, the rhetoricians Meade and Ellis (1970) performed their own review of high school textbooks for evidence of what type of instruction was being given regarding paragraph construction.

> Teachers have generally interpreted the presentation of paragraph development by these methods [description, comparison, contrast, reasons, examples, definition, and chronology] to mean that students should practice them, often in complete isolation from any broader context. The authors made their observations in high school composition classrooms and commented on how English teachers present the teaching of paragraph construction to their students. There was the implication that the student would first choose a method of development, selected for some undisclosed reason, and next, formulate a topic sentence to suit that method. Such a procedure when badly described seems at once inane and futile. This certainly is not acceptable rhetoric, new or old." (Meade and Ellis 1970:219-20)

Considering the results of our survey (which will be discussed in Chapter 5) and the findings of Meade and Ellis, this lack of consensus found in writing handbooks is not new to the field of composition or to the field of rhetoric.

Chapter 3.5   Teaching the Paragraph

Ultimately, the conclusions drawn from this examination of paragraphs and paragraph construction appear problematic, especially when viewed in terms of applications to the teaching of writing. First, there is no consensus on what constitutes a "good" paragraph. Textbook descriptions are vague and varied and although other experts offer their opinions, they keep their advice within the framework of their particular

discipline (in this examinations, the fields of rhetoric and grammar). Rodgers (1976) writes:

> In short, the paragraph is what the textbook says it is, except...it isn't. At least not always; and if one happens to be working with the wrong handbook or the wrong anthology of prose models, it often isn't. (Rodgers 1976:3)

Second, is it important to have some sort of standard as to what is taught regarding paragraph construction? Does the lack of consensus on the teaching of paragraphs, in textbooks and scholarly discussion, indicate a lack of serious considerations or informed methodology? Or is it an outcome of the evolution of compositional pedagogies? (i.e. the shift from product to process-oriented approaches, as an example)?

Chapter 3.5.1 Bartholomae

Part of the answer to the question regarding pedagogy might lie in what Bartholomae (1985) calls "Inventing the University." In his view, young, academic writers are trained to write in a manner acceptable to their specific discipline through understanding their audience, which in this example, is academia. Part of this orientation focuses on the particular style of discourse their audience expects. The student begins with simply mimicking a particular type of prose. Later, after learning through trial and error what professors qualify as "good" organization, content, and language, the students begin to acquire the skills necessary to not only replicate the texts, but to produce their own, successful versions.

> The student has to appropriate (or be appropriated by) a specialized discourse and he has to do this as though he were easily and comfortably one with his

audience, as though he were a member of the academy or an historian or an anthropologist or an economist; he has to invent the university by assembling and mimicking its language while finding some compromise between idiosyncrasy, a personal history, on one hand, and the requirements of convention, the history of a discipline, on the other hand. He has to learn to speak our language. (1985: 590)

Finally, if, in writing handbooks used by native English speakers, we cannot find evidence of some standard regarding paragraph construction, how can we, as educators of ESL students, indicate with any authority what constitutes a successful model, particularly when we are teaching English for Specific Purposes (ESP) or English for Academic Purposes (EAP)?

Chapter 3.5.2   Kaplan and the Teaching of Paragraphs

Kaplan argued that cultural patterns of logic found in native writer's paragraphs were intuitive. If they are, as Kaplan contended, intuitive, can it be concluded that these patterns are part of a collective intuition? What is this intuition? Is it something that can be taught? And if it can be taught, can we still refer to it as intuition? Kaplan believed that these patterns indeed could be taught. In his 1966 model, he advocated the identification and reproduction of these patterns for use in EFL settings.

If we might surmise that intuition, at least in this example, is manifested in terms of some sort of particular construction, (i.e., the "Doodles") then the patterns are identifiable and, ultimately, teachable. So, when the writing handbooks refer to students "intuitively" deciding when a paragraph should begin and what should be contained in it, they could be referring to concepts that have actually been taught at a much more fundamental level than a formalized setting, such as a college-level composition class. Perhaps this idea of "intuition" is no more than a learned behavior that is so basic to, in

this instance, a writer that he/she has come to regard it as intuitive, rather than on a skill set acquired at an earlier moment of development.

It could be concluded that the idea of paragraph organization is so elementary that by the time students reach the age that these handbooks are useful, they have already mastered paragraph construction. Thus, when called upon to use their "intuition" to successfully construct a paragraph, what these native writers are actually doing is relying upon taught methods, deeply embedded within their thought processes.

Chapter 4 Anaphora and its effect on the creation of patterns found in simple paragraph construction

In section 3.3, we discussed how topic sentences play a role in reader comprehension. Some textbook writers claimed that placement and clarity of the topic sentence acted as signposts for the reader, pointing him/her in the direction that the writer is headed. In this chapter, we will discuss other factors that are considered part of paragraph development that aid in reader comprehension. The first quality we will discuss is paragraph length. Hofmann (1985) writes:

> First, very long paragraphs tend to leave most listeners or readers quite confused as to what was said, both the general point & even the details - just like the professor who tries to keep adding more & more to an already full blackboard. A series of very short paragraphs, on the other hand, can be annoyingly simple or boring. These two points together suggest that paragraphs should not be too long nor too short. (237)

Hofmann believed paragraphing to be related to coherence and cohesion, topic sentences, unified topics and "the structure of the argument or discourse." (1988:234) In his pursuit of a more complete accounting of why writers choose to end and begin their paragraphs at specific locations, Hofmann considers the idea of anaphora and its effect on defining the boundaries of paragraph construction.

Chapter 4.1   Definition of Anaphora

"Anaphora" is generally defined as "the relation between a pronoun and another element, in the same or in an earlier sentence, that supplies its referent. (Matthews

1997:18) In other words, anaphora is the coreference of one expression with its antecedent. The antecedent provides the information necessary for the expression's interpretation. This is often understood as an expression "referring" back to the antecedent. Simply put, anaphora is the ability of the reader to recognize, for example, "Bob" as the agent in sentence "A" and then subsequently, to know that in a later identified sentence, "B," for example that the writer is referring to the nominal "Bob" when she uses the pronoun "he." An example would be the following sentence: *Bob walked to school every morning. He liked the exercise.* The reader understands "he" in the latter sentence to be referring back to the "Bob" introduced in the first sentence.

Chapter 4.2   Cohesion, Coherence and Patterns in Paragraphs

If part of the consideration for a writer is ensuring that he/she has maintained the interest of the reader, what must be accomplished linguistically to ensure that this occurs? Certainly, paragraph length is an important consideration in holding a reader's attention. But what are the other factors that occur both within and outside of the framework of the paragraph? Linguistically, what makes for a "good" paragraph?

Halliday and Hasan (1975), in a sentence-based analysis, examined, from a linguistic perspective how sentences linked together and what made them cohesive. Their model was a linguistic approach toward understanding exactly how sentences connected to make paragraphs and ultimately, how paragraphs flowed together to form overall "text."

Enkvist (1985) also looked at coherence and found it to be "a function of the text and of the equipment the hearer or reader brings to its interpretation." (16) Interestingly,

Enkvist believed that when breaking down exactly what constituted coherence, he found an important link to the creation of patterns. "We should always know whether our text conforms to expected patterns, or whether it breaks convention and surprises, jolts, or shocks the reader." (16)

Tyler (1994) suggests a model of text coherency that argues certain patterns of repetition do make an independent contribution to discourse comprehensibility. Tyler compares discourse produced by a native speaker of English with an English text produced by a native speaker of Chinese. The findings indicate that "lexical repetition serves to provide context-situated definitions of words and phrases...and the absence of these patterns of repetition contributes to a perception of incoherence in the non-native discourse examined." (672)

We have discussed why paragraphs were used in Kaplan's model of contrastive rhetoric and the influence that Francis Christensen's work (1965) played in Kaplan's choice of paragraph level analysis. We have outlined the various definitions of paragraphs and have seen the wide variety contained in sampled composition handbooks. Topic sentences, as we have discovered, may or may not be defined or considered important in both the textbook suggestions and according to the viewpoints of those outside the classroom. We have also briefly discussed anaphora and the role it plays in coherence and cohesion. In the next session, we will consider the implications of these findings for the pedagogies in contrastive rhetoric.

Chapter 4.3 Implications for Pedagogies in Contrastive Rhetoric

Keeping in mind that Kaplan's original intent (1966) was to provide a pedagogy to the teaching of second language writing, the classroom continues to be the proving ground for most practical application of his notion of contrastive rhetoric. As we step into the 21st century, the field of contrastive rhetoric continues to evolve to accommodate the changing needs of students.

In the broadest of terms, differences exist between native and non-native writers. Silva (1997) argues that out of respect for important distinctions (cultural backgrounds, rhetorical conditions, and linguistic backgrounds, to name several) between ESL writers and native speakers/writers of English, non-native writers need to have learning strategies specifically targeted with their unique needs in mind.

First, Silva recommends providing a suitable learning context for the ESL writers. He believes that it is necessary to give each student as many placement options as possible; i.e., mainstream composition classes, basic writing classes, sheltered ESL classes, or classes designed specifically to accommodate both native and nonnative speakers. Second, Silva argues for the importance of providing appropriate instruction, recognizing the individuality and importance of the person, not the "one size fits all" approached employed by many in ESL classrooms. Silva's basis for these contentions hinge on what he feels is the critically important idea of respect: ESL teachers having respect for the individual, respect for their unique learning styles, and respect for the differences displayed in culture, perspective, and agendas.

The idea of reader responsibility is advocated by Matsuda (1997). In this article, he provides an alternative to the static pedagogy of L2 writing methodology deemed largely as prescription by critics. Matsuda proposes a "dynamic model of L2 writing" that includes both writer and reader in its model. Three key features are outlined: the writer's and reader's backgrounds, shared discourse community, and the interaction of the elements of L2 writing within a particular dynamic context. In his model, the context of writing is seen as a "dynamic environment that surrounds the meeting of the writer and the reader through the text in a particular writing situation." (1997:52) Matsuda defines the backgrounds of the writer in a manner more expansive than described in the previous, more static models. In his model, the backgrounds of the writer and reader still consist of the more conventional sources of influence (language, culture, and education), but also include other, "more immediate sources of influence" (1997:53) such as specific dialects spoken by the writer, social ranking, and the relationship the writer has with other members of L1 and L2 communities. Matsuda is quick to point out that it is impossible to completely pigeonhole a writer or make some type of collective analysis about the writer, based upon his linguistic heritage, but when faced within this identification of the various linguistic and cultural backgrounds, the instructor should continually be made aware of the constantly changing landscape of the dynamic and flexible components from which these students write.

In addition to the shared discourse communities acting as a means of interaction between its members, these communities also have the potential to actually transform the writer's and reader's backgrounds. Matsuda refers to this particular characteristic of discourse communities as "bidirectionality of the interrelationship" (1997:55) among its

members. Simply put, "The context of writing in this model is more than the sum of the writer's and the reader's backgrounds." (55) Matsuda envisions the act of writing as a dynamic medium, allowing for the possibility of change and reorganization to occur within the confines of a particular community.

Matsuda argues that not only are writers affected by this transformational incorporation, but also, the readers of the text are affected, as well. "The presence of L2 text can lead to the transformation of L1 discourse into a more pluralistic one." (1997:57)

What makes Matsuda's approach different from others in the field of ESL and second language writing is the importance placed upon the impact and seemingly organic nature of the interaction that exists between reader, text, and writer. How educators will translate this model into a methodology and approach for teaching is unclear and Matsuda leaves the task for the pedagogists.

In 2001, Matsuda focuses on the idea of "voice" and individual variation, features that have largely been ignored in studies of contrastive rhetoric. While studies of linguistic analysis of discourse have flourished (sentence, paragraph, etc.), "concepts that deal with divergent aspects of discourse practice, such as style, idiolect, and voice, have been largely disregarded." (2001:36) Although the idea of "voice" has come under fire in both composition and ESL classrooms, Matsuda argues "voice is not necessarily tied to the ideology of individualism." (36) Furthermore, the idea of "voice" is not alien to those students coming from what the author describes as a "collective culture." By depriving L2 writers of familiar discursive options, ESL educators may be adding to the difficulty students experience when attempting to orient themselves to a new culture (in terms of self and society).

During the first twenty years of its existence, contrastive rhetoric was concerned mainly with the writing of English as a second language students at American universities. Now, Connor contends (2002) that contrastive rhetoric is seen as more of an application for use in situations that use English for Specific Purposes. (ESP)

Although still addressing its applications within U.S. institutions of higher learning, contrastive rhetoric is now being applied to mainstream classrooms, rather than strictly limiting its usage to ESL and EFL settings. Some example of this include technical and business writing classes, computer-assisted literature classes, and mainstream writing course "with international, immigrant and resident students with English as a second language." (Connor 2002:75) Instead of limiting contrastive rhetoric to cross-language texts, Connor charges cultural rhetoricians to find new and different applications outside of the ESL field.

Chapter 4.4   Redefining Culture

Part of the work involved with contrastive rhetoric concerns culture – both the definition of it and the way in which different cultures are linguistically determined. There are many different views of culture, a line of discussion that we are not going to delve into in this thesis. For this thesis, we will touch briefly on the discussion of culture within the field of contrastive rhetoric and show that some argue that it is within this very definition of culture that lies the real controversy. What also concerns us is the redefinition of culture in terms of literacy and social practice.

In 1996, Ulla Connor defined culture as "as set of patterns and rules shared by a particular community." (101) She moves away from the more traditional definition of

culture by taking the view that "writers be seen not as belonging to separate, identifiable cultural groups but as individuals in groups that are undergoing continuous change." (76) Part of this is the acknowledgment of the different way in which we define literacy. "Literacy today is seen as a sociocognitive dynamic activity rather than a measurable skill." (1996:77) In addition to the traditional components of textual and discourse analysis, Connor advocates the addition of a third level to the definition of contrastive rhetoric. This third level is social practice. Described in terms of contrastive rhetoric, social practice includes "ideology and political power." (1996:77)

Connor addresses the "ideological problem about whose norms and standards to teach and the danger in contrastive rhetoric of perpetuating established power roles." (1996:77) She argues that many researchers working in the field maintain that cultural differences must be explicitly taught. This is done so that EFL writers may adjust to the cultural expectations of the particular discourse community. Connor believes that "teachers of English need to teach students the expectations of the readers." (77) At the very least, she writes, teachers need to give students both as an option.

According to Kaplan's model (1966), students were supposedly relying upon their cultural backgrounds to form their thought/logic. In effect, they were bound by the deterministic nature of their culture and accompanying rhetorical heritage to make the linguistic choices they ultimately made when constructing their paragraphs. But this view appears too narrow for some. [Kaplan's characterizations were made by reading texts translated from their original language into English. E.S.] As Canagarajah (2002) argues:

> The assumption was that the L2 writing of the students was sufficiently culturally transparent to manifest the patterns of L1 and native culture even in a different language...There is a linguistic and cultural determinism here that

influences researchers to think that whatever the writing context or product there will be a uniform rhetoric displayed. (Canagarajah 2002:66)

As we will discuss in the next section, it appears the field is moving away from the original, more deterministic model of contrastive rhetoric that Canagarajah is referring to and more towards a broader, more encompassing definition, less interested in depicting second language writers as being conditioned by their cultural backgrounds. We will now discuss some of the new directions in the field of contrastive rhetoric.

Chapter 4.5   New Directions for Contrastive Rhetoric

Robert Kaplan' notion of contrastive rhetoric has traveled far in the nearly forty years since its inception. In section 2.5, we discussed how Kaplan had evolved in his own interpretation of the field. In section 4.5, we touched upon how the definition of culture plays a role in the ongoing revision of what constitutes contrastive rhetoric. In this section, we will discuss several other emerging views regarding what direction the "new" contrastive rhetoric appears to be headed.

Connor (2002) addresses the criticisms of and advances in contrastive rhetoric. One of the primary criticisms of the original model is its definition of culture and its insensitivity to these perceived cultural differences. Connor addresses this, citing her own (1996) definition of culture discussed in the previous section and arguing that:

> [...]researchers [in contrastive rhetoric] have explained such differences in written communication as often stemming from multiple sources, including L1, national culture, L1 educational background, disciplinary culture, genre characteristics, and mismatched expectations between readers and writers. (Connor 2002:504)

She advocates a more "fluid" definition of culture, one that considers "language proficiency, native culture, and interlocutors' mutual accommodation or lack thereof in

explaining miscommunication between native and nonnative speakers in immigrant

language situations." (Ibid, 504).

Canagarajah (2002) also addresses the controversy involving the narrower

definition of culture found in earlier models of contrastive rhetoric and subsequently calls

for its rejection:

> The hybrid nature of cultures in the postmodern world creates considerable
> problems in defining which constructs of a particular culture are unique and
> 'native' to one community and which are borrowed (or interactively shaped in
> contact with another culture). If the monolithic definition of cultures and genres is
> rejected, it becomes easy to see how students may move across cultures and texts
> in their communicative practice. (64)

In this move toward a broader definition of culture, the field of contrastive rhetoric has

opened itself to the possibility of other avenues of research and inquiry. Micciche (2001)

suggests a role for contrastive rhetoric in the field of feminism:

> CRT [contrastive rhetoric theory] views cross-cultural differences as essential to
> understanding the rhetorical choices that writers make. A CRT informed by
> feminist work might begin to problematize the lack of studies about teachers'
> rhetorical positionings, especially when the teachers are non-native English
> speakers or minorities within American culture…If CRT seeks to address how
> rhetorical choices are shaped by cultural locations, then it must begin to
> investigate the unique standpoints of teachers, especially those who are non-
> White and non-native. (81)

Gender is also another area open to the new definition of contrastive rhetoric.

McBeth (2001) attempts to "use contrastive rhetoric theory as a lens through which to

understand and discuss Gay men's language." (105) Citing the linguistic differences

between "Gaylect" (a term coined by McBeth) and other, more dominant forms of

English, McBeth makes a case for those speaking the "Gay man's language" to be

considered on equal footing as other ESL learners because of the cultural

choices/distinctions made when choosing to speak this particular dialect.

In turn, by acknowledging these linguistic differences, McBeth argues that acknowledgment/acceptance by the mainstream culture might follow:

> If things are to change for Gay men and Lesbians, maybe we should all invest in paying attention to the qualities of their language, not as a means to identify and ridicule their lispy sibilance or husky butchness but as a way to figure out how one's community makes meaning in the world [...]This has been contrastive rhetoric's project from the beginning: to see how people's cultural differences affect their ability to express and, therefore, negotiate with and adapt to their linguistic and social surroundings. (121)

In summary, the definition of what encompasses contrastive rhetoric is broadening. Studies that highlighted the differences between major languages comprised much of the field's initial findings. This approach has given way to a broader base of analysis, one less constricted by traditional perceptions of the boundaries of language and use instead a definition that seeks to re-define our ideas of culture and its influence on language.

In the next section, we will discuss the findings of several empirical surveys/studies completed as exercises to discover if "real world" situations were consistent with our theoretical findings. If, according to Kaplan, there are certain patterns that distinguish English paragraphs as being linear, thus "good," there must be a standard type of paragraph organization that second language learners are taught to comply with this linear pattern. The first study is a survey of ESL writing handbooks to see if paragraph instruction is being given to second language writers and if so, do the texts give examples of what constitutes a "good" paragraph.

Second, we will examine Kaplan's choice of a paragraph as a unit of measurement by testing its boundedness in terms of the linguistic phenomenon anaphora. Does the paragraph hold up as a legitimate unit of analysis? Finally, we will test Kaplan's definition of "Oriental" writing structure by presenting Japanese and American writing students with the choice of paragraphs written inductively and paragraphs written deductively.

Chapter 5   The Empirical Studies

Chapter 5.1   ESL Writing Handbook Survey

In a previous section (Chapter 3), we discussed the findings of a random sample of writing handbooks and their treatment of paragraph construction. We examined the texts for several factors in order to determine exactly how paragraphs were being taught in writing classrooms for native speakers of English.

After completing this work, we determined it would be interesting to look at the how paragraphs were being taught in ESL writing classrooms. Part of this decision was based upon our search for what was continually referred to as the "ideal" paragraph, a standard by which non-native speakers were taught and that native speakers referred to intuitively. If, we reasoned, there was a standard by which paragraphs were evaluated, it must exist within the pages of writing handbooks.

The first survey consisted examining a selection of twenty-nine ESL writing handbooks, of which, eleven were at the beginning level, nine at the intermediate level, five at the high intermediate level, and four at the advanced level. These texts were selected as a convenience sample. The following six questions were addressed:

1.   Does the text define Paragraph?

2.   Does the text define Topic or Thesis Sentences?

3.   Does the text instruct specifically where to place the topic or thesis sentence?

4.   Does the text define supporting sentences?

5.   Does the text define concluding sentences?

6.   Does the text give examples of a model paragraph?

The survey also indicated the name of the text, the author(s), the name of the publisher, and the year of publication of the text. (See Appendix 1)

Findings of the survey consisted of the following:

1.   Does the text define Paragraph?

Beginning Level	YES – 10	NO - 1
Intermediate Level	YES – 6	NO - 3
High Intermediate Level	YES – 3	NO - 2
Advanced Level	YES – 3	NO - 1

2.   Does the text define a Topic or Thesis Sentence?

Beginning Level	YES – 10	NO - 1
Intermediate Level	YES – 6	NO - 3
High Intermediate Level	YES – 4	NO - 1
Advanced Level	YES – 4	NO - 0

3.   Does the text instruct specifically where to place the topic or thesis?

Beginning Level	YES – 8	NO - 3
Intermediate Level	YES – 7	NO - 2
High Intermediate Level	YES – 2	NO - 3
Advanced Level	YES – 1	NO - 3

4. Does the text define supporting sentences?

Beginning Level	YES – 9	NO - 2
Intermediate Level	YES – 4	NO - 5
High Intermediate Level	YES – 4	NO - 1
Advanced Level	YES – 3	NO - 1

5. Does the text define concluding sentences?

Beginning Level	YES – 8	NO - 3
Intermediate Level	YES – 3	NO – 6
High Intermediate Level	YES – 3	NO - 2
Advanced Level	YES – 2	NO - 2

6. Does the text give examples of a model paragraph?

| Beginning Level | YES – 6 | NO - 5 |

Intermediate Level	YES – 4	NO - 5
High Intermediate Level	YES – 2	NO - 3
Advanced Level	YES – 2	NO - 2

Chapter 5.1.1 Findings

Of the texts surveyed, 22 define a paragraph. Descriptions of a paragraph range from one taken from a beginning level text:

> Notice the *shape* of a PARAGRAPH: only the *first* word of the *first* sentence is indented. Notice also that a paragraph, unlike freewriting, is written with *only complete sentences*" (McKoski and Hahn, 1984:16)

to "A paragraph is a group of sentences that work together to express one main idea," a definition given by Byleen (1998:10) in an advanced level text.

A topic or thesis sentence is defined in 24 out of the 29 texts surveyed. Sheehan (1986:41) uses the following definition: "The topic sentence is about *all* the pictures." Another beginning level text gives this advice about formulating a topic or thesis sentence. "It [the topic sentence] lets the reader know (1) *the topic* and (2) *the writer's attitude, opinion, or reaction to the topic* (or what is being said about the topic." (McKoski 1984) Blass and Pike-Baky write in their Intermediate Level text:

> A *thesis statement* , which expresses the main idea of the essay completely and concisely. A thesis statement expresses your topic as well as your 'angle,' or approach, to the topic. (1996:13)

Definitions of a topic or thesis sentence given at the High Intermediate/Advanced Levels range from the most detailed:

> In academic writing, that [one idea] is usually stated in a general form in a single sentence, called the topic sentence. The topic sentence tells the audience about the purpose of the paragraph. That is, the topic sentence tells the audience what ideas to expect in the paragraph. (Reid 1994:7)

to the most concise given in *Great Essays* by Folse et al. (1999:4). "This idea [thesis] is related to the topic of the whole essay."

The texts were less definitive regarding the placement of the thesis/topic sentence. Texts specified that topic sentences were "most of the time" (Folse et al. 2000: 3) "usually" (Singleton 1998: 28), or "often" (Folse et al. 2002: 4) placed at the beginning of the paragraph. Of the twenty-nine texts surveyed, eighteen instruct specifically where to place the topic or thesis sentence in the paragraph. Twenty of the texts define supporting sentences. Smalley, et al writes:

> In expository writing, then, the writer is like lawyer who is trying to prove a point; a lawyer cannot make generalizations without giving proof to support his or her statements. Good proof is factual detail. (2001:85)

Of the twenty-nine texts surveyed, 16 give concrete definitions of concluding sentences and 14 offer examples of model paragraphs.

Chapter 5.1.2   Conclusions

Across all levels of difficulty, it appears the most commonly addressed topic in ESL handbooks (regarding paragraph definition) is the *definition* of a basic paragraph.

Conversely, *actual examples* of model paragraphs appeared to be the least popular item surveyed. Fifteen handbooks out of twenty-nine did not provide learners with examples of model paragraphs in their texts. Finally, across all levels of textual difficulty, it appears that less advice is given as the reader's level of difficulty increases. One assumption that might be drawn from this data is that instructors do not provide advancing learners with specific instruction on paragraph design, presumably because they assume the skill has been taught and mastered by their students at less-advanced levels of instruction.

Chapter 5.2 Anaphora Study

As we discussed in Chapter 4, anaphora is an important consideration in paragraph development. Anaphora is the relation between a pronoun and another element, in the same or in an earlier sentence, that supplies its referent. In our study, we were interested if anaphora was bound by the constraints of a paragraph or if it could be applied across paragraph, in an inter-paragraph context.

This survey consists of 55 participants, all of whom were composition students at Youngstown State University. The students were asked to read and fill in the blanks for two different paragraphs on two different topics. From a content standpoint, the first topic was less complex and easier to understand. The topic for the paper was "Connection," a subject paraphrased from Whorf (1965). (See Appendix 2 and Appendix 3). Each paragraph for each topic consisted of 11 sentences, all of which were missing a noun or pronoun.

Chapter 5.2.1   Findings

In the first, less complex paper, the results were that 55 (all of the sample) students used a pronoun in the first blank for the first sentence. 40 students used a pronoun in the second sentence, 48 in the third sentence, 42 in the fourth sentence, and 44 in the fifth and final sentence of paragraph one. (See Figure 2)

First Example
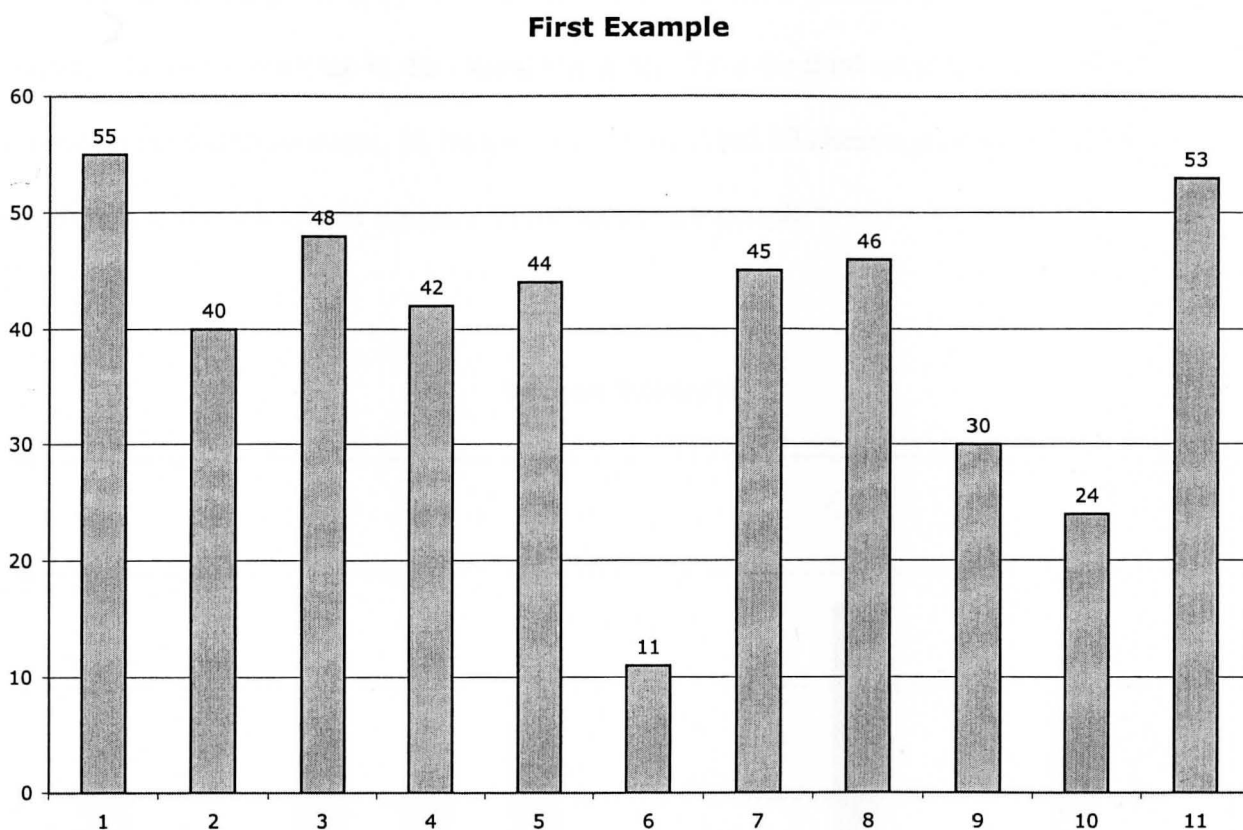
Figure 2   *First Paragraph for Anaphora Study*

In the second paragraph for this topic, the first sentence generated pronoun substitution for only 11 samples, 45 for the second sentence, 46 for the third sentence, 30

for the fourth sentence of the paragraph, 24 for the fifth sentence, and 53 samples used a pronoun substitution for the last sentence of the paragraph.

The results for the second, more complex topic, generated these responses. All 55 respondents chose a pronoun in the first sentence of the first paragraph. 10 students used a pronoun in the second sentence, 37 used on in the third sentence, 35 for the fourth sentence and 39 used a pronoun in the last (fifth) sentence of the first paragraph.

In the second paragraph, only 7 students chose to use a pronoun in the first sentence. 21 used a pronoun in the second sentence, 47 for the third sentence, 22 used a pronoun in the fourth sentence, 38 for the fifth sentence and 20 chose a pronoun for their substitution in the last (sixth) sentence of the second paragraph.
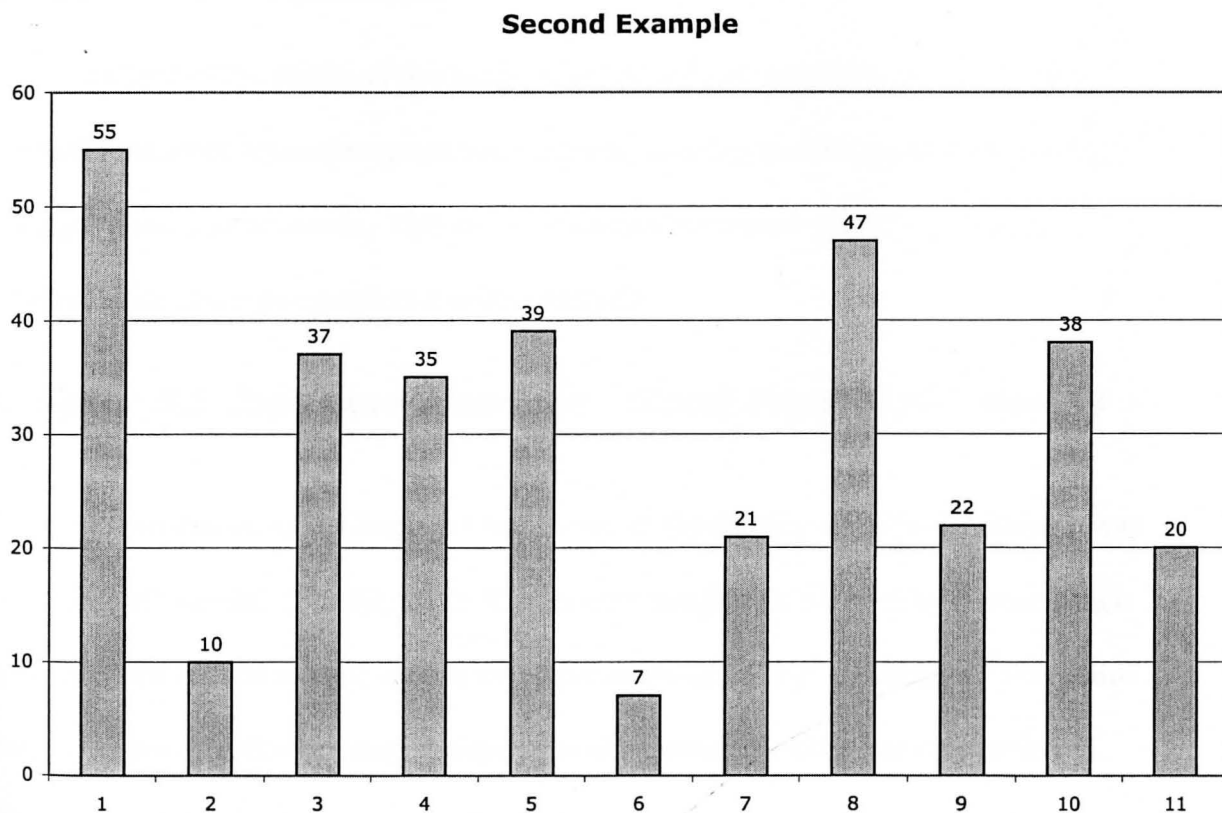
Second Example

Figure 3   *Second Example for Anaphora Study*

Chapter 5.2.2   Implications

It is interesting to note that in both topic papers, the lowest use of pronoun substitution is in the first sentence of the new paragraph. In each of these samples, students chose to nominalize their substitution, thus keeping with the definition of anaphora and its boundedness to the paragraph. There appears to be little or no difference between the easier and more difficult paragraphs, suggesting that readers are more comfortable with the use of a nominal at the start of a new paragraph, even when that paragraph is comprised of less difficult content.

Chapter 5.2.3   Conclusion

In light of the results of this study, it would indicate that there are no (or very limited) references across paragraph boundedness, meaning that the paragraph, as a unit, has a psycholinguistic reality. This would validate Christensen (1956) and Kaplan's (1966) choice of the paragraph as a unit of analysis.

Chapter 5.3 Japanese/American "Good Paragraph" Survey

As we discussed in Chapters 1 and 2, one of the doodles described by Kaplan was the "Oriental" doodle. (See Figure 1) Kaplan gave this doodle the circular representation because of the inductive logic used in the construction of "Asian" paragraphs. This claim that all writers of Asian language groups write in an inductive style was later criticized. (See Section 2.4) We decided to test Kaplan's original notion that "Eastern" writers

preferred a inductive style and "Western" writers preferred a deductive style of writing by performing a study of our own.

This study consisted of two different versions of three paragraphs. In version 1, the paragraphs are labeled A, B, and C. Paragraph A is arranged deductively, with the thesis or topic sentence given first and two supporting sentences following. Paragraph B is arranged inductively, with two supporting sentences given first and the thesis, or topic sentence, given last. Paragraph C is arranged deductively, as well, with the thesis/topic sentence given first, followed by two supporting sentences. (See Appendix 4)

In version 2 of the paragraphs, sentence C is re-arranged to conform to an inductive pattern (supporting sentences followed by the thesis sentence). It is followed by the second paragraph, labeled A, also re-arranged to fit an inductive pattern. The last paragraph in version 2 is sentence B, which is re-arranged from the first version to conform to a deductive arrangement. (Topic sentence first, followed by two supporting sentences.) (See Appendix 5)

Chapter 5.3.1   Population

The study was given to 26 Japanese EFL students, studying English at a university in Japan and 30 American composition students enrolled in freshman composition. The Japanese students consisted of beginning/intermediate writers of English. The samples were randomly given to the members of the Japanese EFL writing class with 19 receiving version 1 of the paragraph structures and 17 receiving version 2. The American students were randomly given one of the two different versions of the paragraph. The students were then instructed to read the paragraphs and rate the

paragraphs according as to whether they were very good, good, average, poor, or very poor.

For the 19 Japanese EFL students completing Version 1 of the paragraph preference study, the results were as follows: (See Figure 4)

Paragraph A (Arranged Deductively)

Very Good - 12

Good - 6

Average -1

Poor – 0

Very Poor – 0

Paragraph B (Arranged Inductively)

Very Good - 15

Good - 2

Average -2

Poor – 0

Very Poor – 0

Paragraph C   (Arranged Deductively)

Very Good - 10

Good - 4

Average -4

Poor – 1

Very Poor – 0

For the 17 Japanese EFL students completing Version 2 of the paragraph preference study, the results were as follows:

Paragraph C   (Arranged Inductively)

Very Good – 8

Good – 2

Average – 7

Poor – 0

Very Poor – 0

Paragraph A   (Arranged Inductively)

Very Good – 7

Good – 6

Average – 3

Poor – 1

Very Poor – 0

Paragraph B   (Arranged Deductively)

Very Good – 4

Good – 8

Average – 5

Poor – 0

Very Poor – 0

Japanese Students	Paragraph A		Paragraph B		Paragraph C	
	Inductive	Deductive	Inductive	Deductive	Inductive	Deductive
Very good	7	12	15	4	8	10
Good	6	6	2	8	2	4
Average	3	1	2	5	7	4
Poor	1	0	0	0	0	1
Very poor	0	0	0	0	0	0

Figure 4   Japanese Students Preferences for Inductive/Deductive Paragraphs

Overall, the Japanese students preferred the deductive arrangement of **Paragraph A** (95% to 76% choosing the inductive version), the inductive arrangement of **Paragraph B** (89% to 71% who preferred the deductive version), and the deductive arrangement of **Paragraph C** (74% who chose this version as opposed to 59% who preferred the inductive arrangement).

For the 13 American freshman writing students completing Version 1 of the paragraph preference study, the results were as follows:

Paragraph A (Arranged Deductively)

Very Good - 0

Good - 6

Average - 4

Poor – 3

Very Poor – 0

Paragraph B (Arranged Inductively)

Very Good - 0

Good - 1

Average -8

Poor – 4

Very Poor – 0

Paragraph C   (Arranged Deductively)

Very Good - 1

Good - 2

Average - 3

Poor – 4

Very Poor – 3

For the 17 American freshman writing students completing Version 2 of the paragraph

preference study, the results were as follows: (See Figure 5)

Paragraph C   (Arranged Inductively)

Very Good – 0

Good – 4

Average – 5

Poor – 7

Very Poor – 1

Paragraph A   (Arranged Inductively)

Very Good – 2

Good – 4

Average – 8

Poor – 3

Very Poor – 0

Paragraph B   (Arranged Deductively)

Very Good – 2

Good – 5

Average – 5

Poor – 4

Very Poor – 1

American *Students*	Paragraph A		Paragraph B		Paragraph C	
	Inductive	Deductive	Inductive	Deductive	Inductive	Deductive
Very good	2	0	0	2	0	1
Good	4	6	1	5	4	2
Average	8	4	8	5	5	3
Poor	3	3	4	4	7	4
Very poor	0	0	0	1	1	3

Figure 5   *American Students Preferences for Inductive/Deductive Paragraphs*

Overall, 46% of the American students rated the deductive arrangement of **Paragraph A** as Good or above, compared to the 36% who preferred the inductive arrangement. 93% preferred the inductive arrangement of **Paragraph B** compared to the 41% who rated the deductive version as Good or Very Good. 53% of the American students preferred the inductive version of **Paragraph C** compared to the 23% who rated the deductive version as Good or Very Good.

In a paragraph by paragraph comparison, the two different groups showed the following preferences:

In **Paragraph A**, 95% of the Japanese students preferred the deductive arrangement. On the contrary, only 46% of the American students rated this deductive version of the paragraph as Good or above. In contrast, on 36% of the American students polled preferred the inductive arrangement of this paragraph. In **Paragraph B**, 89% of the Japanese students rated the inductive version as Good or better, while 93% of the American students agreed with their Japanese counterparts that the inductive version of the paragraph was preferable. In **Paragraph C**, 74% of the Japanese students chose the deductive arrangement , as opposed to the 53% of the American students who preferred the inductive version.

Chapter 5.3.2   Conclusions

Both groups prefer the deductive version of one paragraph (Paragraph A), the inductive version of another (Paragraph B), and show mixed results for a third. (In Paragraph C, 73% of the Japanese prefer the deductive version, while 53% of the Americans prefer the inductive version).

This study indicates that there is not a deductive/inductive cultural preference, as defined by Kaplan, in this particular sampling of Japanese writing preferences. As beginning/intermediate writers of English, it would be difficult to claim that these Japanese students had received enough formalized instruction in English prior to this class that an obvious preference for a deductive pattern in a particular paragraph would be the preferred choice of paragraph organization. Certainly, a larger sample size would give more definitive results and more conclusive findings.

Chapter 6   Final Summary/ Final Conclusions

Kaplan (1966) argued that each language contained a unique pattern that relied upon rhetorical heritages in which to construct its logic. His analysis was interpreted (by some) as arguing that English was the only language analyzed that contained a linear form of logic, thus English must be the superior language.

Proving the superiority of the English language seems not to be Kaplan's aim. Ultimately, in this article, he sought a way for EFL students to be more successful when composing papers in English and saw his method as merely a template, not a commentary on one culture's supremacy over any other. "It [the English language and its related thought patterns] is not a better nor worse system than any other, but it is different." (Kaplan 1966:3)

In my opinion, what is more important than recognizing a particular pattern as being "Oriental" or "Arabic" in its logic (as an example) and applying that observation to a value judgment regarding the textual preferences, is the simple acknowledgment that diversity exists between language groups; indeed, it exists between individuals within a particular language group. If we are to believe that even a portion of the most diluted version of the Sapir/Whorf hypothesis is true, then we must acknowledge some sort of connection between language and the way an individual sees the world:

> We handle even our plain English with much greater effect if we direct it from the vantage of a multilingual awareness. For this reason I believe that those who envision a future world speaking only one tongue, whether English, German, Russian, or any other, hold a misguided ideal and would do the evolution of the human mind the greatest disservice. Western culture has made, through language, a provisional analysis of reality and, without corrective holds resolutely to that

analysis as final. *The only correctives lie in all those other tongues which by aeons of independent evolution have arrived at different, but equally logical, provisional analyses.* (Whorf 1956: 244) (my emphasis - E.S.)

As a society, Americans boast of their individuality and a national identity of "rugged" individuals. We have heated debates in our composition classrooms about voice and personal narrative while we continue to defiantly cling to English, expecting not only the rest of our country, but the rest of the world, to conform to our language preference. We promote "English Only" political agendas and vote down referendums providing translations to be made in our public schools, government, and other places where the public is exposed to text. Enrollment, both at the high school and university level, for foreign language classes is shrinking.

As author David Crystal writes in his book "Language Death," this monolinguistic world-view is not limited to modern times. He explains that in the Biblical story of Babel, "the proliferation of languages in the world was a penalty imposed on humanity, the reversal of which would restore some of its original perfectibility." (2000:27) Crystal contends this is some misguided view that if somehow, we all speak the same language, we will all be able to communicate with mutual understanding and we will no longer be in conflict with one another. Consider places like Rwanda or Cambodia to see evidence to the contrary. Yet, the reality is people continue to want to learn to speak English and that English is increasingly the language of commerce and world trade. Furthermore, the need for ESL teachers continues to fail to meet the demand as the global economy continues to grow and English maintains its ranking in popularity.

So, how do teachers of English to speakers of other languages meet the needs of their students while still finding a place in their pedagogies for the evolving definition of

plurality, multiculturalism, and individual variation? The answer might be found in the definition of register. Register can be defined as "another variety of a language, similar to a dialect, but determined by the subject manner, rather than geographical and social issues." (Brown and Attardo 2000: 107) We might look at second language writing as simply acquiring another variation of a language, determined by subject manner, rather by geographical or social issues. We must, in effect, teach non-native speakers to write in another register - a register no better or worse than another register - and ultimately, to the manner by which they can become members of a different discourse community.

Bartholomae (1985) offered a solution for the composition classroom that can be adapted as a model for ESL writing courses. In his view, writers are trained to write in a manner that is acceptable for their particular discipline. If, for example, a student aims to become a historian, she must learn from other historians the accepted content, style and organization required of writing scholarly work in her chosen field. Later, after the student learns through trial and error what her mentors qualify as "good" writing, she begins to acquire the skills necessary to not only replicate the texts, but to produce her own, successful versions.

This idea can be applied to the teaching of second language writing. Writers are trained to write in a manner that is acceptable for the particular type of English that suits their needs. If they are university bound, for example, they must learn English for Academic Purposes. Perhaps the instructor provides the classroom with academic papers in the students' fields of interest, outlining the qualities that make it one of superior quality. The class is taught the mechanics of writing such a paper, mimicking the

examples used by the instructor. Gradually, the students learn, by trial and error, what

constitutes a "good" academic paper in English. Bartholomae writes:

> Our response to the problems of basic writers, then, would be to determine just
> what the community's conventions are, so that those conventions could be
> written out, 'demystified' and taught in our classrooms. Teachers, as a result,
> could be more precise and helpful when they ask students to 'think,' 'argue,'
> 'describe,' or 'define.'...If we look at their writing, and we look at it in the context
> of other student writing, we can better see the points of discord that arise when
> students try to write their way into the university. (1985: 601)

If the teaching of writing to ESL students is seen as Bartholomae envisions, (as

writing "their way into the university") then students are merely acquiring a new register

– a register that is an addition, not a replacement, of other languages, cultures, and

individual variation. It is a solution that provides the keys to the kingdom, not the locks

of exclusivity that hold non-native speakers and writers at a distance as the outsiders in a

community of discourse governed by the select.

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Beginning Level Books   (B)

Title	Author	Publisher	Year	Does text define Paragraph? (Y/N)	Does text define a Topic or Thesis Sentence? (Y/N)	Does text instruct specifically where to place the topic or thesis sentence? (Y/N)	Does text define supporting sentences? (Y/N)	Does text define concluding sentences? (Y/N)	Does text give examples of a model paragraph? (Y/N)
Comp One! An Introductory Composition Workbook for Students of ESL	Thomas Sheehan	Prentice Hall Regents	1986	Yes (p.22)	Yes (p.41)	Yes (p.40)	Yes (p.41)	Yes (p.41)	Yes (p.38)
Introduction to Academic Writing	Oshima and Hogue	Addison Wesley Longman	1997	Yes (p.6)	Yes (p.71)	Yes (p.71)	Yes (p.71)	Yes (p.71,80)	No
Blueprints 1 Composition Skills for Academic Writing	Folse, Mahnke, Solomon, and Williams	Houghton Mifflin Company	2003	Yes (p.2)	Yes (p.2,3)	Yes (p.3)	Yes (p.3)	Yes (p.4)	No

Ready to Write A Beginning Writing Text	Blanchard and Root	Addison Wesley Longman	1998	Yes (p.3)	Yes (p.3)	No	No	No	Yes (p.3)
From Narrative Onward Writing with Focus	Fitton and Warner	Houghton Mifflin Company	2001	Yes (p.8)	Yes (p.8-9)	Yes (p.8)	Yes (p.10)	Yes (p.11)	Yes (p.16)
Writers at Work - A Guide to Basic Writing	Singleton	Cambridge University Press	2000	Yes (p.12)	Yes (p.28)	Yes (p.28)	Yes (p.28)	No	No
The Developing Writer- a guide to basic skills	McKoski and Hahn	Scott, Foresman and Company	1984	Yes (p.16)	Yes (p.45, p.70)	Yes (p.45, p. 70)	Yes (p. 46)	Yes (p. 70)	No
New Beginnings Writing with Fluency	Fitton and Warner	Houghton Mifflin Company	2001	No	Yes (p.27)	Yes (p.27)	Yes (p.28)	Yes (p.29)	Yes (p.31)
Basic Writing Second Edition	Reid	Prentice Hall Regents	1996	Yes (p.15)	No	No	No	No	No
Great Sentences for Great Paragraphs	Folse, Vokoun, and Solomon	Houghton Mifflin	2002	Yes (p.34)	Yes (p.34, 41)	Yes (p.34)	Yes (p. 34, 45)	Yes (p.34, 52)	Yes (too numerous to mention all)
Great Paragraphs	Folse, Vokoun, and Solomon	Houghton Mifflin	2001	Yes (p.11)	Yes (p. 12, 37)	No	Yes (p.49)	Yes (p.61)	Yes (too numerous to mention all)

Intermediate Level Books   (I)

Title	Author	Publisher	Year	Does text define Paragraph? (Y/N)	Does text define a Topic or Thesis Sentence? (Y/N)	Does text instruct specifically where to place the topic or thesis sentence? (Y/N)	Does text define supporting sentences? (Y/N)	Does text define concluding sentences? (Y/N)	Does text give examples of a model paragraph? (Y/N)
The Essentials of English: A Writer's Handbook	Hogue	Pearson Education, Inc.	2003	Yes (p.272)	Yes (p.272-273)	Yes (p.273)	Yes (p.272)	Yes (p.272, p.283)	Yes (p.273)
Choices Writing Projects for Students of ESL	Turkenik	St. Martin's Press	1995	Yes (p.38)	Yes (p.38)	Yes (p.38)	No	No	No
Interactions Access - A Reading/Writing Book	Hartmann and Mentel	McGraw Hill	1997	No	No	No	No	No	No
Refining Composition Skills Rhetoric and Grammar	Smalley, Ruetten, Kozyrev	Heinle & Heinle	2001	Yes (p.13)	Yes (p.13, 17-24)	Yes (p.21)	Yes (p.25, 82)	No	Yes (too numerous to mention all)

A Content-Based Writing Book Mosaic Two	Blass and Pike-Baky	McGraw Hill	1996	Yes (p.12)	Yes (p.13)	Yes (p.13)	No	No	No
Composition Practice Book 3	Blanton	Heinle & Heinle	1993	No	No	Yes (p.xx)	No	No	No
Bridges to Academic Writing	Strauch	Cambridge University Press	1998	Yes (p.xxiv)	Yes (p.xxvi, 26, 52)	Yes (p.xxvi, 6)	Yes (p.53)	Yes (p.8, 31)	Yes (p.xxv)
The Process of Paragraph Writing	Reid	Prentice Hall Regents	1994	Yes (p.29)	Yes (p.29)	Yes (p.29)	Yes (p.29)	Yes (p.29)	Yes (p.29)
Effective Writing	Withrow	Cambridge University Press	1987	No	No	No	No	No	No

High Intermediate Level Books (HI)

Title	Author	Publisher	Year	Does text define Paragraph? (Y/N)	Does text define a Topic or Thesis Sentence? (Y/N)	Does text instruct specifically where to place the topic or thesis sentence? (Y/N)	Does text define supporting sentences? (Y/N)	Does text define concluding sentences? (Y/N)	Does text give examples of a model paragraph? (Y/N)
Blueprints 2 Composition Skills for Academic Writing	Folse, Mahnke, Solomon, and Williams	Houghton Mifflin	2003	Yes (p.2)	Yes (p.2)	Yes (p.2)	Yes (p.2)	Yes (p.2)	Yes (too numerous to mention all)
Ready to Write More	Blanchard and Root	Addison Wesley and Longman	1997	No	Yes (p.25)	Yes (p.21)	Yes (p.24)	No	Yes (too numerous to mention all)
Composition Practice Book 4 Second Edition	Blanton	Heinle & Heinle	1993	No	No	No	No	No	No

Looking Ahead Learning About Academic Writing	Fellag	Heinle & Heinle	1998	Yes (p.65)	Yes (p.65)	No	Yes (p.65)	Yes (p.65)	No
North Star Focus on Reading and Writing	English and English	Addison Wesle Longman, Inc.	1998	Yes (p.47)	Yes (p.47)	No`	Yes (p.48)	Yes (p.48)	No

Advanced Level Books (A)

Title	Author	Publisher	Year	Does text define Paragraph? (Y/N)	Does text define a Topic or Thesis Sentence? (Y/N)	Does text instruct specifically where to place the topic or thesis sentence? (Y/N)	Does text define supporting sentences? (Y/N)	Does text define concluding sentences? (Y/N)	Does text give examples of a model paragraph? (Y/N)
The Process of Composition	Reid	Houghton Mifflin	2000	Yes (p.7)	Yes, both (p.25, 77)	No	No	No	No
Great Essays	Folse, Muchmore-Vokoun, Solomon	Houghton Mifflin	1999	Yes (p.4)	Yes (p.4)	Yes (p.4)	Yes (p.24)	No	No
Looking Ahead Developing Skills for Academic Writing	Byleen	Heinle & Heinle	1998	Yes (p. 10)	Yes (p.10)	No	Yes (p.10)	Yes (p.10)	Yes (p.10)
Northstar Focus on Reading and Writing	Miller and Cohen	Addison Wesley Longman, Inc.	1998	No	Yes (p.71)	No	Yes (p.71)	Yes (p.71)	Yes (p.71)

Appendix 2   First Example Paragraph for Anaphora Study

Bob is a writer. _____ lives on the side of a mountain in rural Idaho.
Everyday _____ goes fishing on the river. For hours at a time, _____ thinks about
fish, the weather and life on the river. After catching several trout, _____ takes the fish
back to the cabin, eats dinner at the kitchen table, and goes into the den to write several
pages of the latest best seller. Around 1:30 in the morning, _____ goes to bed.

_____ is a lucky man. While most people fight traffic to get to work, _____
simply throws on a flannel shirt, walks across the cabin floor, and sits down in front of
the computer to begin the workday. With the click of a mouse, _____ is in touch with
the editorial staff in Manhattan. They are not nearly as happy as _____. Most of them
are in terrible moods because they had to catch the 5:30 commuter and eat their breakfast
next to some creep on the train. They hate _____ because _____ has nothing to worry
about except fish, the weather, and where to cash the latest royalty check.

Appendix 3   Second Example Paragraph for Anaphora Study

"'Connection" is important from a linguistic standpoint because _____ is bound up with the communication of ideas. One of the necessary criteria of _____ is that _____ be intelligible to others, and therefore the individuality of the subject cannot enter to the extent that it does in free association, while a correspondingly greater part is played by the stock of conceptions common to people. The very existence of such a common stock of conceptions, possibly possessing a yet unstudied arrangement of its own, does not yet seem to be greatly appreciated; yet to me _____ seems to be a necessary concomitant of the communicability of ideas by language; _____ holds the principle of this communicability and is in a sense the universal language, to which the various specific languages give entrance."

For an example of _____ , this detailed explanation can be found in Benjamin Lee Whorf's *Language, Thought, and Reality*, a book of his selected readings. In it, Whorf writes that _____ is different from the idea of association, as _____ deals primarily with an individual's personal experience, while association deals more with a social or collective experience. As defined by Whorf, _____ is the part of our common linguistic stock of concepts. _____ must be intelligible without reference to individual experiences and must be immediate in their relationship. Whorf describes _____ as "a concept of continuity, with the ideas as relative locations in a continuous medium."

Appendix 4   Version #1 of "Good" Paragraphs for Japanese/American Study

Version #1

American teenagers enjoy shopping. On Saturdays, the malls are filled with teenagers. They walk through the stores, buying clothing, jewelry, and CD's. They like spending money and shopping with their friends.

How do you rate this paragraph?

Very Good	Good	Average	Poor	Very Poor

I can learn many interesting things from reading. Sometimes, I would rather read a book than go to the movies. Many times I forget to eat lunch because I am in the middle of a good book. I love to read.

How do you rate this paragraph?

Very Good	Good	Average	Poor	Very Poor

Many places at the ocean are very crowded. Hotels are expensive. The sand is hot and the water is cold. The beach is a nice place to visit, but I wouldn't want to live there.

How do you rate this paragraph?

Very Good	Good	Average	Poor	Very Poor

Appendix 5　Version #2 of "Good" Paragraphs for Japanese/American Study

Version #2

The beach is a nice place to visit, but I wouldn't want to live there. Many places at the ocean are very crowded. Hotels are expensive. The sand is hot and the water is cold.

How do you rate this paragraph?

Very Good	Good	Average	Poor	Very Poor

On Saturdays, the malls are filled with teenagers. They walk through the stores, buying clothing, jewelry, and CD's. They like spending money and shopping with their friends. American teenagers enjoy shopping.

How do you rate this paragraph?

Very Good	Good	Average	Poor	Very Poor

I love to read. I can learn many interesting things from reading. Sometimes, I would rather read a book than go to the movies. Many times I forget to eat lunch because I am in the middle of a good book.

How do you rate this paragraph?

Very Good	Good	Average	Poor	Very Poor