## A COMPARATIVE STUDY OF THREE

METHODS OF GRADING COMPOSITIONS.

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by
JOHN HENRY WORMSBECKER, JR.
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A THESIS SUBMITTED IN PARTIAL FULFILMENT OF
    THE REQUIREMENTS FOR THE DEGREE OF
    MASTER OF ARTS
    in the School
        Of
        Education
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We accept this thesis as conforming to the standard required from candidates for the degree of MASTER OF ARTS.

Members of the school of Education

# A COMPARATIVE STUDY OF THREE METHODS OF GRADING COMPOSITIONS 

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The present study was undertaken to examine under controlled conditions the opinions of certain educators regarding methods of marking compositions and their effects upon improving pupils' composition. Three grading schemes were considered: the Overall Impression method by which one mark is awarded; the Content/ Form method by which two separate marks are awarded, one for content and the other for mechanics; and the Single Point Per Theme method by which several grading factors are used individually on different occasions as a basis for grading.

The problem stated was: Which, if any, of the three grading methods used in the experiment under similar learning conditions, is most effective in assisting pupils to improve their writing?

Six teachers and two hundred and thirteen grade six pupils from three elementary schools representing a cross-section of the school population, participated in the study. These groups were taught the same written composition lessons under standardized conditions for a ten week period during the fall term. Teachers graded the groups' weekly composition assignments by one of the three methods under observation. These methods had been previously outlined to the pupils, who were supplied with mimeographed marking guide sheets. The gains in composition skill achlieved as a.result of the experiment were obtained by measuring the difference between initial and final scores on a standardized language test and initial and final scores on samples of pupils' compositions written under standardized conditions and graded by a team of three English teachers.

The Null Hypothesis was assumed and no differences in the degree of composition improvement were anticipated.

Classes were divided into three roughly equivalent groups and each teacher marked the three class groups by the experimental methods. (In this and in other matters teachers were guided by a Teacher's Manual.) From these eighteen sub-groups, three groups totalling 156 subjects, matched on a group intelligence test and a standardized language test, were obtained. The study was conducted from late September to the middle of December during the year 1954. A final standardized language test identical to that given eleven weeks before and similar samples of written work such as were obtained earlier provided the final scores and concluded the experiment.

## Conclusions

1. The subjects participating in the study achieved highly significant gains in their level of composition writing. In a two and one-half month period, the gain in the Standardized Language Test scores, according to grade norms supplied for the test, was 1.2 grades. A corresponding significant increase in the quality of sample written compositions was also observed.
2. The importance of the method of grading, perhaps, is overestimated. If the pupil receive a mark for written assignments and understands its basis, it would appear that this may be one important factor in composition improvement. The suggested salutory psychological effects of one method,
the simplicity of another, or the realistic basis of still another marking scheme does not seem to affect the pupils interpretation of their grade. It may be that the three methods have approximately equal effects upon improving . pupils' written work.
3. On the basis of results obtained in this study there would seem to be no evidence to support claims of the superiority of any one of the three marking methods under observation.

## ACKNOWLEDGEMENTS

This study was possible due to the interest and cooperation of several administrators and teachers in the Vancouver School System. The writer wishes to express his thanks to Mr. D.B. MacKenzie, Assistant Superintendent of Schools in Charge of Elementary Education, for permission to carry out the study and to Dr. Selwyn Millar, Director, Bureau of Research and Special Services, for supplying testing material. Mr. R.K. Found, principal of Henry Hudson School, Mr. W.H.W. Hardwick, principal of Maple Grove School, and Mr. C.H. Shoemaker, principal of Norquay School, made experimental groups available in their schools and gave much administrative assistance. Especial thanks are due Mr. J.A. Cousins, Mr. H.J. Brandt, Mr. R.K. Found, Mr. C.H. Rudolph, and Mr. J.B. Tait, who taught the lessons and marked the many compositions, and to Mr. E.C. Barton and Mr. W.I. Gear, who marked the composition samples.

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## CHAPTER I

## BACKGROUND AND STATEMENT OF THE PROBLEM

As a means of developing student thought and communication the school gives a prominent place in its curricula to written composition. The volume of important research in this field has changed composition teaching methods and philosophy. Dogmatic copying of models and formal lists of dull topics have been rejected. These have given way to consideration of student interests, provision for individual differences, and encouragement of originality in writing.

However, unlike some aspects of composition teaching that have been experimentally examined and improved upon, the problems of grading have not altogether been satisfactorily solved. That this is so is not for want of research on the topic. Thorndike, in 1911, recognized the difficulty of accurate composition grading and suggested ! A Scale of Merit in English Writing by Young People". 1 He proposed a scale of grading by comparing pupil writing to standard samples he devised. By using such a method, Thorndike hoped that more uniformity in teacher-grading of pupil themes would be possible. The Hillegas Composition Scale, ${ }^{2}$ published in the following year was the next development in this field.

[^0]Willing, 3 in 1918, suggested an alternative to the common grading system of one over-all mark. He claimed this grading method failed to distinguish between the technical excellence of any given composition and its story value or content. Therefore he advocated a twofold rather than an over-all grading. He suggested a mark of less than seventy percent if the composition did not have good story value plus technical excellence. Yet no composition marked under the Willing method would receive less than forty percent if it had either good story value or technical excellence. The single mark awarded in using this method was based on both of these aspects of composition writing.

Educators became so aware of the inadequacies of prevailing composition grading schemes that much of the Twenty-second Yearbook of the National Society for the Study of Education was devoted to the problem. ${ }^{4}$ It deplored the lack of suitable easily defined scales for grading since..."standards seen only in the mind's eye are subject to change. 15

Of more importance to this study is the fact that in the Twenty-second Yearbook's discussion, the pupil's interpretation of grades awarded is briefly considered. For example: "A scale mark will mean much more to a child if he can see

[^1][^2]5Ib1d., P. 37.
exactly how much merit it represents. "'Teachers' marks should be more than mysterious symbols." 6 In this the influence of modern educational psychology is evident, for not only is accuracy of grading important but so also is pupil interpretation of teacher-grading.

Seely's excellent text, on Teaching English, 7 contains a thoughtful treatment of grading.

That estimate of student accomplishment in composi-
tion must be as soundly based, as impersonal, and as
just, in the view of all the circumstances as we can
make it."
Seely contended that this could not be done with a two mark system as suggested by Willing. He argued that content and mechanics could not be separated in grading and that only a single mark could give the pupil an honest estimate of his work. An over-all grade embracing both these aspects of written work gave the pupil a better basis on which to judge his writing. "The teacher must consider the whole product, not its factors."9

Two British educationalists, Steel and Talman, 10 published a short work in 1936 which attempted to develop a single mark grading method based upon the efficiency with which the expression communicates the ideas to the reader.

6IbId., P. 39.
7Howard F. Seely, On Teaching Finglish, New York: American Book Company, 1933, Pp. xix +391.

8IbId., p. 284.
9Ibid., p. 285.
10 James H. Steel and John Talman, The Marking of English Compositions, London, W: James Nisbet and Company Ltd., 1936. Pp. vii + 55.

They attempted to achieve this by employing an analytic, objective scheme supposedly easily applied by any classroom teacher. The pupil's use of words, sentences, and sentencesequences was each examined separately and a complicated scale for teacher guidance in grading was supplied.

Morrison and Vernon ${ }^{1 l}$ studied the Steel-Talman method under experimental conditions and found it to be no more objective than was a general analysis of the work plus an over-all impression. They concluded that the method was far from objective, and that it ignored the more aesthetic aspects of composition which did not lend themselves to tabulation.

Another researcher, Cast, ${ }^{12}$ experimented with twelve examiners marking compositions by four different schemes. Her findings were that...
"All methods of marking English Compositions contain a large amount of unreliability yet its amount can evidently be greatly reduced by standardized instructions and by training examiners."13

The pupils' point of view came into focus again when Mirrielees ${ }^{14}$ advocated the two mark grading method. She felt

[^3]that such a system clarified composition for the student and made it possible for the teacher to give credit for human experience, interest and spirit in an otherwise mechanically poor theme. "In the first grade and first comment you try to appraise the somewhat intangible quality in composition; in the second you give a more accurate evaluation of the pupil's use of mechanics. 115

Such a scheme forces one to examine a given theme from two different points of view. Mirrielees considered that it takes into consideration pupil differences, since it gives recognition to the pupil who has ideas yet cannot express them well. At the same time it awards the pupil who has mastered the mechanics of composition yet has not the gift of originality. The pupil receives two marks on his paper, one above the other. If the significance of these marks is explained fully, Mirrielees felt that the pupil can readily see where he is in need of improvement. Perhaps much of pupilsidiscouragement in composition writing results from receiving poor marks continually, when in reality there may well be some positive elements in the work which might be praised.

An interesting alternative to pencil-marking compositions was offered by Cohen. 16 He used an Electronic Disc Voice-

$$
\begin{aligned}
& 15 \text { Ibid., p. } 47 \text {. } \\
& \text { 16 Nachman Cohen, "Correcting Compositions Without a } \\
& \text { Pencil". English Journal, Vol. XXXIX, Number 10, (December, } \\
& \text { 1950), pp. } 579-580 \text {. }
\end{aligned}
$$

writer to evaluate compositions. Then students played back his recordings and heard his evaluation of their work while they examined their papers. He found this system timesaving and stimulative to student interest. But such a scheme at the present time appears to be still in the early experimental stage and severely restricted in its application.

There are then, really two basic methods of composition grading. One scheme advocates an over-all impression of the composition as a unit as a basis for a grade. The many; essentials of good composition writing are examined. Such points as: value of ideas, organization, vocabulary, mechanics, and skill in sentence building are all taken into consideration; but one mark is awarded. The other method prefers a two-mark system in which credit for thought and expression is separated from credit for form and mechanics and the paper receives two marks. These marks are entirely divorced and are based on quite different aspects of composition.

In 1952, Coward compared these two methods of composition grading. 17 She found the "wholistic" or over-all impression, and the "atomistic" or marks-for-separate-sections, methods were equally reliable if the same amount of time were spent on each. She concluded that there was no intrinsic difference in the nature of the abilities evaluated by the two methods.

[^4]An alternative to the methods here reviewed was offered by Maize. 18 After years of experiment and teaching he felt that students become overwhelmed by many corrections and an overall grade. He suggested a skimming technique of looking and grading for one point in each theme. Then, by compiling a file of the pupils' work, a fair estimate of the correct grade might be made. Maize suggested the use of a list of grading factors. Such points as: punctuation, good usage, spelling, organization, and thought content are used separately as a basis for grading. The pupils' work would be graded one time for correct punctuation, another time for spelling, and another for sentence structure. The basis for grading, of course, would be unknown to the pupil before writing the composition. The ease of marking under this system enabled him to increase the number of compositions pupils wrote.

Perhaps there is no one best method of composition grading. One may be more detailed, one may be faster, one may be less confusing, yet each has its limitations. Which method, or a variation of it, should one use? Green19 in a recent article points out the need for reviewing and improving composition evaluation and analysis.

While there has been much interest in determining the reliability of composition scales and methods of grading,

[^5]little has been done in the field of pupil interpretation of teachers' composition grading. It is suggested that a significant value of composition writing results from the pupils: evaluation of their work after it has been marked. If this is so, perhaps educators are ignoring an aspect of the subject of grading which requires attention. How important is pupil interpretation of the grades which teachers give their written work? Do the pupils obtain the same information and motivation regardless of the grading scheme? Does any one system of evaluation assist them more towards improving their writing? The importance of considering the needs of students is well recognized. Perhaps one composition grading system better fills these needs than do others.

It is the writer's intention to compare three methods of grading compositions and their effects upon students' writing in contrelled situations. The Over-all Impression, the Content/ Form, and the Single Point Per Theme methods will be compared. The problem will be to determine which, if any, of the grading methods used in the experiment, under similar learning conditions, is most effective in assisting students to improve their writing.

## CHAPTER II

## THE EXPERIMENTAL PROCEDURE

Subjects for the study were selected from among sixth grade pupils of the Vancouver Elementary Schools. Any grade from grade four or five to the final year of high school might have been used. However, the grade six pupil was decided upon because he has a basic knowledge of the elements of written composition yet he has not moved on to the high school where individual timetabling, inflexibility of subject periods, and departmental examinations pose problems which would result in additional difficulties in this type of experiment.

Six teachers and two hundred and thirteen pupils from three schools in widely separated districts of the city participated in the study. Permission to undertake the experiment was received from Mr. D.B. MacKenzie, Assistant Superintendent of Schools, in Charge of Elementary Education. The principals and teachers who assisted in the study were most cooperative and agreed to administer the experiment according to the experimental requirements. In some cases this meant lengthening periods of instruction or changing the time of the Language period, but this was done in the interests of the study.

The principals and teachers involved met in a conference with the writer in the latter part of September, 1954, before the initial sample run. The purpose of the experiment was explained and a Teacher's Manual ${ }^{20}$ was distributed and discussed.

[^6]FIGURE 1
A SAMPLE LTECON PLAN FROM THE STUDY

Lesson Objective: To help pupils gain awareness of the importance of explanations and directions, definitions, etc., as functions of communication.

Introduction: Point out that cave men communicated with one another with grunts and gestures. Gradually these developed into language. The need for clear and simple communication is obvious. This is a skill that must be developed.

Suppose someone asks, "What is a beaver?"
Is it enough to say, "an animal?" Why not?
Bring out the points that: $\begin{aligned} & \text { clearness } \\ & \text { accuracy } \\ & \text { briefness }\end{aligned}\left\{\begin{array}{l}\text { are the important essentials of } \\ \text { explanation and communication. }\end{array}\right.$
Classwork: Have pupils give oral definitions for:
(1) bicycle
(2) bolero (girls will know this one)
(3) sprint
(4) splint
(5) pen nib (and perhaps a few more)

Have them give written definitions for the following in their notem books. Proper sentences should be written, of course.
(1) giraffe
(2) dictionary
(3) school
(4) student
(5) flying saucer
(6) boxer
(7) grapefruit

Marked by pupils.
Review main points.
Exercise: Suppose someone stopped you on the street and asked you to direct him to the nearest post office, or hardware store, etc. Could you give a clear, brief, accurate answer? The teacher will pick out a lande mark near the school and ask the students to write a paragraph giving directions needed to reach this landmark from the school.

Have these read out and examined by the class. Attempt to bring the students to a critical evaluation of their work.

Figure 2
Introductory Information Supplied to All Subjects

## A NOTE TO STUDENTS ABOUT THEIR COMPOSITION WORK

Here are some things you should know about the composition work that you will be doing for the next several weeks:

You will have only one chance to write your compositions. In other words you will not have time to make a rough copy first. Just do the best you can.

You will have a few minutes to think about what you will write, then you will have fifteen minutes to write.

Your work should be about ten lines in length. This is about five or six sentences.

Your teacher will not write a note on your work telling you about it. You should look at the grade you received and then refer to your "How Your Compositions Are Marked" sheets to find out how well you are writing and where you need improvement.

You will be asked to rewrite poor or careless work so take care to check for neatness and correctness. Ask yourself the following questions after you have finished your work:

## Can I Say "Yes" To All These?

(1) Have I chosen a topic that is not too wide? Is it interesting?
(2) Is my topic sentence interesting? Does it tell the reader what the paragraph is about?
(3) Does each sentence tell about the topic sentence?
(4) Are the sentences arranged in good order?
(5) Have I a good closing sentence?
(6) Is the paragraph indented and is it neatly done? Have I checked the spelling?
(7) HAVE I CHECKED IT OVER?

The Teacher's Manual presented the purpose and outline of the study. Directions for setting up class groups were supplied, and, as an illustration, a sample class was grouped. The most important section of the manual dealt with the three methods of grading to be used in the experiment. Each method was discussed in detail. Standardized directions for obtaining initial samples of written work and language skills were included. An outline of lessons, lesson plans for the run of the study, and a teacher's record sheet completed the contents of the manual. It was intended to be a standardized guide and reference for those participating in the study.

Because the methods of grading were the variables under consideration it was necessary to eliminate, as far as possible, the effects of the individual teacher as a factor in composition improvement and concentrate on the differences which might result due to the methods of grading.

This was achieved by having each teacher use the writer's lesson plans for the written composition periods of the entire fall term. The lesson plans were drawn up after examination of the British Columbia Department of Education Course of Studies for Grade Six Language. Short units were selected which culminated in written work for grading. Lesson objective, introduction, board work, exercises, and all assignments were supplied for each lesson. ${ }^{21}$ Two composition periods were con-
$21_{\mathrm{A}}$ sample lesson plan from the study is given in Figure 1.
ducted during the morning session each week and by arrangement they lasted forty minutes. No out-of-class assignments were given. The teachers agreed to limit teaching presentation to the material in the manual.

Teachers informed their classes that for the next term their written work would be marked by three different methods. The three schemes were discussed so that the pupils would understand what the various bases for marking would be and how the marks would appear on their work. Teachers stressed the fact that regardless of the method by which a student might be marked, this would in no way affect his report card grade for Language. ${ }^{22}$

The matched groups experimental method seemed best suited for use with this study. Three approximately equivalent groups were set up by asking teachers to divide their classes into three comparable groups according to pupils' past language achievement, I.Q., and sex. The six classes were a random sampling of Vancouver's grade six population. From the groups set up by classroom teachers, the writer formed three groups with matched means and standard deviations based on scores made on the National Intelligence Test 23 and the Los Angeles Diagnostic Language Test, Form Three. Data with respect to these scores

[^7]for the three groups is given in Table l. None of the differences in scores among the groups is statistically significant.

## TABLE I

STATISTICAL BASIS FOR CONSIDERING THE THREE EXPERIMENTAL GROUPS MATCHED

| DATA | GROUP "X" | GROUP "Y" | GROUP "Z" |
| :---: | :---: | :---: | :---: |
| Mean: I.Q. | 111.78 | 111.82 | 111.14 |
| SD: I.Q. | 13.32 | 13.04 | 12.88 |
| Mean:Standardized <br> Language Test | 103.21 | 101.02 | 101.93 |
| SD: Standardized |  |  |  |
| Language Test |  |  |  |

These groups were labelled "X," "Y," and "Z," and each group's written composition work (one assignment per pupil each week) was graded by the classroom teacher according to standardized instructions.

Group "X" was graded by the Over-all Impression method. These points were considered: mechanics, vocabulary and sentence skill, organization and development, naturalness and simplicity, value of ideas, and total impression. The grade awarded was a single mark based on the written work as an integrated whole. The letter grades $A, B, C, D$, and $E$ were used. Grades were written in red pencil and placed in the lower right corner of the pupils' work. The customary marks used to indicate spelling
errors, faulty punctuation, and incorrect form were permitted but teachers were instructed to write no comments on assignments. This applied to all groups in the study.

Group "Y" was graded by the Content/Form method by which two separate marks were given. The content mark was based upon the originality of expression and subject matter included. In assessing this aspect of composition the teachers were guided by this scale of values: $A$, if the pupil showed exceptional ability in his expression and ideas; $B$, if the pupil demonstrated competence; $C$, if the pupil suggested competence; $D$, if the pupil suggested incompetence; and finally, E, if the pupil demonstrated incompetence. The second mark was based on the pupils' use of mechanics. Spelling, punctuation, word usage and vocabulary, paragraph and sentence form, and organization of material were considered. Any one or more errors in each of the five areas was counted as one error. Hence if a student had no errors in all five sections he received an A grade, if he had one or more errors in one section he received $B$, and so on. The marks were placed one above the other; the content mark above the one for mechanics or form.

The Single Point per Theme method was used in marking the compositions of group " 2 ". Here the teacher examined the written work for one point only and the grade was awarded on the basis of pupil performance in this one factor. The grade factors were: (a) punctuation and capitalization, (b) word usage, vocabulary, spelling, (c) paragraph and sentence form, (d) thought content, (e) organization. The marks awarded
ranged from $A$, if the pupil showed exceptional ability in the given grade factor, down to $E$, if the pupil demonstrated incompetence. The pupils were not aware of the order in which grade factors would be used. Teachers graded on the basis of the same grade factor simultaneously. Each factor was used twice. The mark was placed in the same place as for groups "X" and "Y," but also included was an abbreviation which indicated the grade factor for that assignment. Errors other than those of the factor being considered were ignored in marking.

It should be noted that although the schemes for marking were quite unlike, the same basic essentials of good composition were included in each method to determine the mark given. An abridged version of the Hudelson Composition Scales suitable for grade six was supplied to the participating teachers as a guide for securing similar standards of evaluation. The teacher influence was minimized since all three groups were taught by the same teacher. When the "X" groups from the six classes were combined, and similarly the "Y"'s and the "Z"'s, teacher influences would tend to cancel one another.

To assist pupils in understanding the symbols on their graded work they were given mimeographed sheets entitled "How Your Compositions Are Graded. 124 These were pasted in their notebooks and the pupils consulted them when their graded work was returned each week.
${ }^{24}$ Samples of these guides are included in Appendix $A$.

Two samples of pupils' written work and the results of a standardized language test 25 were obtained before the study commenced in the last week of September. The compositions were written on separate days under standardized conditions. One sample was a story completion; the other a letter. These were written on topics which were felt to be within the scope of pupil interests and experience. Similar samples were taken upon conclusion of the experiment eleven weeks later. The class teacher did not mark these initial and final samples. These were collected by the writer for evaluation.

Accurate grading of these pupil samples posed a difficult problem. The subjectivity of composition marking has long been a subject of contention. While the standardization of teacher marking within the classroom was not vital to the study, it was most necessary in the grading of the initial and final samples since these would supply the raw scores from which the gains attributable to the different methods would be calculated. In this the writer was guided by the experience of Cast ${ }^{26}$ who proposed standardized instructions and training of examiners to increase uniformity in grading. Two experienced teachers of English at Gladstone Secondary School and the writer marked the samples of written work. They met prior to the initial sample run and discussed the distribution of marks for various composition elements and practiced marking composi-

[^8]tions under the system. Spelling and punctuation were allotted fifteen percent of the mark, thought content about fifteen percent (this was kept low because of the difficulty of objective assessment), sentence form, organization, and word usage and vocabulary were about equally weighted in determining the remainder of the mark. The marks awarded by the three examiners were then compared and any discrepancies were re-examined. Initially, an itemized check list grading scheme was attempted. But this was abandoned after a trial run since it proved no more accurate and far more slow than the over-all Impression method.

The samples were evaluated independently by each marker. The mark given was a percentage. After the three markers had graded a given class these marks were tabulated and averaged. In cases where differences ranged beyond eight points the compositions were re-assessed. The same plan was used in marking the final samples.

The study began as scheduled and ran for twelve weeks. During this period only the lessons as constructed by the writer were taught. In no case was a teacher absent nor was a lesson not taught on the appropriate day. Each week's work culminated in a written exercise, for which the pupils were allowed exactly fifteen minutes writing time. The teacher graded themes in three groups according to the specified marking methods. These were returned to the pupils at the beginning of the following week. A few minutes were allotted at the start of the period when the pupils examined their themes and
consulted their guide sheets. Questions concerning grades received were encouraged by teachers. The pupils' interpretation of their grades was intended to assist them in improving their next composition.

Though a rigorous marking schedule was demanded of classroom teachers this was offset somewhat by the ready-made lesson plans which eliminated that part of their preparation. During one week of the study, compositions were graded by the pupils themselves according to group methods. This proved to be quite popular among pupils and teachers.

As the study progressed the writer visited the schools concerned to assure himself that all was proceeding as planned. No problems were encountered. In all cases the study was running well and teachers were anxious to be objective and keep the work as scientific as possible.

The experiment was concluded in the middle of December, 1954, after which a final sample of the subjects' written work and a standardized language test, identical with that given in September, were taken. The records of class teachers' marks were then returned to the writer. The three markers of sample compositions concluded their grading of the 850 final exercises and the experimental run was completed.

## CHAPTER III

## STATISTICAL ANALYSIS OF RESULTS

Of the 213 pupils who participated in this study, 156 were retained for statistical analysis. Those not considered were subjects who were absent for more than three days of any week or who missed more than one of the weekly written assignments, since it was felt such pupils had not been fairly exposed to the class work and methods of grading. The subjects with whom the study is concerned were grouped as shown in Table II.

TABLE II
GROUPING OF SUBJECTS IN THE STUDY

|  | Group "X" | Group " $Y$ " | Group " $Z$ " $^{\prime}$ |
| :--- | :---: | :---: | :---: |
| Boys | 29 | 26 | 24 |
| Girls | 27 | 21 | 29 |
| Total | 56 | 47 | 53 |

Because the statistical analysis was done using the matched groups method, the three groups did not require identical numbers.

The raw data from which the groups were matched consisted of the subjects' scores on the National Intelligence $T$ est 27 and the Los Angeles Diagnostic Test Language, Form 3. The N.I.T.

[^9]scores were obtained from results of tests given the previous school year when the present subjects were in grade five. Those students of one school who had not been so tested had the same test administered by the Vancouver School Board psychologist during the fall term, 1954.

The Los Angeles Diagnostic Test, Language, was selected to provide a general assessment of the language ability of the subjects. This test had been used by the Vancouver School Board on previous occasions and was found to test the subject matter of the grade six language course adequately.

The data with respect to I.Q. and initial Standardized Language Test results for the study from which the groups were matched is shown in Tables II and III. The Standard Error of the Difference between Means was calculated using the formula:


TABLE III
NATIONAL INTELLIGENCE TEST RESULTS FOR THE THREE GROUPS

| Group | N | Mean | SD | $\underset{\text { Means }}{\substack{\text { Diff. in }}}$ | SEmpiff. |  |
| :---: | :---: | :---: | :---: | :---: | :---: | :---: |
| " X ${ }^{\text {" }}$ | 56 | 111.78 | 13.32 | - |  |  |
| "Y" | 47 | 111.82 | 13.04 | .04 | 2.61 | . 015 |
| "Y' | 47 | 111.82 | 13.04 |  |  |  |
| " Z', | 53 | 111.14 | 12.88 | . 68 | 2.59 | . 262 |
| " X " | 56 | 111.78 | 13.32 |  |  |  |
| " Z " | 53 | 111.14 | 12.88 | . 64 | 2.52 | . 254 |

Values of "t" with 100 degrees of freedom (from Garrett's tables):
$1 \%$ level of significance -2.63
$5 \%$ level of significance -1.98

The means and standard deviations of the National Intelligence Test scores of the experimental groups are shown in Table III to be well matched. Since the critical ratios are extremely small and insignificant, there appears no evidence of differences of mean intelligence or of the degree of variability from the means.

INITIAL STANDARDIZED LANGUAGE TEST RESULTS (SEPTEMBER) FOR THE THREE GROUPS

| Group | N | Mean | SD | $\begin{gathered} \text { Diff. in } \\ \text { Means } \end{gathered}$ | SE ${ }_{\text {m }}$ Diff. |  |
| :---: | :---: | :---: | :---: | :---: | :---: | :---: |
| " X " | 56 | 103.21 | 12.68 |  |  |  |
| "Y' | 47 | 101.02 | 14.16 | 2.19 | 2.66 | . 822 |
| "Y" | 47 | 101.02 | 14.16 |  |  |  |
| ' 2 " | 53 | 101.93 | 13.16 | . 81 | 2.74 | - 322 |
| "X" | 56 | 103.21 | 12.68 |  |  |  |
| ' 2 " | 53 | 101.93 | 13.16 | 1.28 | 2.47 | . 516 |

Values of "t" with 100 degrees of freedom (from
Garrett's tables):
$1 \%$ level of significance - 2.63
$5 \%$ level of significance - 1.98

Similarly the statistics given in Table IV show that the second eriterion upon which it was proposed that the groups would be matched was a satisfactory one for its means and standard deviations in groups " $X$ ", " $Y$ ", and " $Z$ " matched closely. Again the critical ratios obtained proved to be of no statistical significance. While it has no bearing upon this study it might be pointed out that mean language scores of the experimental groups were well above the norms given in the
test for grade seven. This is of no significance because the test was based on an American school population and stress on the teaching of language skills varies from region to region. It was upon these two criteria, showing matched means and standard deviations with differences of no statistical significance that the groups were considered to be matched. The initial sample composition scores, which were a composite of the three markers' grades on the two themes written before the study commenced, support the results of the first two analyses. The formula used for obtaining the Standard Error of the Difference between Means was again:


Means scores, standard deviations, and other data with respect to the initial composition samples taken in September are noted in Table $V$.

INITIAL SAMPLE COMPOSITION SCORES (SEPTEMBER)

| Group | N | Mean | SD | $\begin{gathered} \text { Diff. in } \\ \text { Means } \end{gathered}$ | SE Diff. | $\text { Diff } / /_{M} \text { Diff. }$ |
| :---: | :---: | :---: | :---: | :---: | :---: | :---: |
| " $\mathrm{X}^{\prime \prime}$ | 56 | 57.71 | 12.04 |  |  |  |
| "Y' | 47 | 56.57 | 11.20 | 1.14 | 2.29 | . 497 |
| " $Y^{\prime \prime}$ | 47 | 56.57 | 11.20 |  |  |  |
| 'z' | 53 | 55.09 | 11.25 | 1.48 | 2.25 | . 715 |
| "X" | 56 | 57.71 | 12.04 |  |  |  |
| "z" | 53 | 55.09 | 11.25 | 2.62 | 2.23 | 1.16 |

Values of "t" with 100 degrees of freedom (from Garrett's tables):

1\%. level of significance - 2.63
$5 \%$ level of significance - 1.98

As might be expected the mean scores in the writing of themes were not high. The distributions were closely matched, showing no statistically significant differences among the means.

Therefore it may be assumed that the three groups at the beginning of the experiment were approximately equivalent in level of general intelligence and more particularly in level of composition ability. The final gains of group "X", being marked by the Over-all Impression method, group "Y", being
marked by the Content/Form method, and group " Z " being marked by the Single Point per Theme method, were now to be compared with the initial scores achieved on the Standardized Language Test and on the sample written compositions.

The final gains in composition improvement after two and one half months of standardized teaching methods and three separate marking programmes were tested against the Null

Hypothesis. It would be assumed that there were no differences in the effects that the different marking methods might have upon improving the pupils' writing and that there would be no statistically significant differences among the means of the final language scores and the final written composition sample scores.

The formula:

was used to determine the Standard Error of the Difference between Means. This more accurate formula could be employed because a correlation between the initial Standardized Language Test and initial sample composition scores was calculated using the population of the three groups as "N". The Pearson Product Moment "r" was found to be .698. This correlation was later utilized when the SE of the Difference Between Means in the final samples was calculated. For the effects of the three
marking methods upon improvement of student writing would be based upon examination of the gains made by the groups on the final sample and standardized test scores. The results of the final Standardized Language Test are given in Table VI.

## TABLE VI

MEAN GAINS MADE BY GROUPS " X ", " $\mathbf{y}$ ", " $\mathbf{z}$ ", IN STANDARDIZED LANGUAGE TEST (FINAL TEST, DECEMBER)

| Group | N | $\begin{gathered} \text { Mean Final } \\ \text { Score } \end{gathered}$ | SD | Mean <br> Gain | Diff. in Means | $\begin{gathered} \text { SEM } \\ \text { Diff. } \end{gathered}$ | $\text { Diff. } / \mathrm{SE}_{\mathrm{m}} \text { Diff. }$ |
| :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: |
| " ${ }^{\prime \prime}$ | 56 | 119.36 | 14.16 | 16.15 |  |  |  |
| " Y " | 47 | 117.82 | 16.12 | 16.80 | 1.54 | 3.008 | . 513 |
| "Y" | 47 | 117.82 | 16.12 | 16.80 |  |  |  |
| Z | 53 | 116.31 | 14.24 | 14.38 | 1.51 | 2.89 | . 522 |
| " ${ }^{\prime \prime}$ | 56 | 119.36 | 24.16 | 16.15 |  |  |  |
| 2 | 53 | 116.31 | 14.24 | 14.38 | 3.05 | 2.34 | 1.303 |

Values of "t" with 100 degrees of freedom (from Garrett's tables)
$1 \%$ level of significance - 2.63
$5 \%$ level of significance - 1.98

It can be seen that the mean gains in test scores are substantial. According to norms listed for the test, the normal composition growth in a four month period at school led to an increase in the norms of five points. In this study the mean gains proved
to be three times the normal growth and were among the norms for grade nine. Although the improvement was considerable, the differences between means of groups was small, and when the critical ratio was applied, the differences proved not statistically significant. Therefore, judging from the examination of results of the final Standardized Language Test, one would conclude that there were no differences in the effects that the three marking systems had upon the improvement of pupils' composition skills through their interpretation of the symbols used in grading.

A study of the data in Table VII, that of the final composition themes scored by the three markers, concludes the statistical analysis. The formula previously employed for obtaining the Standard Error of the Difference between Means of matched groups was once more used:


While the maximum mark possible on the Standardized Test had been 150, the composition samples, as has been previously mentioned, were graded on the basis of 100 marks maximum. Consequently the gain achieved in actual writing improvement over such a short space of time was highly significant.

TABLE VII
FINAI RUN SCORES ON SAMPLE COMPOSITIONS (DECEMBER)

| Group | N | Mean | SD | Mean Gain | Diff. in Means | $\begin{gathered} \text { SEM } \\ \text { Diff. } \end{gathered}$ |  |
| :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: |
| " X " | 56 | 64.11 | 10.98 | 6.40 |  |  |  |
| " ${ }^{\prime \prime}$ | 47 | 63.82 | 12.24 | 7.25 | . 29 | 1.66 | . 174 |
| "Y' | 47 | 63.82 | 12.24 | 7.25 |  |  |  |
| 'z" | 53 | 65.97 | 10.13 | 10.88 | 2.15 | 1.62 | 1.33 |
| "X" | 56 | 64.11 | 10.98 | 6.40 |  |  |  |
| 'z' | 53 | 65.97 | 10.13 | 10.88 | 1.86 | 1.46 | 1. 26 |

Values of "t" with 100 degrees of freedom (from Garrett's tables)

1\% level of significance -2.63
$5 \%$ level of significance - 1.98

However, an examination of the critical ratios of the Standard Error of the Difference between Means reveals that the results obtained do not show any significant differences in gain among the experimental groups. Therefore the Null Hypothesis has been
upheld and the three methods of marking pupils' written composition do not appear to have any different effects upon assisting pupils to improve their composition, according to the findings of this study.

An examination of the three distributions of final scores does not reveal any trend, either for poor students to improve more than the superior, or for the opposite to be shown. The variability in each instance has remained about the same.

The highly significant gains in composition skills achieved by all groups in the study remains as the only positive evidence produced by the experiment that the writer is able to report.

## CHAPTER IV

## SUBJECTIVE ANALYSIS OF RESULTS

The highly significant gains in composition skills were not unexpected. A bias in favor of a marked gain was anticipated because the experiment was conducted at the beginning of a new school term. For this reason, following a two month absence from schoolwork, an intensified programme such as the present study required was likely to result in more than a usual improvement. However, the fall term was selected for the study because it was felt that teacher influences would least affect it at this time. Individual teaching methods, review of previous work, and the nature and number of written assignments would tend to increase the difficulty of obtaining matched groups during a later period in the term.

Bias on the part of the youngsters participating must not be overlooked. The experimental requirements resulted in a new class situation in which three marking methods, probably not all familiar, would be used simultaneously in the classroom. That the classes were known to be experimental groups, and that they were given standardized tests, marking guide sheets, and a special programe of lessons, may well have had a stimulative effect upon class interest.

The lesson plans themselves assured a planned programme of language development throughout the term. The introductory statements, classwork and assignments quite probably set a good level of classroom teaching.

Perhaps the most important single factor in composition improvement was the fact that the pupils wrote sixteen compositions in the space of twelve weeks. Eleven of these were returned soon after writing with a teacher's printed marking symbol indicating that the compositions had been examined and evaluated. The time-consuming nature of composition marking often prevents a comparable number of compositions to be graded and returned to classes in a normal school programme.

Pupils' previous composition experience did not seem to affect their scores in this study. An analysis of pupils' scores in the several schools used in the experiment showed no indication of any tendency contrary to that of the results as a whole.

It may be that the study did not extend for a sufficiently long period of time so that any differences in marking effects might appear. As is often the case with a new learning experience, the initial gains are large, but these eventually tend to level off, if given sufficient time to reach a plateau. Perhaps at this later stage of learning and experience the differences, if any, in the effects of the marking systems employed might be shown.

Even though conscious efforts were made to limit teacher participation in the programme, the teacher remains as the subjective link between researcher and pupil, and his influence cannot be ignored. In this study, through use of the Teachers' Manual, the lesson plans, and pre-experiment conference, it was hoped that this bias might be minimized. That the various
groups marked by different teachers appeared to form approximately normal distributions when re-formed in the experimental. groups "X", "Y", and "Z", would seem to indicate that this was achieved and that the role of the teacher was of little direct importance in this study.

Some observations about the methods of marking used in the experiment may be offered. Upon completion of the study the participating teachers met with the writer to discuss the programme. "All the teachers agreed that the experiment had proved to be a stimulating experience for both pupil and teacher. It seemed to emphasize the importance of good composition to pupils, and it made some of the problems of marking compositions more evident to teachers. It was the opinion of two teachers that the Single Point per Theme method of grading was worthy of further consideration. This was not because it might improve the level of composition writing but more particularly because it seemed to have a good effect upon pupil motivation and it was easy to score. Another teacher disliked the same method for its supposed poor psychological effects in that (in the opinion of this teacher) there was no logical steady improvement in grades. That is, a pupil might fail a paper on sentence structure, receive a high mark the following week for punctuation, and fail the next week on usage.

Two other teachers favored the two mark system, which they had not used before, because they felt that this system made it possible for pupils to succeed in at least one aspect of composition writing where before they received failing
marks. Another teacher stated that while he had conscientiously followed the manual's suggestions during the course of the study he was returning to the Over-all Impression method for the remainder of the term. The teachers at the conclusion of the study appeared as divided in their opinions about marking as the authorities cited in the survey of the literature in Chapter I.

The pupils, from reports of teachers, seemed to like best the Content/Form and Single Point per Theme methods, and liked least the Over-all Impression scheme. The relative novelty of the former two methods probably accounts for this preference. As for pupil interpretation of the mark obtained and its subsequent effects upon composition writing, this study has shown none of the methods to have any superiority.

## CHAPTER V

## SUMMARY AND CONCLUSION

The present study was undertaken to examine under controlled conditions the opinions of certain educators regarding methods of marking compositions and their effects upon improving pupils' written work. One scheme suggested was the ageold Over-all Impression method. This scheme was advocated because it supposedly gave the pupil an honest over-all estimate of his writing ability in one easily understood mark. Another method examined was the Content/Form or two mark method. In this scheme, one mark was awarded for Content and another for the pupils' use of mechanics. This method was recommended for its recognition of pupil effort in two separate composition areas, each of which received a separate mark. Finally the Single Point per Theme method was studied. Since only one grade factor was considered as a basis for marking each time, it was suggested that pupils usually confused by other marking systems, could by this method readily find their errors and correct them.

The problem stated was: Which, if any, of the three grading methods used in the experiment, under similar learning conditions, is most effective in assisting pupils to improve their writing? Do pupils obtain the same information and motivation regardless of the grading scheme? Does any one system of evaluation assist them more toward writing better compositions?

To study this problem three matched groups of grade six pupils were taught the same composition lessons under similar conditions for a ten week period during the fall school term. During this time the groups' compositions were graded according to standardized instructions by one of the three methods previously reviewed. These methods had been outlined and discussed with the pupils who were supplied with marking guide sheets. The gains achieved in composition skill as a result of the study were obtained by measuring the difference between the initial and final scores on a standardized language test and initial and final scores on samples of composition written under standardized conditons. The Null Hypothesis was assumed and no differences in the degree of composition improvement were anticipated.

The experimental groups consisted of a total of 213 pupils of three widely separated elementary schools in Vancouver. The six classes used in the study could be said to be a cross-section of the Vancouver Schools population. After eliminating pupils for reasons of attendance the final number of pupils under observation was 156. These were divided into three groups called: "X", marked by the Over-all Impression marking method; "Y", marked by the Content/Form marking method; and "Z", marked by the Single Point per Theme marking method. These groups were matched according to mean and standard deviation in group intelligence test scores and results on a standardized language test.

Each of the six classes included in the study was divided into three roughly equivalent groups for marking purposes. Teachers of these classes graded one written assignment per week. After grading, these standardized assignments were returned to the pupils. The method by which pupils were graded was determined by the groups in which the subjects had been placed. Teachers met in conference with the writer and agreed to adhere rigidly to the directions given for grading by the three methods. These directions, other pertinent data, and complete lesson plans for the run of the study were included in a Teacher's Manual supplied to teachers. It should be noted that each teacher graded by all three methods. Therefore when eighteen sub-groups had been grouped into the final three for study, the teacher influences tended to cancel one another. It was supposed that if any marking method did assist students more than the others in improving their written work, the programme undertaken would reveal this. Initial data was obtained from distributions of pupils' scores on the National Intelligence Test, the Los Angeles Diagnostic Test, Language, and composite scores on two standardized written assignments graded by a team of three English teachers. The latter score was derived from an average of the three markers' evaluations and was a percentage. Means and standard deviations were calculated and using these, the Standard Error of the Difference between Means of groups' scores was found. A Pearson Product Moment Correlation of .698 was obtained when the initial Standard-
ized Language Test and the initial written samples were correlated. This correlation made it possible to employ the formula for the Standard Error of the Difference between Means of groups matched in mean and standard deviation in the analysis of final gains in language skills.

The study was conducted as scheduled and no problems were encountered during its course. The final Standardized Language Test, identical with that given eleven weeks before, and similar samples of written work such as were taken before the experiment began provided the final scores and concluded the experiment.

Upon examination of the gains of the three groups in composition skill as measured by the Standardized Language Test and written composition samples there was found to be a highly significant improvement in ability among the groups. The gain proved to be over one full grade in language skills according to norms of the test and the written sample gains were also highly significant. However, when the formula for the Standard Error of the Difference between Means of groups matched in mean and standard deviation was applied to these final scores, the slight differences in gain proved not statistically significant. The Null Hypothesis was therefore sustained.

## Conclusions

1. The subjects participating in the study achieved highly significant gains in their level of composition writing. In a two and one-half month period, the gain in the Standardized Language Test scores, according to grade
norms supplied for the test, was 1.2 grades. A corresponding significant increase in the quality of sample written compositions was also observed.
2. The importance of the method of grading, perhaps, is overestimated. If the pupil receives a mark for written assignments and understands its basis, it would appear that this may be one important factor in composition improvement. The suggested salutory psychological effects of one method, the simplicity of another, or the realistic basis of still another marking scheme does not seem to affect the pupils' interpretation of their grade. It may be that the three methods have approximately equal effects upon improving pupils' written work.
3. On the basis of results obtained in this study there would seem to be no evidence to support claims of the superiority of any one of the three marking methods under observation.

## Suggestions for Further Study

1. To overcome the effects of considerable initial gains of all groups, which might tend to conceal differences in marking methods, the experiment could be extended until such time when the plateau of the learning curve has been reached. It is possible that any difference might then be evident.
2. In order to establish whether more mature pupils might better understand the different grading methods, a similar study might be attempted at a higher grade level.
3. A marking study using homogeneously grouped slow learners and homogeneously grouped superior students as subjects could be undertaken to determine if marking methods differ in their effects on composition improvement in these ability groups.
4. The study could be repeated with the inclusion of a control group whose written assignments would not be graded at all. Such an experiment might present evidence to show the degree to which composition marking actually affects composition improvement.

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## APPENDIX A

## HOW YOUR COMPOSITIONS ARE MARKED <br> Pupil Guide Sheets

## APPENDIX A

## HOW YOUR COMPOSITIONS ARE MARKED

## One Mark For the Whole Composition Method - Group "X"

If your compositions are being graded by this method they will be given one mark which is based on all the things which together make a good composition, such as:
(1) Is your punctuation, spelling, and grammar correct?
(2) Have you been careful in your choice of words and in the way you have written sentences?
(3) Is your work in some sort of reasonable order?
(4) Are your thoughts or ideas expressed naturally and simply?
(5) How does your composition strike the person who reads it? In other words, is it written with care and skill or is it just carelessly thrown together?

The mark you receive depends upon how well your composition measures up to the standards set by these questions.

You will receive an A if your composition is very well done and shows that you understand how to write well.

You will receive a $B$ if your work is well done and shows that you have a good idea of what makes a good composition.

You will receive a $C$ if your work shows that you are trying to remember the important things about composition writing.

You will receive a $\underline{D}$ if your work shows that your composition writing needs a lot of attention.

Your will receive an $E$ if your work shows that you have no idea of composition writing.

## HOW YOUR COMPOSITIONS ARE MARKED

## The Two Mark Method - Group "Y"

If your compositions are being marked with two grades this means that your teacher is considering your written work from two different sides.

The first letter grade (the one on top) depends on the ideas you have used in the composition, whether they are yours or someone else's, and how well you have expressed these ideas.
(a) You will receive an A if your ideas are very good and you have expressed them well.
(b) You will receive a B if you show that you can use your own ideas and express them.
(c) You will receive a C if it looks as though you are thinking and are trying to say something.
(d) You will receive a $\underline{D}$ if it looks as though you are not trying to say anything in your written work.
(e) You will receive an $\underline{E}$ if your work shows no evidence of any ideas or expression.
That is the way your first mark is determined.
The second grade (the one on the bottom) is based on how well you have learned to use the main rules of composition. Your teacher will be looking for these points:
(1) Spelling - Are the words you use correctly spelled?
(2) Punctuation and Capitals - Can you use punctuation and capitals correctly?
(3) Word Usage and Vocabulary - Do you choose the right words and use them properly?
(4) Paragraph and Sentence Form - Is your paragraph on one topic? Are your sentences single thoughts and well written?
(5) Organization - Is your work in some sort of reasonable order?

If after asking these questions of your composition the answers are all "yes", you receive an A.

If after asking these questions of your composition the answers are all "yes" but one you receive B.

If three answers are "yes" you receive a C.
If two answer are "yes" you receive a D.
If one or none riks "yes" you receive an E.
Notice that you receive two separate marks. The first mark grades what you have said (your ideas), the second mark grades how you have said it (your use of the rules of good composition.)

Your mark will look like this:

## HOW YOUR COMPOSITIONS ARE MARKED

## The Single Point Per Composition Method - Group "Z"

If your compositions are being marked by this method you will receive one mark for your composition. However, this mark is based on just one factor of composition writing. Next time your work is graded another factor will be considered for the composition grade. This system concentrates on one thing at a time and should show you how much improvement you require in each of the factors that make up a good composition.

## Only these factors will be marked:

## (1) Punctuation and Capitalization

When your work is graded on this point - if your punctuation and capitals are correct, you receive A. If there is one mistake you receive B.
If there are two mistakes you receive $\underline{C}$, etc.
(2) Word Usage, Vocabulary, and Spelling

When your work is graded on this point - if your spelling and choice of words is correct you receive A. If there is one mistake you receive $B$, etc.
(3) Paragraph and Sentence Form

When your work is graded on this point - if your paragraph is on one topic, if it holds together, and if the sentences are composed of single thoughts you receive A. If there is one mistake you receive B, etc.
(4) Thought Content (The Ideas that You Have Used) If your ideas are fresh and well chosen you receive A. If your ideas are quite good you receive B. If your ideas are fair you receive $\underline{C}$, etc.
(5) Organization

If your work is well organized with some system you receive A. If it is quite well organized you receive $B$, etc.

Notice that only ONE of the five points listed will decide your grade on any one composition. Of course, you will not know which of the points is to be the one deciding your grade so remember to do your best work and check for all five points.

For example, one week your teacher may be looking for correct punctuation and capitalization and next week he may be looking for thought content.

Remember your composition grade on each piece of work that is marked is based on just one of these five factors or points. You will know which of these factors was marked by the abbreviation beside the grade.

For example: A Org. would mean you were marked for paragraph organization and you received "A".
B Content would mean that you were marked for thought content or ideas in your paragraph and you received "B". 44

## APPENDIX B

TEACHER'S MANUAL FOR THE STUDY


## CONTENTS

1. General Information About the Experiment
2. Directions for Setting Up Class Groups
3. List of Minimum Essentials
4. Methods of Grading
5. Number of Compositions to be Marked
6. Lesson Plans for Each Composition Period During Experiment
7. Filing of Papers
8. Record Sheet for Work Graded
9. Record of Attendance
10. Notes

The purpose of this study is to examine three common grading methods used in evaluating written composition to determine if any one of these contributes more toward students ${ }^{\text {t }}$ writing improvement than do the others.

In order to make a fair comparison it is necessary for all teachers involved in the experiment to teach exactly the same lessons, give identical assignments, and mark in the same way. By such a procedure the only variables will be the marking methods. (These will be discussed later.)

It is hoped that six classes of three Vancouver Elementary Schools will participate in the study.

The experiment will run for the fall term until December and will consist of two forty minute composition periods per week.

## Directions for Setting Up Class Groups

Three grading methods will be used by each teacher participating in the study. Teachers are asked to divide their classes into three groups so that each teacher will mark each of his or her classes using the three different methods. Arrange the groups so that they are of approximately equal language ability. Kindly group with these factors in mind:
(a) I.Q. of Students
(b) Sex
(c) Language achievement (Preferably on last year ${ }^{\text {'s }}$ Metropolitan Language Achievement Test)

For example the following might be a class grouped according to directions for the experiment:

|  | GROUP X |  |  | GROUP | Y |  |  | GROUP Z |  |  |
| :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: |
| I.Q: | Lang, Ach. | Sex | I* Q. | Lang. | Ach. | Sex | I.Q. | Lang. | Ach. | Sex |
| 118 | . | M | 122 |  |  | M | 125 |  |  | F |
| 110 |  | F | 115 |  |  | F | 117 |  |  | M |
| 106 |  | F | 109 |  |  | M | 105 |  |  | M |
| 103 |  | $F$ | 100 |  |  | F | 101 |  |  | F |
| 100 |  | M | 101 |  |  | M | 99 |  |  | F |
| 101 |  | M | 98 |  |  | M | 98 |  |  | M |
| 96 |  | M | 97 |  |  | F | 97 |  |  | F |
| 90 |  | F | 93 |  |  | M | 89 |  |  | M |

NOTE - This is abbreviated for a class of 24 . In other words each group will have about the same levels of ability in composition writing from the best to the poorest.

It would be advisable to appoint or elect a monitor for each group - call them $X, Y$, and $Z$, so that composition collecting may be facilitated.

This point will be discussed by the teachers concerned in the study. It is the experimenter's. opinion that certain basic written composition elements may be defined and that if pupils cannot meet these elementary essentials they should receive a failing mark.

## METHODS OF GRADING

Each time compositions are collected they are to be kept in their separate groups. Kindly mark according to the outlines for each method.

The X-Group will be marked by the following scheme: Group "X" The Overall Grade Method.

By this method the teacher will assign a single letter grade for the overall work on the composition.
.These points must be considered:
(1) Mechanics: punctuation, spelling, and grammar.
(2) Vocabulary and Sentence Skill
(3) Organization and Development
(4) Naturalness and Simplicity
(5) Value of Idea(s)
(6) Total Impression

The argument behind this scheme is that all aspects of the student's work must be considered as an integrated whole. Therefore the grade given is considered in the light of all points listed above.

Some sample scales will be provided to assist teachers in establishing standards for grades. It is suggested that "piling" of papers would assist classification. Use the following letter grades only: $A, B, C, D, E$. Place grade in right corner at the end of the pupil's composition. Use a standard red marking pencil. Group "Y:" The Two Point Method

By this method the teacher assigns two grades, one over the other, for the following:
I. Content - the idea, originality of expression, the subject matter, the thought, etc.
If the student:
(a) Shows exceptional ability he receives A
(b) Demonstrates competence he receives $B$
(c) Suggests competence he receives C
(d) Suggests incompetence he receives D
(e) Demonstrates incompetence he receives $E$


By this method the teacher examines the composition for one point only and the grade is awarded on the basis of the pupil's performance on this point in his composition. Naturally the pupils are not informed beforehand what is to be the grade factor on any given composition.

The following separate grade factors will be considered:
(I) Punctuation and Capitalization
(2) Word Usage, Vocabulary, Spelling
(3) Paragraph and Sentence Form
(4) Thought Content
(5) Organization

If the student shows exceptional ability in the given grade factor con sidered, he receives A

If he demonstrates competence he receives ........................ B
If he suggests competence he receives ................................. C
If he suggests incompetence he receives ........................... D
If he demonstrates incompetence he receives ...................... $\mathcal{E}$
Certain grouping of factors has been necessary because of the limited number of compositions to be graded.

This marking method is upheld by some who suggest that it shows pupils clearly where given errors are made and yet does not confuse them by drawing all their errors to their attention each time compositions are marked.

The grades will be placed as for "X" and "Y" but beside the grade the teacher will indicate on which factor the grade was based.

## (Group "Z") continued

For example: $B$ (punct. and Cap.) $A$ (thought) $\therefore D_{D}$ (organiz.) etc.
The order of grading for the factors will be given before the experiment begins.

The outline preceding the lesson guides indicates the marker of each assignedcomposition. Where the teacher marks the compositions it would be appreciated if these could be returned to pupils by the following composition period. Please allow a few minutes' time at the beginning of the lesson for pupils to examine these returned papers and consult their "How Are My Compositions Marked?" sheets since this aspect of their composition work has real value. Questions pertaining to marking should be encouraged.

IESSON PLANS FOR EACH COMPOSITION PERIOD DURING EXPERIMENT
Following the outline is a set of lesson guides covering the work of each period of composition during the course of the study. It is most important that all teachers take exactiy the same work each period of each week. The lessons have been planned with these points in mind:
(a) an attempt has been made to make the work of practical interest and worth to the pupils.
(b) work has been outlined from suggestions in the Programme of Studies.
(c) the units are short, culminating in writing for marking.

Again it might be pointed out that it is important for teachers to follow the lesson guides closely so that the plan may be completed as suggester.

Week 1 Word Usage, Vocabilary, Spelling.
Week 2 Paragraph and Sentence Form.
Week 3 Punctuation and Capitalization.
Week 4 Organization.
Week 5 Thought Content.
Week 6 Paragraph and Sentence Form.
Week 7 Word Usage, Vocabulary, Spelling.
Week 8 Organization.
Week 9 Punctuation and Capitalization.
Week 10 Thought Content.

Because of the nature of the experiment it is most important that uniform methods and directions be used by participating teachers in obtaining initial samples.

## DURING THE FIRST PERIOD OF THE FIRST WEEK:

A. Begin the first period of the initial week by explaining briefly to the pupils that several marking methods for grading compositions during the next few months will be used. Stress the point that it will make no difference to their report card marks which marking method is used to grade their papers.

Describe the three marking methods briefly.
Tell the students in which groups they will be and appoint a collecting monitor for each group.

Give each student an ap propriate copy of the mimeographed sheet, "How Your Compositions are Marked." Instruct them to paste them on the inside cover of their composition notebooks for easy reference.
B. This preliminary organization may take approximately twenty minutes. The remaining time is taken up with obtainint the first sample of the class's written work.

Ask the class what was the greatest sporting thrill of the year. Undoubtedly some aspect of the B.E. Games will be mentioned.

Tell them that since it was such an event undoubtediy all the students were either at some of the events, or saw them on TV, or heard them on the radio, or read about them, and therefore you are planning to ask them to write you a letter telling about some aspect of the B.T. Games.

Give them about five minutes to think about the assignment. -- What are they going to say and how are they going to say it?

Encourage them to do their very best. About half a page of foolscap should.be sufficient. Distribute the paper and allow fifteen minutes for composition.

At the end of fifteen minutes be sure their full names are written in the lower right corner of the paper and have them collected. Do not mark them.

Second Period of First Week
A. Tell students that you are going to read the first part of a story to them. After they have heard it they are to write the rest of the story on foolscap using their imagination to complete the story. Tell them that you will give them five minutes to think about what they will write.
B. Read the story aloud carefully and expressively. (Read beforehand once or twice) -- P. 249 Dominion Language Series, Book II, Section 212.
C. After the story has been read ask the students, "What happened next?" Tell them to make their story as interesting and exciting as they can.

Have them think about their assignment for about five minutes. Then issue foolscap, encourage them to do their very best neat and careful work. Allow exactly fifteen minutes.
Kave timex kxixk At the end of that time collect the papers. Please check to be sure the students' full names are in the top right corner.
D. Distribute copies of the standardized language test supplied. Read the directions to the students as required. Time the test. Be sure all papers have students' names. Collect papers.

## FILING OF PAPERS

It is suggested that each pupil keep a file of his returned compositions so that he may observe his progress through the weeks.

## RECORD SHEET FOR WORK GRADED

Below will be found a record sheet for recording grades given to pupils for assignments during the course of the study. Please record marks according to the grading method.

## ATTENDANCE

Because a record of those pupils missing several days of school during the fall term is vital to this study, teachers are asked to record on the form below absentees of more than three successive days at any one time and of those absent when written work for teacher grading has been done. omit


Period 1, October 4-8
Lesson Objectives: 1. To review the comcept of the sentence.
2. To help pupils become aware of the importance of : using good sentences.

Introduction: Babies first use single words to indicate their wants;
1.e. Doggy, Water, Mama, etc. Gradually as their vocabulary develops so does their use of words in a series. This might be discussed by the pupils.

Ask the question, "What makes one group of words a sentence and another group of words not a sentence?"

Stress the importance of one thought in one sentence. What are thoughts? Classwork: Have the following on the blackboard:
(a) To the river.
(b) A large rabbit.
(c) The bandit was captured.
(d) He runs well.
(e) Guickly over the fence.
(f) Eagles fly.
(g) The man on the white horse.

Ask the children to tell which are complete thoughts and which are not.
(ORALLY)
Notice that in each thought we think or talk about something and we say something about it.

Example on blackboard: The circus came to town.
Can anyone tell us what these main parts of a sentence are called? -Subject and Predicate.

Have the following on the Blackboard:

1. The British Empire Games were exciting.
2. A happy crowd lef't the stadium.
3. Jack saw the mile race.
4. Past the finish line come the Australian.
5. In the crowd Donna was lost.

Ask students to pick out the main parts of these sentences orally.
Help students to notice that subject and predicate order is not fixed.
Indicate the desirability of sentence variety.
Review - Why should we know how to use sentences correctly?
Remember: (1) They are complete thoughts.
(2) They have a subject and a predicate.
(3) They begin with a capital letter and end with a period, question mark or exclamation mark. (This could be explained.).

## Exercises:

Have the children write some sentences on the following topics. These may be read orally for class evaluation. Have the class name the thing or person talked about and what is said about the subject.
(a) A Hallowe'en Prank
(c) Selling Hot Dogs
(b) A Dollar to Spend
(d) My Pet Squirrel

Lesson Objective: To strengthen pupils' understanding of the sentence.
Introduction: Review the concept of the sentence. Point out that it is a more advanced form of communication than single words, etco

Classwork: Place the following on the B.B. Pupils will write their responses in their composition notebooks, using an appropriate heading.

A。Write gooi sentences using these as subject and predicate:
(a) bulldog ran
(b) Maxy cried
(c) tree fell
(d) Summer is
(e) Paul scratched
(f) swimmers were racing
B. Place the proper punctuation marks at the end of the following:
(a) Sally and Marilyn were late
(b) The hot rod jumped the fence
(c) Was anyone hurt
(d) May I have an apple
(e) Ouch, that stove is still hot
(f) The movie was extremely funny
C. Change the order of the subjects and predicates of the following to show that you know what is meant by avoiding monotonous unchanging sentence style Example: The man dived into the water.

Into the water dived the man.
(a) Smoke and flames came from the cave mouth.
(b) He approached the cave without a gun.
(c) The dragon roared fiercely down in the depths of the hole.
(d) Saint George killed the dragon after a hard battle.
(e) The king presented him with a fine castle as a gift.

Following these exercises and the checking of this work, say:
Sentences are all we need when we are writing simple thoughts but if we wish to tell more about a certain topic we need to know something about paragraphs. We shall be learning about them next day.

Exercise: Today I would like you to choose any one of the topics on the B.B. and write several good sentences about it. Begin the first line about an inch from the margin. (To be written on foolscap)

Topics on B.B.: 1. A Lesson I Learned This Summer.
2. The Penguins Made Me Laugh!
3. What Food We Had at Our Picnic at the Lake.
4. Something Exciting That Happened to Me this Summer.

Teacher collects and marks.

Lesson Objective: To review the essentials of the paragraph form.
Introduction: Return the paragraphs done in the previous lesson. Some general comments will be possible - a few words of commendation, especially. Then begin by looking at a good paragraph. (Model on B.B.) Page ___ (reference to be supplied.)

Classwork: 1. Have a good reader read paragraph on B.B. orally.
2. Help students to notice the indented beginning, the good opening and concluding sentences.
3. Discuss reason for paragraphing - have pupils imagine how pages would look if we dispensed with paragraphs.
Hence we use paragraphs (1) To separate thought units.
(2) For ease of reading.
4. Discuss form for paragraph
(a) Indented beginning.
(b) One inch margin on the left.
(c) Work carefully and neatly written.
(d) Work always checked when completed.
(e) Topic sentence - should interest the reader and give key to whole paragraph.
(f) Order of sentences - all should be on the topic indicated by the topic sentence and should be in logical or natural order.
(g) Concluding sentence - a kind of summary. : Don't leave the topic "up in the air".

Have these two topic sentences on the B.B.
(a) This story is about a goat.
(b) My pet goat, Jake, is always getting into trouble.

Ask the class which would make a better topic sentence. Why?
Have the class make better topic sentences from the following on the B.B. First three orally, the rest in their notebooks.

1. We enjoyed the ride.
2. The circus came to town.
3. This paragraph is about my favourite sport.
4. I am going to tell you about Butch.
5. Sandy is a small kitten.
6. The story takes place in the evening.
7. This is how you bake potatoes.

Discuss their sentences orally.
In Review Point Out That:

1. Topic sentences introduce the subject of the paragraph and must do so in an interesting way to hold reader's attention.
2. All other sentences (in their case usually four or five) tell more about the topic. These should have some order.
3. The final sentence should wind up the topic.

Exercise: Have the following on the B.B. Have pupils reorganize the sentences so that they become a good paragraph and write them in their notebooks. Tell them it is a "mixed up" paragraph. Remember indented beginning, etc.
l. If fires destroy our forests, wildife will suffer.
2. We must protect our birds and animals because they are worth millions of dollars to our country.
3. We must all cooperate to prevent unnecessary waste and to conserve wildilfe.
4. If hunters shoot too many ducks or deer, these birds and animals will become scarce.
5. Wildife is one of the important and valuable resources in our province.
6. They are important for our fur industry and they are a source of recreation for hunters and tourists.

Discuss the pupils! answers orally.

Lesson Objective: To review the components of a good paragraph and write an example for evaluation.

Introduction: Begin the lesson by asking pupils what are paragraphs. Why are they used? Review the points to remember when writing paragraphs. What distinguishes a good paragraph from a poor one? Point out in passing that the abbreviation "\&" for "and" is to be avoided as is the writing in numerals of numbers below one hundred.

Summing up point out that paragraphs are merely a convenient way of grouping thoughts on one topic.

Classwork: A. In order that people will be interested enough to read our paragraphs they should have informative and interesting beginnings. Have pupils write topic sentences for the following topics in their notebooks:
(1) A Flying Saucer Landed on the Schoolground
(2) The Neighbour's Pet Canary.
(3) My Brother's Hot Rod.
B. Have pupils write two or three more topic sentences about each of the above topics.
C. Have pupils write suitable concluding sentences for the topics.

NOTE: If time runs short, cut part of preceding but allow fifteen minutes for the paragraph to be written.

Exercise: Think for a moment about something you'd like to tell the class about and write a paragraph on that subject. You might like to tell them about your pet, or an exciting experience you've had, or an interesting trip you have taken, etc. (written on foolscap.)

There is a check list on the B.B. to guide you in your work.
Have the following on the B.B.:
"Can You Say 'Yes T. To All These?"
(I) Have I chosen a topic that is not too wide? Is it interesting?
(2) Is my topic sentence interesting? Does it tell the reader that the paragraph is about?
(3) Does each sentence tell about the topic sentence?
(4) Are the sentences arranged in good order?
(5) Have I a good closing sentence?
(6) Is the paragraph indented and is it neatly done? Have I checked the spelling?
(7) HAVE I CHECKED IT OVER?

Lesson Objective: To help pupils gain awareness of the importance of explanations and directions, definitions, etc., as functions of commnication.

Introduction: Point out that cave men communicated with one another with grunts and gestures. Gradually these developed into language. The need for clear and simple communication is obvious. This is a skill that must be developed.

Suppose someone asks, "What is a beaver?"
Is it enough to say, "an animal?" Why not?
Bring out the points that: clearness $\begin{aligned} & \text { accuracy } \\ & \text { ) are the important essentials of }\end{aligned}$ briefness ) explanation and communication.

Classwork: Have pupils give oral definitions for:
(I) bicycle
(2) bolero (girls will know this one)
(3) sprint
(4) splint
(5) pen nib (and perhaps a few more)

Have them give written definitions for the following in their notebooks. Proper sentences should be written, of course.
(1) giraffe
(2) dictionary
(3) school
(4) student
(5) flying saucer
(6) boxer
(7) grapefruit

Marked by pupils.
Review main points.
Exercise: Suppose someone stopped you on the street and asked you to direct him to the nearest post office, or hardware store, etc. Could you give a clear, brief, accurate answer? The teacher will pick out a landmark near the school and ask the students to write a paragraph giving directions needed to reach this landmark from the school.

Have these read out and examined by the class. Attempt to bring the student to a critical evaluation of their work.

## LESSON VI EXPOSITION

Period 2, October 18-22
Lesson Objective: To continue work on exposition by having pupils plan and write aniexpository paragraph.

Introduction: Point out that this is one of the most useful aspects of composition work in out-of-school communication.

Now suppose someone asked you, "How do you play baseball?" or "How do you make fudge?" Give some helpful suggestions for answering questions of that kind.

Pupils will supply answers such as:
(1) Give necessary details
(2) Use logical order
(3) Be correct
(4) Use good sentences

Classwork: The class will attempt to answer one of the questions above orally keeping in mind the points above. Teacher will record their responses on the B.B.

Exercise: Now that we have done one together let's each try to give a good written explanation of any one of the following. Be careful to be as clear, accurate, and brief as you can-using proper sentences, of course.

Remember since your sentences are all on one topic this is a paragraph and the rules for good paragraphs apply here. (Written on foolscap)
Topics: (on B.B.) (I) How to make biscuits
(2) How to build a raft
(3) How to fix a flat tire
(4) How to sew on a button
(5) How to set a table
(6) How to play soccer

Period 1, October 25-22
Lesson Objective: To increase pupil skill in using punctuation and synonyms. Introduction: Return paragraphs and make some general comments (especially praise). Note that class could do with some assistance in reducing the use of certain words too frequently.

Instead of using such words as nice, fine, funny, etc., repeatedly we should know other words which mean more exactly what we are trying to say.

Have the class give oral meanings for:
(1) nice, Point out that these words are overworked and have
(2) fine, somewhat indefinite meanings.
(3) big ) Explain the use of synonyms - for variety and
(4) bad ) preciseness in writing.

Classwork: A. Have class give synonyms for the following in their notebooks:

| (1) small | (5) fair |
| :--- | :--- |
| (2) good | (6) slow |
| (3) very | (7) close |
| (4) fast |  |

B. Another way to improve our writing is by careful punctuation.

Review orally with pupils the use of the comria:
(a) in series
(b) with words of address) some examples might be
(c) with yes and no

Use of the period:
(a) to show the end of an "ordinary" sentence. The end of a thought.
(b) follows abbreviations.

## Use of question mark:

- follows all questions.

Use of exclamation point:

- to indicate strong feeling.

Example: Oh, I lost my purse!
Have pupils te try a few.
Use of apostrophe: (a) to show letter ommission.
(b) to show possession.

Do not -- Don't She is -- She's
It is -- It $\quad$ John's - belonging to John. Have pupils try a few.
Exercise: Rewrite the following paragraph in your notebooks using more suitable words where necessary and punctuating it correctly.
ON B.B.: The fireman is a nice man to have in the district he guards us night and day we know that if a fire breaks out the mex nice red truck will come in a few minutes will the fireman go to fight a fire in the middle of the night yes he won thaste any time coming with axes ladders and hose smoke fire bricks water and ice can cause bad accidents however the firemans life is exciting and important so he considers that a part of his job.

Check in class.

Lesson Objective: To consolidate work done to date on the paragraph and have the pupils prepare a paragraph for evaluation. Introduction: Review all work to date on the paragraph. Importance of topic sentence, one main topic throughout to maintain unity - sticking to the subject. This is done through class participation.

Now let us find out whether we can apply this information to paragraph writing. After we write our paragraphs we shall mark them in our grading groups.

Classwork: Pupils will write paragraphs on one of the topics suggested guided by the check list found in lesson Four.
(a) How Hallowe'en Began
(b) Firecrackers are too Dangerous to be Used
(c) "Tricks or Treats"

Allow about fifteen minutes, then have pupils group themselves according to their grading method.

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1.e.. "X" one overall grade
"Y" two maris. form/content
"Z" grade only for complete sentences and
    proper punctuation.
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Routine for grading: Pupils will gather in three groups about the room. A good reader will be chosen by each group as their reader. While he or she reads each composition the remainder of the group listens. The work is checked and a majority grade is awarded and placed on the paper in the usual manner for that marking system. The pupils may use their How Are My Compositions Marked?" sheets as guides.

The best composition from each group might be read to the class if time permits.

These marks should be recorded in the usual manner.

## Period 1, November 1-5

Lesson Objective: To review the form of the friendly letter and point out the worth of this aspect of composition to the pupil in his out of school life. Introduction: Discuss the problem of communicating with friends who Iive out of town. How can we communicate? . $\quad$-- Telephone Telegram Most commonly of course by letter.

What distinguishes a good letter from a poor one? Why is it important to write according to certain rules?

Classwork: Bring out points that:
(1) Letter represents the person who writes it.
(2) Letter should be interesting.
(3) Letter should be informative.
(4) Punctuation and English should be correct: Why?

Have a sample letter on the B.B. (reference to be supplied)
Have pupils note punctuation and form.
What is the reason for the heading?
Why have a salutation? The "Hellow" part of the letter. Depends upon how well you know the receiver, ie. Dear Mrs. Smith; Dear Jane.

Body of the letter -- merely the message that you are sending.
Signature - Why is it necessary? You sign first name to those whom you know well; full name to those whom you don't know well.

Have a run-together letter on the B.B. (in a paragraph with no punctuation or capitals). Students will write this letter in correct form in their notebooks. Correct in class.

Exercise: For next 'composition day think of some friend or relative to whom you would like to write a letter. Think also of some of the things you will tell him (her). For of course -- a letter is always written for some purpose. NOTE: If the class has some mutual friend or if one of its members is at home or in hospital ill, this creates a $\begin{gathered}\text { motivation for letter writing. }\end{gathered}$

## Period 2, November 1-5

Lesson Objective: To write a purposeful friendly letter. INTRODUCTION: Review briefly points of previous lesson, stressing that:
(a) Friendly letters are written by most of us throughout our Iifetime -- we should learn to write them properly.
(b) Letters replace a chat with the receiver, so they should be a good representative of the person who writes it.
(c) Necessity of form and correctness.

Classwork: Discuss with class the enjoyment of receiving personal mail. Ask class from what points in the world have they received mail. Why is the word"pen-pal" a good way of expressing a letter-writing friend?

Exercise: Pupils will write a friendly letter to anyone they desire. This will be written on foolscap. These will be marked by the teacher and returned.

Please ask the pupils to bring some writing paper and a stamped envelope to class for next composition period.

## LESSON X (b) THE FRIENDLY LETTER

## Period 3, November $1-5$

Note: Since the previous lesson was very short it is hoped that teachers may find it possible to "borrow" a little time from some other aspect of English in order that this unit be culminated. Lesson Objective: To post a good friendly letter. Introduction: (1) Discuss different types of letter paper and envelopes. Attempt to bring pupils to the understanding of what is good taste in stationery. For example - the impression given by heavily scented, gaudy paper.
(2) Show how to fold the letter.
(3) How to properly address the envelope, where to place the return address.
(4) How to place letter in the envelope. Why?

Classwork: Remaining portion of period is taken up with rewriting letter returned to class members at beginning of period, addressing the envelope, etc.

Teacher may circulate about the class giving assistance where needed.

Period 1, November 8-12
Lesson Objective: To give pupils practice and improve their skill in interpreting what others have said so that they may record it in their own words. Introduction: How often has the telephone ring and you were the only one at home to receive the call? Supposing the message were for your parents? Or perhaps someone has come to give your parents or older brother or sister a message? What should one do to be sure the message will be received as intended? IT SHOULD BE WRITTEN DOWN.

## Points to remember: (I) Give all the main points. <br> (2). Be clear. <br> (3) Be brief.

Classwork: ORAL - Conduct an imaginary phone call with a pupil. Imagine that you are trying to contact her (his) father in connection with a P.T.A. square dance. Her father is not at home. The pupil receives the message. Have some other pupil write the main points of the message on the B.B. Try a similar method between pupils for situations such as:
(a) A friend phones; to invite mother to Church Social and Sale of Work on following Wednesday, price fifty cents.
(b) Employer phoning to inform father that he is to take the following day off due to some difficulty in goods supply at the plant in which he works.

Have some situations for those without phones.
WRITTEN - Using a situation played by two class members have the class record the message they would give to the person asked for. -- when completed check for main points, clarity, good: sentences.

Several such examples might be attempted. Such work has many counterparts in written work of pupils in out of school life.

Period 2, November 8-12
Lesson Obiective: To improve pupils! skill in summarizing and notetaking as required for subjects such as Social Studies at the grade six level. Introduction: Just as recording the main points of what a person has said is important in recording messages, we of ten have a similar task in certain subjects at school.

Probably you have been asked in Social Studies to read certain parts of the textbook, say a paragraph, and then to give the contents in your own words.

What do you look for? How do you put it down so that it would be easy to refer to? Bring out such points as:
(a) Main thought as a heading - clues of ten found in the topic sentence of the paragraph -- why underline?
(b) Points in the section that elaborate upon (a) should be listed.
(c) Clearness and accuracy are important. Why?
(d) Notes are made for a specific purpose; i.e. to enable student to recall material read by means of this short cut. Much of future work in many subjects will involve notetaking -- hence pupils should strive to master this skill.
(e) Neatness and layout important. Why?

Classwork: Practice - teacher will read a short paragraph from the Socials Text apropos to the unit presently under study. Have the class attempt:
(a) To pick out the main point.
(b) To select points that elaborate upon the main thought.

Show pupils an acceptable note-form.
For example: Main heading underlined.
Points listed below indented.
Space between main headings.
Have pupils turn to Socials Text and make notes on a paragraph (reference to be supplied)

Exercise: Following the practice exercises have class make suitable notes for a paragraph (reference supplieą) on foolscap for marking.

Period 1, November 15-19
Lesson Objective: To review briefly the friendly letter and expand the discussion to include the social letter of invitation form. An example will be written.

Introduction: Why do we write letters? Many suggestions will be offered such as - To say hello to someone and tell him some interesting news, to thank someone for a present, etc.

Probably some pupil will suggest to invite someone to a party or for an outing. Perhaps some of you were at a Hallowe'en Party or a recent Birthday Party. How are people invited to parties?
(a) by phone or in person
(b) by letter

Here, then, is another useful job that letters do for us. Classwork: Note that the form is exactly the same as that of the friendly letter (for it is a friendly letter) but certain important information must be included. (a) Occasion or nature of the party
(b) Time
(c) Place

End the letter with a friendly comment such as, "We are looking forward to seeing you at the party" or "Shall we see you on Saturday?"

Keep the letter to the point. It is, remember, a letter of invitation. Exercise: Have the pupils write a suitable letter of invitation to some pupil inviting him (her) on foolscap for marking.

## Period 2, November 15-19

Lesson Objective: To initiate a unit on narrative writing in an interesting way and have the students write a paragraph.

Introduction: The writer has found reality-type play acting in the classroom exceptionally helpful in giving beginning students "something to write about". For example, a large boy in the class might enter the room following noon hour all covered with bandages and accuse the smallest boy in the room of assault. It is suggested that the teacher "cook-up" some such situation and have the action take place at the beginning of a composition class period. (Be sure to pick accomplices who will do a realistic job.) Following disclosure of the plot the class might discuss the action.

What information would be necessary to tell the story of what occured? Class responses might be written on B.B.


Have class realize that interest is the important cement which holds the information together so that the reader will enjoy the story. Classwork: ORAL: Ask one or two class members to tell the class what happened in the introductory playlet. Have the class criticize their stories in the light of the points listed on the B.B.

WRITTEN: Have pupils write the action of the playlet in paragraph form in their notebooks so that an outsider would have a good picture of the plot. Reming the pupils that they are writing a paragraph so that all the points about paragraph writing should be kept in mind. Have them tell the story in five or six sentences.

Pupils will mark these paragraphs as previously suggested. Have the paragraph check-list on the B.B.

## LESSON XV NARRATION

Period 1, November 22-26
Lesson Objective: To discuss the paragraph form and point out the value of outlining.

Introduction: Comment upon class efforts on assignment marked by pupils the previous period. How well are class members scoring on the paragraph check list?

Suggest that paragraph writing is like building. How does a builder ensure that a house is built just as the owner wishes? Perhaps a student will suggest by using plans or blueprints.

Paragraphs and longer compositions also require blueprints-in composition these are called outlines.
Classwork: Discuss outlines. What are they? - merely a skeleton, a framework on which we build paragraphs and longer compositions.

We write better when we have a plan. The outline is a form of plan.
Wri.te the following title on the B.B.:
The Day the Duke Visited Our School

- have the students suggest stories for the above.
- have several stories told.
- then have class decide which points they wish to use in their story and list them in outline form on the B.B.

Stress the fact that this is the way logical order
in paragraph work is assured.
Exercise: Have the pupils write two topic sentences in their notebooks for the topic on the B.B.

Guided by the outline on the B.B. have them write two appropriate concluding sentences. Some of these may be read aloud and evaluated by the class.

Have the pupils write an appropriate outline for a paragraph on the topic, "It Pays to be Kind to Animals."

These will be read out to the class.

## LESSON XVI NARRATION

## Period 2, November 22-26

Lesson Objective: With the knowledge gained from paragraph work and the narrative form to write a good narrative composition.

Introduction: Everybody likes a good story. It is true some people are natural story-tellers. But we can all learn how to tell stories if we remember the work wie have been doing in composition the last few days.

Last day we were using imaginary topics for our stories. It's much more fun to tell about experiences that are real. Would some of the class members like to tell us about some exciting experiences that they have had?

Some stories are told?
Classwork: Did you enjoy those stories? Did they hold our interest? Were we told who? what? etc.? Remember the points we discussed last day that were important for good story telling? What were they? Exercise: Remembering all we have done so far on the sentence, paragraph work, and outlines, make an outline and write a paragraph telling about some experience that has happened to you or someone you know. To be written on foolscap and marked.

Lesson Objective: To increase expression in composition writing by work with adjective modifiers.

Introduction: Have the following on the B.B.:

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                                    The lady sang.
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                                    A boat sank.
                                    People came.
    Are these sentences? After students have agreed that they are, ask them what they think of such sentences.

Points such as these will be brought out:
(1) These sentences are too indefinite. They don't really tell us very much.
(2) They are uninteresting.
(3) They don't say which lady or what boat, etc.

Ask pupils for suggestions which would improve these sentences. Write these on the B.B.

What are such words called that we have added to these sentences?
-- Modifiers or adjectives.
Notice that adjective modifiers change or narrow down the subject so that it is more particularly described.

Modifiers are extremely important in our written work because they enable us to be more accurate and precise in our expression. Classwork: (a) QRAL: Have class suggest short sentences using the

(b) WRITTEN: Have the class supply appropriate adjectives for


Exercise: The students will write good sentences using the following adjectives in their notebooks:

| intelligent <br> sincere | $\therefore$ muddy |
| :--- | :--- |
| kind |  |
| damp |  |
| happy |  |
| wide |  |
|  | shadowy |

## Period 2, November 29- December 3

Lesson Objective: To increase expression in composition writing by work with adverb modifiers.

Introduction: Have these on the B.B.: The lady sang. A boat sank. Peoplye came.

How did we make better sentences from these last day? (By adding adjective modifiers)

Last day we worked with only the subject half of the sentence. Today we shall work with the predicate half.

Let us use the sentence, "The lady sand."
Give us a word which will tell us HOW she sang.
Give us a word which will tell us WHERE she sang. Now give us a word which will tell us WHEN she sang.

What are such modifiers called?
Notice that adverb modifiers change the meaning of the predicates by telling: How ,
Where,
When , on
Why , B.

Classwork: (a.) The class will supply several suitable adverbs for the other two sentences on the B.B. orally.
(b) Use the following adverbs in good sentences. Do your work in your Composition notebook.

| hurriedly | boldly |
| :--- | :--- |
| slow | down |
| quietly | early |
| here | noisily |
| neatly | fast |$\quad$ B.B.

Exercise: On foolscap the students will write a short paragraph of five or six sentences using the topic sentence supplied and using adjective and adverb modifiers where appropriate.
(on B.B.) -- The door opened and in walked the strangest figure. To be marked

## Period 1, December 6-10

Iesson Objective: To emphasize the importance of agreement between subject and predicate.

Introduction: Have the following on the B.B.: The horses runs.
We sometimes hear people using such language. What is the matter with the sentence?

How could we use run in the sentence above?
Notice that you use one form of the predicate or verb with a subject representing one person or thing and another when the subject represents more than one person or thing.

Example: Ahorse muns. Many horses run.

You use the singular form of the predicate when referring to one person, place, or thing.

You use the plural form of the predicate when referring to more than one person, place, or thing.

Care must be taken to avoid mixing the two forms as we did in the first example.

Classwork: (a) Correct the following orally. Explain why corrections are neeessary: 1. The crowd swim.
2. John dance better than I.
3. The waves pounds on the beach.
4. She get up about twelve.
5. Bill and Dave doesn't like soccer.
(b) Rewrite each of the following sentences if the subject and predicate are not either both singular or both plural. If a sentence is correct simply write correct beside that number in your notebook.

1. The trees sways in the wind.
2. A loud bang were heard.
3. She stands beside the bridge.
4. Into the brush goes the dogs.
5. A lantern shines in the window.

Exercise: Write good sentences using the following subjects and predicates correctly:

Bxample: Windows opens. --- The window opens quite easily.

1. Plane fly.
2. Motor stop.
3. Shovel dig.
4. Water flows.
5. Cities grows.
6. He don't.
7. Wind blow.
8. They isn't.

Lesson Objective: To make a final review of the year's work. Introduction: Our term is just about at an end. A good time to review the work we have been doing in written composition for the last few months. Classwork: ORAL: What do we understand by a good sentence?

- What is the subject? What is the predicate?
- Give examples of singular and plural subjects and predicates.
- Why do we write in paragraphs?
- List the points to remember when writing paragraphs.
- What are synonyms? Why are they useful?
- What is the use for the exclamation point?
- Why do we have five separate sections to the friendly letter? What are they?
- What is the purpose of outlining?
- What are modifiers? How are they used?
- What are points to remember when giving directions to someone?
- What is a topic sentence?

Exercise: On foolscap write a paragraph of five or six sentences on one of the following topics:
(I) The B.C. Lions Football Team
(2) My Favourite Winter Sport
(3) The Meaning of Christmas
(4) Why I Would Like a Certain Present for Christmas.

RECORD SHEET FOR COMPOSITION GRADING STUDY


## First Period:

A. Tell the pupils that you are going to read the first part of a story to them. After they have heard it, they are to write the rest of the story on foolscap using their imagination to complete it. Tell them you will give them five minutes to think about what they will write.
B. Then read aloud the following:

It was the day before Christmas. Snow lay on the ground; the air was cold and crisp. One couldn ${ }^{\text {t }} \mathrm{t}$ help but feel the excitement. Bright Christmas decorations beckoned in windows, mysterious parcels were being delivered to homes, and everywhere people went about their business with smiles on their faces. Yes, the joyous Christmas Season was here.

Young Bill was having a poor day selling his magazines. It seemed that everyone was too busy to have time for magazines now. Bill's father had died two years ago so now Bill helped out his mother by selling magazines. He had hoped to sell enough today to buy his mother a present but it didn't look as though he would have much succêss. Here it was already four of clock and he had sold only five magazines. Twenty cents for his whole day's work.

It was getting dark. Should he give up and return home? This Christmas would be a most bare one since his mother's job did not pay enought for any money to be spent on Christmas things. "No," thought Bill, "I'll try a few more houses. I may be able to sell fifty cents worth if 1 keep on trying."

Then the wonderful thing happened. He went ux to the next house and knocked on the door .....
C. After the story has been read ask the students, "What happened next?" Tell them to make their story as interesting and exciting as they can.
D. Give them five minutes to think about their assignment. Then issue foolscap. Encourage students to do their best, neat and careful work. Allow exaetly fifteen minutes. When collecting papers please be sure the students have written their names on their papers. Do not mark them.
E. Distribute copies of the standardized language test supplied. Read the directions as required. Time the test. Be sure all students write names on test. Collect papers. Do not mark them.

## Second Period:

A. Begin by pointing out that we who live in the city of ten take for granted many things that persons living in the country never see. Could the class give some examples? i.e. tall buildings, sidewalks, department stores, etc.
Well, at Christmas, we in Vancouver can wander through the downtown section and see many delightfully decorated store windows, department stores, and even decorated streets. Then, of course, there are several exciting toylands we may visit.
Let's imagin that we have a friend who lives on a lonely farm in the Cariboo who is unable to see all these things. His name is Ralph. Let us write a letter telling him what we can about downtown Vancouver at Christmas time.

You will have about five minutes to think over what you are going to say.
B. Distribute paper and allow fifteen minutes for composition. Encourage students to do their very best. Remind them to include all the essentials of good letter writing. (You might write the name Ralph on the B.B.) Collect papers. Be sure names are on them. Do not mark.

## APPENDIX C

SAMPLES OF PUPILS' WORK


Weekly assignments
marked by Class
Teachers

A (holoupl
The doow opencerl and in walted the e trango $t$ fignure (y) - St vaco sbim, dack, and had hlive eyo. Ite had a guen in his had and he said, (Gyied) vive me ovyoun monvesi"1) ee gane flinin vore muomen lind he vonvit. Them we phoned Thi palvie. The policicant heine the maeex daye Ife wore glad to get (ives) ow moriey ladk.

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An Experiencel
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$i=l$ wose surith nous tathes to ieathah encme alanns ght toroh
 putE the mals in l wav a (cal)iclan hole (Ai) we dug fast: lt was aclisf
hig arey, it hit anc fel.
R.Craig.
the Meaning of Christmas
The first Christmas was started when the dose fess vas born. On that miughtithethelong anofelw that little manger bed in the stable. ever since then people have celebrated Dec. 25 as being Christmas The give gifts and surprises to our relatives and friend a to make each one happy

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K.o'sren

The Opened Rover
I' The door opened and in walked the strangest figure; 2 re ivere hide a close watching and waiting to see what this mysterious person wanted. Ne looked around at the rooms and made queer - 2 single faces. Then all ap s sudden the doors of the closet 淮w open and scared the stranger. $\$ 4 e$ looked around for apway to get out and rapidly fiver the lo is, rude closed dora open and abashed out of sight; and we never saw him again e

OH Z zremite Minter Aparts
Ohy poourite winter port is lockey Wockey is ar fact, nougl spact played on ice. licc men vompore a toam, there ose thee-foriardu two defencemensi-and an gale beper Ih gomeai flayed on ine which simmenions: are: za00 fe long and 80 pt - wide, There io-a Iface of ten ft he bind the opoul. Ih youl cirase is aft by 4.b"ft The pane: is foun pet high and axo the) wide.

The choor oppened and in walked tow stangen firgure Sfe had just sat hown to supper at our log calin autside of Nope B. $\ell$. The foont door was-ceakinghy thening! Ihe fove off is mere progen with far. the fewon cenpt in and went in and out of the room looking intorthang. The wos dieved in a biekhin joket houmial gney pantre, innd bown hif woodere Me walked in the kitalen and Le labked startedled? Ofe found nut later that he was 41, , he lives in a cabin farther up the monatain aind caw var light last riget and same down tho sen if evenifting workait)

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Vasicousevir, $B C$,

- Povember 2j, 1954

Bears Sanets
How are yow? Nam sarry ? fam soirnut did mot unite somer than this Rwrote beffew but them $R$ foogot to pook it WeHrehaser a dak nou (ítirs mame is bonkey He is a grey cat How is ypur cat? Qtow aremimothen and fathes?

Toura sinceresfic
C(pas i or:.1y) faren fangford
experiment inporemor
"Jricks ox Treats"

This yeas il am going to plazy ar Thalloweien triac called knach down thinger. Mry girflaiends and hare poing to plaiz itat a few ow move placew. Trow syow ploy it in first spow loote for ans easyf flace to hide, then sjou go and bonochel on the dow, theno-guictely icambal down the stairs. Then wubien they come topsthe doce marval molbody will ber theses. That is a ? Illllowe en Trick 8 am going to plasy on poople this year.
$\beta($ isurict shernt.)

 Patty $\theta$
a Big tight
Roger Smith and: Ralph Plumvidge had a fight on the school grounds thin mousing lturas all inecivse; Ralph obs Fatal ligers eucken.
Roger pot vinery mad and twisted haljhiaim and push punched him in the chin and eye When Ralph came in. the room this morning. he saclutée Roger of doing if

Vancouner $16, B C$. November 151984
$D \leftarrow$ Qear Sorene; th am having a E Winthday party ot ona Novemtren 21, 954 fat 1230 pm at my house I hope you can come? Nill d' oee
menday?

Your friend, Etaty

Mry Inaronsite Itinter.

Mey finsousiti ipos in ice stoting. lor near M every Salunday a knine o thook We the ing ic steating cinde. Sometinica thivicevianieny slow thyanad l usually fall drat aonsictivicon lalowittl sonatitimes urishiliuras ivengaiod insicu-sbatiang. I thint itisiamicu sport to browal but in sornititinesinsering clangeisoces.

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C
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Mop (hristmon Susprises
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May A anarite UPinter \& part Q like spiing best of all uninterisporss. * go shaing eacksyear fram abauti Chistmas ta the midde of mays. she place where. \& g-o skiing is met. \& espmaur. U thinde ets issa ruery interesting spartiand Thatis whyse lipel it luest of all uruinter sparts.
her for quite same time.
The Strange, Un k maun Fours I he dor opened and in unalbed the strangest figure. Re could nat, figure out what the whale thing was about. Lt lo abed like a brig dragon with an enormous tongue norone marred an inch by but the figrire not seeing anything sprang quichely out the dar and just seemed tainanish...

A

Shirley build John Morquay school Dec.13,194.
65 Group $Z$
 the bs a man dress in black open Bill said, "would you sike what hep wanted in, said the ma the wile ask lh, Ni s. Brown the, eek aid here, the man went for a mu prisute and returned, pr e Bow would like to see you he paid "\$his
way."(B)e Bill could see that the people
were rich. Dome in mp for said the man were rick. Comp in my for said the Mom so sour are selling naples said ye sir" -ait \& need a by an ap lay withy ny by yet I need a boy to play with my boy
he said. "Ch yes sin," said Bill but 1 than have a mother and - she can live here to said the son. It here do you live It "48 Hs elm lite. fumed, wo that get his moth "Yes sir." Bill lived with a the rich man lived happily all the rest of his differ.
3.38
G. $\frac{45}{43}$ ave 43
$Z 2 N$
Shirley Child
Ithat Happen Next
Then we saw a islundin sight, was the waler to rough? Ike staved across the next thing we though twas, there anybody living on the island, soon (and or later wi would act. Has the island big or small, just then we saw a small fheruse-pind the twi people came out, they looked kind yt were they. They asked us are names, and we fold them how we got there. They told us tho come ip and -have
 in the morning. be had a good night sleepthe sun wat shining bighlly the next morning when we went back to town

Boypz
Vancouvev B.C,
Dec. $16,195.4$
Dear-Balph,
$Z$
lam purtho writing to tell
Wrew what dountws dow tompon lodes
like at bhristma. She deptment
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66 Thees on treftem. Ithere are people fruer
66 trees on them. There are people fuey
7 Alatopeing, cars cropred, crowod the
The l anadain S cacite Aadrood
sation have a hage ter 1 frist-
Linal tige mas tree decorated with
light and bulles Ahat an the rept ment stores the doyland iscrowed
crouded with children wantingto see sqnta liause. \&o that is how bhristmas is downtown Bye for now.

Hous friend
shirly lehild.

Shisleyt bhild
Som Morquay school:

Vancouver 13,13e Sept 2.8, 1954

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& G-41 \\
& w-39
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Dear Mr 13 rand, $G-41$ Avenue 40
He are sorry that you cauldon't or to the Be sames and deb haver written one the events, farther-doum the page firm Peters, was abe of the mex in the 24 mile race and he was 20 ) minuets ahead af everyone else but he didn't mo it and col aped it hen he had onloy E the table to go el hope enjoyed this story.

Your Sincerely

Brian Ciccozzi

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B-45 \text { are } 46
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He were crushing along the St, of Borgia Ibsen all of sudden the mover cought and wezed every on in throat nt silent Ike wanderd, what hoped, then it happened the mater quite. But Then we natesed it was getting quite chappy el gat chappyei and chappyer and the boat cappsiesed But the bout toot cant on to alog their boat went undersan hour later a coast found them at paint poberts and that was the last time theypwent boating at least for a while

0 ee $15,10,54$ Brian Oiccazz

Thena the wonderful thing Rappenced He walked to the ment hause and emockt. He keard a mose in the house, its a party, fims, said to himself id' bettes go to thinent house sodibuarit disturb thern but qust thens tho daos opexed Bill startid runa doure staiss (to when he triped o landed on a diamand ring he got up and picked up the sing Obs ring my ring sfow taund my ring ske saix to Bill then it happened ske neachedies Res oususe and Anted pazte B illy IlODO: reword lor finding her siong lorredr

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Qecon-zalots ave47
cl amogaing to tellingoowh bluictmas in Vancavises. Today while d was walling upels odt cl caw houd quite alarge touse with about a thousand on it clebet it looke n ice at nught Itell let so chan ge the subfect. Sid spacu koos konaun the Wamesuser Wentel has 24 stasies Hell dre gotitoga.

Tours Truly
Brian Qiceazzi

Remy raculson School,
B- 58
ZIH
G. 60 ave S.9

Cormuall and Cepriast),
Vancove1 9, \&. ©,
W60 Sept.27,195:A.
Seas Mes efound,
I his ajeas wo had
Fthe British Empire S ame in swimming and mansf othe sporter. Bannistes suon the ont mile radl. (En) e thin eb (lo) that England came first. (2ramo)
yous sincexly,
rintal
Sandid Scotland.

An qduenturv
$\mathcal{F}$
ZiH
\& Sandra
escottand.
${ }^{3} 52$ ave 58
rougher and it became getanks. n' hess we thought it max about lunch time wee had ours sandiviches. (eff) Ire had ligan to float out a ways. eton elf was wet to the skins, (rut) (hes res shivered all night, at least we thought it was night. Shuindes and big) lightning shore the hots finally after about eleven thirty initial a whom said he heard a lisa whistle, we Livened and then w heard come one yell
are sou all right, yes we : both screamed. Next thimgit new we were on a tug, and then we got into dry clothes.

Vancounen 9, e, Decembles 15 , 1954
Dean
B $1^{8}$ the Chistmal decorationd, wo hasel G $1^{2}$ down-town and on doozd. In the
${ }^{1} 7^{3}$
"Hodson Bay Co. uindows they have "Old Ring Bole" and his fidd (ess). (n)
q4othen store windous then is Slanta (Clause and hiw (inder. Thene) ave little scences of many and poish in) the itable, and mang othe thimpod. Ons some of the deoven theses
 inal the wind wist). (Everguwh) Eveny where people aso excited ntspterious
looking pascels asd exerspuhere.

Thovel are just a fow of the thinged, lut \& thought yout would diber to Bnou about \& hopel spou hasel a Erapping Criistinows

Pours truly,
Handra ef iottand

Sanguapel
Eecember 13,1954
Sandra slcotland
F ITem a wonderful thing happened the lady had (resoles) visiters, each person there croweded ancund roil. shine me one said someone, give motwo yelled another As for yow could (Lh )tuns around, Bill had cold every magazine then Bill, went in to a flowers chop and bought his mother a plants. At the came time Bilfinother a raise
the next morning ural a happy sue for sill and his mother. Offs mother had bought a tree and decorations, for the tree There were gifts for Bill
Final and gifte for his mother arhat uar a) happy Ghiestmas for Bill.
$\dot{9}$ Ant than a friend of mine i i
And then a friend of mine who es nam was goer. S aid what shall we edo loot now.
 said shall we sow back to thy dock, and Got said there? nothing ells wertuthere, hod Mo d said thin he sail thess get going oh Ra el said but ot said hour many mile is it got sail its only $z$ - two miles to so oh d said isn't, it canst for he said ot sop talking and t let get going $\infty$ pail said foe.
B 24
G 30
are 27
W 28
Rival


Dear Ins. Hound?
Did you imply the Empin Sames this summoner Rembh the mile race was mut it good did your like it. And rember wen the 6 mile race was one bird win peters fell. And got ul a gen and stable a few yards and fell a and And only we do Bo two hundred yards and form from thy fond It home line. Way at that to bad hal: and I hope yow had-a good time at camp this year well so long for now good bitt
too Your pal Laurie Düdlay Lotidy

Tami Finlay
Them Bill when up to the next door, They a wordesfull thing happened, I he lady who lived buy a magazine, the lady said yous, yow tow in y do yow have. I have twenty madm the d will buy them ot all, The lag lady siad how mesh will it cost. Full the magazines are tin cesta a to book Then there are twenty oo= ten time twenty is to Two dollars please then the lady que him two dollars. Thank yow said Bill. * \& Bill got his moths some thing -for chistiras.
38
45 ave 38
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posed
$y$
tawnie Tindllay
2) Ras Ralph
elt is to bad that you cant come arigy sec all The ericly decoratorio. Hill lets fingt imayine that yus andhere If all whot othink yow would like Ahere the $\%$ wisdoz Bois atow with lovely dicogtowis and sely every Nady body qoes thaire and seles banta litte loof

- arhe haves wow to looly a little looff. Orhich ho theichers in it theres one of him. Dhe net thing ot th theong think yraw woudd like is e tone anthen Big stoze.

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Tad


[^0]:    1E.I. Thorndike, "A Scale of Merit in English Writing by Young People." Journal of Educational Psychology, Vol. 11, (June, 1911), pp. 361-368.

    2M.B. Hillegas, "A Scale for the Measurement of Ability in Finglish Composition by Young People". Teachers College Record, Vol. XIII, (September, 1912), pp. 331-384.

[^1]:    3M.H. Willing, "Measurement of Written Composition". English Journal, Vol. VII, Number 3, (March, 1918), pp. 193202.

[^2]:    4Twenty-second Yearbook National Society for the Study of Education, Part I, English Composition: Its Aims, Methods, and Measurement, written by Earl Hudelson, Bloomington, Ill.: Public School Publishing Co., 1922, pp. ix +161.

[^3]:    $11_{\text {R.L. Morrison and P.E. Vernon, "A New Method of Mark- }}$ ing English Compositions", British Journal of Educational Psychology, Vol. II, Part 2, (June, 1941), pp. 109-119.

    12B.M.D. Cast, "The Efficiency of Different Methods of Marking English Compositions". British Journal of Educational Psychology, Vol. IX, Part 3,' (November, 1939), pp. 257-269.
    ${ }^{13}$ Ibid., p. 259.
    ${ }^{14}$ Lucia B. Mirrielees, Teaching Composition and Literature in Junior and Senior High School, Revised ed. New York: Harcourt, Brace and Company, 1946, Pp. ix + 691.

[^4]:    17 Ann F. Coward, "A Comparison of Two Methods of Grading English Compositions". Journal of Educational Psychology, XIIII, No. 6, (October, 1952), pp. 81-93.

[^5]:    ${ }^{18}$ Roy C. Maize, "A Theme A Day". National Educational Associatiom Journal, XIII, No. 6, (September, 1953), pp. 335336.

    19 Harold A Green, "Language Arts (composition)". Review of Educational Research, XX, No. 2, (April, 1952), pp. 96-97.

[^6]:    $20_{\text {A }}$ copy of the Teacher's Manual used in the study may be found in Appendix $B$.

[^7]:    $22^{\mathrm{A}}$ mimeographed sheet entitled "A Note to Students About Their Composition Work", issued to all students, is shown in Figure 2.

    23Median Vancouver Grade Six I.Q. (National Intelligence Test) is 109.1 (from information obtained from Dr. Selwyn Millar, Director, Bureau of Research and Special Services, Vancouver Schools).

[^8]:    ${ }^{25}$ Los Angeles Diagnostic Test: Language Form 3. Los Angeles: California Test Bureau.

    26B.M.D. Cast, "The Efficiency of Different Methods of Marking English Composition." British Journal of Educational Psychology, IX, Part III, (November 19, 1939), p. 59.

[^9]:    27The National Intelligence Test. Yonkers-on-Hudson: World Book Company.

