

CULTURAL THOUGHT PATTERNS IN INTER-CULTURAL EDUCATION

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THE TEACHING OF reading and composition to foreign students does differ from the teaching of reading and composition to American students, and cultural differences in the nature of rhetoric supply the key to the difference in teaching approach.

. . . Rhetoric is a mode of thinking or a mode of "finding all available means" for the achievement of a designated end. Accordingly, rhetoric concerns itself basically with what goes on in the mind rather than with what comes out of the mouth. . . . Rhetoric is concerned with factors of analysis, data gathering, interpretation, and synthesis. . . . What we notice in the environment and how we notice it are both predetermined to a significant degree by how we are prepared to notice this particular type of object. . . . Cultural anthropologists point out that given acts and objects appear vastly different in different cultures, depending on the values attached to them. Psychologists investigating perception are increasingly insistent that what is perceived depends upon the observer's perceptual frame of reference.¹

Language teachers, particularly teachers of English as a second language, are late-comers in the area of international education. For years, and until quite recently, most languages were taught in what might be called a mechanistic way, stressing the prescriptive function of such teaching. In recent years the swing has been in the other direction, and the prescriptive has practically disappeared from language teaching. Descriptive approaches have seemed to provide the answer. At the present moment, there seems to be some question about the purely descriptive technique, and a new compromise between description and prescription seems to be emerging. Such a compromise appears necessary to the adequate achievement of results in second-language teaching. Unfortunately, although both the prescriptivists and the descriptivists

¹Robert T. Oliver, "Foreword," *Philosophy, Rhetoric and Argumentation*, ed. Maurice Nathanson and Henry W. Johnstone, Jr. (University Park, Pennsylvania, 1965), pp. x-xi.

have recognized the existence of cultural variation as a factor in second-language teaching, the recognition has so far been limited to the level of the sentence—that is, to the level of grammar, vocabulary, and sentence structure. On the other hand, it has long been known among sociologists and anthropologists that logic *per se* is a cultural phenomenon as well.

Even if we take into account the lexical and grammatical similarities that exist between languages proceeding from a common hypothetical ancestor, the fact remains that the verbal universe is divided into multiple sectors. Sepir, Whorf, and many others, comparing the Indian languages with the Occidental languages, have underlined this diversity very forcefully. It seems, indeed, as if the arbitrary character of language, having been shown to be of comparatively little significance at the level of the elements of a language, reasserts itself quite definitely at the level of the language taken as a whole. And if one admits that a language represents a kind of destiny, so far as human thought is concerned, this diversity of languages leads to a radical relativism. As Peirce said, if Aristotle had been Mexican, his logic would have been different; and perhaps, by the same token, the whole of our philosophy and our science would have been different.

The fact is that this diversity affects not only the languages, but also the cultures, that is to say the whole system of institutions that are tied to the language. . . [and] language in its turn is the effect and the expression of a certain world view that is manifested in the culture. If there is causality, it is a reciprocal causality. . . .

The types of structures characteristic of a given culture would then, in each case, be particular modes of universal laws. They would define the *Volksgeist*. . . .²

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

²Mikel Dufrenne, *Language and Philosophy*, trans. Henry B. Veatch (Bloomington, 1963), pp. 35-37.

Every language offers to its speakers a ready-made *interpretation* of the world, truly a Weltanschauung, a metaphysical word-picture which, after having originated in the thinking of our ancestors, tends to impose itself ever anew on posterity. Take for instance a simple sentence such as 'I see him. . . .' This means that English and, I might say, Indo-European, presents the impressions made on our senses predominantly as human *activities*, brought about by our *will*. But the Eskimos in Greenland say not 'I see him' but 'he appears to me. . . .' Thus the Indo-European speaker conceives as workings of his activities what the fatalistic Eskimo sees as events that happen to him.³

The English language and its related thought patterns have evolved out of the Anglo-European cultural pattern. The expected sequence of thought in English is essentially a Platonic-Aristotelian sequence, descended from the philosophers of ancient Greece and shaped subsequently by Roman, Medieval European, and later Western thinkers. It is not a better nor a worse system than any other, but it is different.

. . . As human beings, we must inevitably see the universe from a centre lying within ourselves and speak about it in terms of a human language by the exigencies of human intercourse. Any attempt rigorously to eliminate our human perspective from our picture of the world must lead to absurdity.⁴

A fallacy of some repute and some duration is the one which assumes that because a student can write an adequate essay in his native language, he can necessarily write an adequate essay in a second language. That this assumption is fallacious has become more and more apparent as English-as-a-second-language courses have proliferated at American colleges and universities in recent years. Foreign students who have mastered syntactic structures have still demonstrated inability to compose adequate themes, term papers, theses, and dissertations. Instructors have written, on foreign-student papers, such comments as: "The material is all here, but it seems somehow out of focus," or "Lacks organization," or "Lacks cohesion." And these comments are essentially

³Leo Spitzer, "Language—The Basis of Science, Philosophy and Poetry," *Studies in Intellectual History*, ed. George Boas *et al.* (Baltimore, 1953), pp. 83-84.

⁴Michael Polanyi, *Personal Knowledge: Towards a Post-Critical Philosophy* (Chicago, 1958), p. 9.

accurate. The foreign-student paper is out of focus because the foreign student is employing a rhetoric and a sequence of thought which violate the expectations of the native reader.

A personality is carved out by the whole subtle interaction of these systems of ideas which are characteristic of the culture as a whole, as well as of those systems of ideas which get established for the individual through more special types of participation.⁵

The fact that sequence of thought and grammar are related in a given language has already been demonstrated adequately by Paul Lorenzen. His brief paper proposes that certain linguistic structures are best comprehended as embodiments of logical structures.⁶ Beyond that, every rhetorician from Cicero to Brooks and Warren has indicated the relationship between thought sequence and rhetoric.

A paragraph, mechanically considered, is a division of the composition, set off by an indentation of its first sentence or by some other conventional device, such as extra space between paragraphs. . . . Paragraph divisions signal to the reader that the material so set off constitutes a unit of thought.

For the reader this marking off of the whole composition into segments is a convenience, though not a strict necessity. . . . Since communication of one's thought is at best a difficult business, it is the part of common sense (not to mention good manners) to mark for the reader the divisions of one's thought and thus make the thought structure visible upon the page. . . .

Paragraphing, obviously, can be of help to the reader only if the indicated paragraphs are genuine units of thought. . . . For a paragraph undertakes to discuss one topic or one aspect of a topic.⁷

The thought patterns which speakers and readers of English appear to expect as an integral part of their communication is a sequence that is dominantly linear in its development. An English expository paragraph usually begins with a topic statement, and then, by a series of subdivisions of that topic statement, each supported by example and illustrations, proceeds to develop that

⁵Sapir, "Anthropology and Psychiatry," *Culture, Language and Personality* (Los Angeles, 1964), p. 157.

⁶*Logik und Grammatik* (Mannheim, Germany, 1965).

⁷Cleath Brooks and Robert Penn Warren, *Modern Rhetoric*, 2nd ed. (New York, 1958), pp. 267-68.

central idea and relate that idea to all the other ideas in the whole essay, and to employ that idea in its proper relationship with the other ideas, to prove something, or perhaps to argue something.

A piece of writing may be considered unified when it contains *nothing* superfluous and it omits nothing essential to the achievement of its purpose. . . . A work is considered coherent when the sequence of its parts . . . is controlled by some principle which is meaningful to the reader. Unity is the quality attributed to writing which has all its necessary and sufficient parts. Coherence is the quality attributed to the presentation of material in a sequence which is intelligible to its reader.⁸

Contrarily, the English paragraph may use just the reverse procedure; that is, it may state a whole series of examples and then relate those examples into a single statement at the end of the paragraph. These two types of development represent the common *inductive* and *deductive* reasoning which the English reader expects to be an integral part of any formal communication.

For example, the following paragraph written by Macaulay demonstrates normal paragraph development:

Whitehall, when [Charles the Second] dwelt there, was the focus of political intrigue and of fashionable gaiety. Half the jobbing and half the flirting of the metropolis went on under his roof. Whoever could make himself agreeable to the prince or could secure the good offices of his mistress might hope to rise in the world without rendering any service to the government, without even being known by sight to any minister of state. This courtier got a frigate and that a company, a third the pardon of a rich offender, a fourth a lease of crown-land on easy terms. If the king notified his pleasure that a briefless lawyer should be made a judge or that a libertine baronet should be made a peer, the gravest counsellors, after a little murmuring, submitted. Interest, therefore, drew a constant press of suitors to the gates of the palace, and those gates always stood wide. The King kept open house every day and all day long for the good society of London, the extreme Whigs only excepted. Hardly any gentleman had any difficulty in making his way to the royal presence. The levee was exactly what the

⁸Richard E. Hughes and P. Albert Duhamel, *Rhetoric: Principles and Usage* (Englewood Cliffs, New Jersey, 1962), pp. 19-20.

word imports. Some men of quality came every morning to stand round their master, to chat with him while his wig was combed and his cravat tied, and to accompany him in his early walk through the Park. All persons who had been properly introduced might, without any special invitation, go to see him dine, sup, dance, and play at hazard and might have the pleasure of hearing him tell stories, which indeed, he told remarkably well, about his flight from Worcester and about the misery which he had endured when he was a state prisoner in the hands of the canting meddling preachers of Scotland.⁹

The paragraph begins with a general statement of its content, and then carefully develops that statement by a long series of rather specific illustrations. While it is discursive, the paragraph is never digressive. There is nothing in this paragraph that does not belong here; nothing that does not contribute significantly to the central idea. The flow of ideas occurs in a straight line from the opening sentence to the last sentence.

Without doing too much damage to other ways of thinking, perhaps it might be possible to contrast the English paragraph development with paragraph development in other linguistic systems.

For the purposes of the following brief analysis, some seven hundred foreign student compositions were carefully analyzed. Approximately one hundred of these were discarded from the study on the basis that they represent linguistic groups too small within the present sample to be significant.¹⁰ But approximately six hundred examples, representing three basic language groups, were examined.¹¹

In the Arabic language, for example (and this generalization would be more or less true for all Semitic languages), paragraph development is based on a complex series of parallel constructions, both positive and negative. This kind of parallelism may

⁹From *The History of England from the Accession of James the Second* (London, 1849-61).

¹⁰The following examples were discarded: Afghan-3, African-4, Danish-1, Finn-1, German-3, Hindi-8, Persian-46, Russian-1, Greek-1, Tagalog-10, Turk-16, Urdu-5; Total-99.

¹¹The papers examined may be linguistically broken down as follows: Group I—Arabic-126, Hebrew-3; Group II—Chinese (Mandarin)-110, Cambodian-40, Indochinese-7, Japanese-135, Korean-57, Laotian-3, Malasian-1, Thai-27, Vietnamese-1; Group III—(Spanish-Portugese) Brazilian-19, Central American-10, South American-42, Cuban-4, Spanish-8, (French) French-2, African-2 (Italian) Swiss-1. Group I total-129; Group II total-381; Group III total-88; TOTAL-598. These papers were accumulated and examined over a two year period, from the beginning of the Fall 1963 semester through the Fall 1965 academic semester.

most clearly be demonstrated in English by reference to the King James version of the Old Testament. Several types of parallelism typical of Semitic languages are apparent there because that book, of course, is a translation from an ancient Semitic language, a translation accomplished at a time when English was in a state of development suitable to the imitation of those forms.

1. **Synonymous Parallelism:** The balancing of the thought and phrasing of the first part of a statement or idea by the second part. In such cases, the two parts are often connected by a coordinating conjunction.

Example: His descendants will be mighty in the land
and
 the generation of the upright will be blessed.

2. **Synthetic Parallelism:** The completion of the idea or thought of the first part in the second part. A conjunctive adverb is often stated or implied.

Example: Because he inclined his ear to me
therefore
 I will call on him as long as I live.

3. **Antithetic Parallelism:** The idea stated in the first part is emphasized by the expression of a contrasting idea in the second part. The contrast is expressed not only in thought but often in phrasing as well.

Example: For the Lord knoweth the way of the righteous:
 But the way of the wicked shall perish.

4. **Climactic Parallelism:** The idea of the passage is not completed until the very end of the passage. This form is similar to the modern periodic sentence in which the subject is postponed to the very end of the sentence.

Example: Give unto the Lord, O ye sons of the mighty,
 Give unto the Lord glory and strength¹²

¹²I am indebted to Dr. Ben Siegel for this analysis.

The type of parallel construction here illustrated in single sentences also forms the core of paragraphs in some Arabic writing. Obviously, such a development in a modern English paragraph would strike the modern English reader as archaic or awkward, and more importantly it would stand in the way of clear communication. It is important to note that in English, maturity of style is often gauged by degree of subordination rather than by coordination.

The following paper was written as a class exercise by an Arabic-speaking student in an English-as-a-second-language class at an American university:

The contemporary Bedouins, who live in the deserts of Saudi Arabia, are the successors of the old bedouin tribes, the tribes that was fascinated with Mohammad's message, and on their shoulders Islam built it's empire. I had lived among those contemporary Bedouins for a short period of time, and I have learned lots of things about them. I found out that they have retained most of their ancestor's characteristics, inspite of the hundreds of years that separate them.

They are famous of many praiseworthy characteristics, but they are considered to be the symbol of generosity; bravery; and self-esteem. Like most of the wandering peoples, a stranger is an undesirable person among them. But, once they trust him as a friend, he will be most welcome. Hoever, their trust is a hard thing to gain. And the heroism of many famous figures, who ventured in the Arabian deserts like T. E. Lawrence, is based on their ability to acquire this dear trust!

Romance is an important part in their life. And "love" is an important subject in their verses and their tales.

Nevertheless, they are criticized of many things. The worst of all is that they are extremists in all the ways of their lives. It is there extremism that changes sometimes their generosity into squandering, their bravery into brutality, and their self-esteem into haughtiness. But in any case, I have been, and will continue to be greatly interested in this old, fascinating group of people.

Disregarding for the moment the grammatical errors in this student composition, it becomes apparent that the characteristics of

parallelism do occur. The next-to-last element in the first sentence, for example, is appositive to the preceding one, while the last element is an example of synonymous parallelism. The two clauses of the second sentence illustrate synonymous parallelism. In the second "paragraph" the first sentence contains both an example of antithetic parallelism and a list of parallel nouns. The next two sentences form an antithetic pair, and so on. It is perhaps not necessary to point out further examples in the selection. It is important, however, to observe that in the first sentence, for example, the grammatical complexity is caused by the attempt to achieve an intricate parallelism. While this extensive parallel construction is linguistically possible in Arabic, the English language lacks the necessary flexibility. Eight conjunctions and four sentence connectors are employed in a matter of only fourteen "sentences." In addition, there are five "lists" of units connected by commas and conjunctions.

Another paper, also written by an Arabic-speaking student under comparable circumstances, further demonstrates the same tendencies:

At that time of the year I was not studying enough to pass my courses in school. *And* all the time I was asking my cousin to let me ride the bicycle, *but* he wouldn't let me. *But* after two weeks, noticing that I was so much interested in the bicycle, he promised me that if I pass my courses in school for that year he would give it to me as a present. *So* I began to study hard. *And* I studying eight hours a day instead of two.

My cousin seeing me studying that much he was sure that I was going to succeed in school. *So* he decided to give me some lessons in riding the bicycle. After four or five weeks of teaching me and ten or twelve times hurting myself as I used to go out of balance, I finally knew how to ride it. And the finals in school came *and* I was very good prepared for them *so* I passed them. My cousin kept his promise *and* gave me the bicycle as a present. *And* till now I keep the bicycle in a safe place, *and* everytime I see it, It reminds me how it helped to pass my courses for that year.

In the first paragraph of this example, four of the five sentences, or 80% of the sentences, begin with a coordinating element. In the second paragraph, three of the six sentences, or 50% of the total, also begin with a coordinating element. In the whole passage,

seven of the eleven sentences, or roughly 65%, conform to this pattern. In addition, the first paragraph contains one internal coordinator, and the second contains five internal coordinators; thus, the brief passage (210 words) contains a total of thirteen coordinators. It is important to notice that almost all of the ideas in the passage are coordinately linked, that there is very little subordination, and that the parallel units exemplify the types of parallelism already noted.

Some Oriental¹³ writing, on the other hand, is marked by what may be called an approach by indirection. In this kind of writing, the development of the paragraph may be said to be "turning and turning in a widening gyre." The circles or gyres turn around the subject and show it from a variety of tangential views, but the subject is never looked at directly. Things are developed in terms of what they are not, rather than in terms of what they are. Again, such a development in a modern English paragraph would strike the English reader as awkward and unnecessarily indirect.

The following composition was written, as a class exercise, by a native speaker of Korean, under the same circumstances which produced the two previous examples. Obviously, this student is weaker in general English proficiency than the students who produced the two prior examples.

Definition of college education

College is an institution of an higher learning that gives degrees. All of us needed culture and education in life, if no education to us, we should to go living hell.

One of the greatest causes that while other animals have remained as they first man along has made such rapid progress is has learned about civilization.

The improvement of the highest civilization is in order to education up-to-date.

So college education is very important thing which we don't need mention about it.

Again, disregarding the typically Oriental grammar and the misconception of the function of "parts of speech," the first sentence defines college, not college education. This may conceivably be a problem based upon the student's misunderstanding of the assignment. But the second sentence appears to shoot off in a totally different direction. It makes a general statement about culture and education, perhaps as *results* of a college education. The third

¹³*Oriental* here is intended to mean specifically Chinese and Korean but not Japanese.

sentence, presented as a separate "paragraph," moves still farther away from definition by expanding the topic to "man" in a generic sense, as opposed to "non-man." This unit is tied to the next, also presented as a separate paragraph, by the connecting idea of "civilization" as an aspect of education. The concluding paragraph-sentence presents, in the guise of a summary logically derived from previously posited ideas, a conclusion which is in fact partially a topic sentence and partially a statement that the whole basic concept of the assignment is so obvious that it does not need discussion. The paper arrives where it should have started, with the added statement that it really had no place to go to begin with.

The poorer proficiency of this student, however, introduces two other considerations. It is possible that this student, as an individual rather than as a representative native speaker of Korean, lacks the ability to abstract sufficiently for extended definition. In the case under discussion, however, the student was majoring in mathematics and did have the ability to abstract in mathematical terms. While the demands of mathematics are somewhat different from the demands of language in a conventional sense, it is possible to assume that a student who can handle abstraction in one area can also probably handle it at least to some extent in the other. It is also possible that the ability to abstract is absent from the Korean culture. This appears quite unlikely in view of the abundance of Korean art available and in view of the fact that other native speakers of Korean have not demonstrated that shortcoming.

The examples cited so far have been student themes. The following example is from a professional translation. Essentially, the same variations can be observed in it. In this case, the translation is from French.

The first point to which I would like to call your attention is that nothing exists outside the boundary of what is strictly human. A landscape may be beautiful, graceful, sublime, insignificant, or ugly; it will never be ludicrous. We may laugh at an animal, but only because we have detected in it some human expression or attitude. We may laugh at a hat, but we are not laughing at the piece of felt or straw. We are laughing at the shape that men have given to it, the human whim whose mold it has assumed. *I wonder why a fact so important has not attracted the attention of philosophers to a greater degree. Some have defined man as an animal that knows how to laugh. They could equally well have defined him as an animal which provokes laughter; for if any other animal or some lifeless*

object, achieves the same effect, it is always because of some similarity to man.¹⁴

In this paragraph, the italicized portion constitutes a digression. It is an interesting digression, but it really does not seem to contribute significant structural material to the basic thought of the paragraph. While the author of the paragraph is a philosopher, and a philosopher is often forgiven digressions, the more important fact is that the example is a typical one for writers of French as well as for writers of philosophy. Much greater freedom to digress or to introduce extraneous material is available in French, or in Spanish, than in English.

Similar characteristics can be demonstrated in the writing of native French-speaking students in English. In the interests of keeping this report within some bounds, such illustrations will be inserted without comment. The first example was written under circumstances similar to those described for the preceding student samples. The writer is a native speaker of French.

American Traffic law as compared with Traffic law in Switzerland

At first glance the traffic law in United States appeared to me simpler than in Switzerland.

The American towns in general have the disposition of a cross, and for a driver who knows how to situate himself between the four cardinal points, there is no problem to find his way. Each street has numbers going *crescendo* from the center of the town to the outside.

There are many accidents in Switzerland, as everywhere else, and the average of mortality comparatively to the proportion of the countries is not better than in United States. We have the problem of straight streets, not enough surveillance by policemen on the national roads, and alcohol. The country of delicious wines has made too many damages.

The following illustration, drawn from the work of a native speaker of Latin American Spanish, was produced under conditions parallel to those already cited:

The American Children

In America, the American children are brought differently from the rest of the children in other

¹⁴From *Laughter, An Assay on the Meaning of the Comic*, Trans. Marcel Bolomet (Paris, 1900).

countries. In their childhood, from the first day they are born, the parents give their children the love and attention they need. They teach their children the meaning of Religion among the family and to have respect and obedience for their parents.

I am Spanish, and I was brought up differently than the children in America. My parents are stricter and they taught me discipline and not to interrupt when someone was talking.

The next and last example is again not a piece of student writing, but a translation. The original was written in Russian, and the translation attempts to capture the structure of the original as much as possible, but without sacrificing meaning completely.

On the 14th of October, Khrushchev left the stage of history. Was it a plot the result of which was that Khrushchev was out of business remains not clear. It is very probable that even if it were anything resembling a plot it would not be for the complete removal of Khrushchev from political guidance, but rather a pressure exerted to obtain some changes in his policies: for continuations of his policies of peaceful co-existence in international relations or making it as far as possible a situation to avoid formal rupture with the Chinese communist party and at any rate not to go unobstructed to such a rupture—and in the area of internal politics, especially in the section of economics, to continue efforts of a certain softening of "dogmatism," but without the hurried and not sufficiently reasoned experimentation, which became the characteristic traits of Khrushchev's politics in recent years.¹⁵

Some of the difficulty in this paragraph is linguistic rather than rhetorical. The structure of the Russian sentence is entirely different from the structure of the English sentence. But some of the linguistic difficulty is closely related to the rhetorical difficulty. The above paragraph is composed of three sentences. The first two are very short, while the last is extremely long, constituting about three quarters of the paragraph. It is made up of a series of presumably parallel constructions and a number of subordinate structures. At least half of these are irrelevant to the

¹⁵From S. Schwartz, "After Khrushchev," trans. E. B. Kaplan, *The Socialist Courier* (April, 1965), p. 3.

central idea of the paragraph in the sense that they are parenthetical amplifications of structurally related subordinate elements.

There are, of course, other examples that might be discussed as well, but these paragraphs may suffice to show that each language and each culture has a paragraph order unique to itself, and that part of the learning of a particular language is the mastering of its logical system.

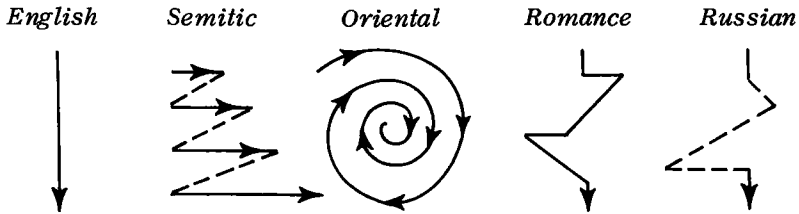
. . . One should join to any logic of the language a phenomenology of the spoken word. Moreover, this phenomenology will, in its turn, rediscover the idea of a logos immanent in the language; but it will seek the justification for this in a more general philosophy of the relations between man and the world. . . . From one culture to another it is possible to establish communication. The Rorschach test has been successfully applied to the natives of the island of Alor.¹⁶

This discussion is not intended to offer any criticism of other existing paragraph developments; rather it is intended only to demonstrate that paragraph developments other than those normally regarded as desirable in English do exist. In the teaching of paragraph structure to foreign students, whether in terms of reading or in terms of composition, the teacher must be himself aware of these differences, and he must make these differences overtly apparent to his students. In short, contrastive rhetoric must be taught in the same sense that contrastive grammar is presently taught. Now not much has been done in the area of contrastive rhetoric. It is first necessary to arrive at accurate descriptions of existing paragraph orders other than those common to English. Furthermore, it is necessary to understand that these categories are in no sense meant to be mutually exclusive. Patterns may be derived for *typical* English paragraphs, but paragraphs like those described above as being atypical in English do exist in English. By way of obvious example, Ezra Pound writes paragraphs which are circular in their structure, and William Faulkner writes paragraphs which are wildly digressive. The paragraph being discussed here is not the "literary" paragraph, however, but the expository paragraph. The necessities of art impose structures on any language, while the requirements of communication can often be best solved by relatively close adhesion to established patterns.

Superficially, the movement of the various paragraphs

¹⁶Dufrenne, pp. 39-40.

discussed above may be graphically represented in the following manner:



Much more detailed and more accurate descriptions are required before any meaningful contrastive system can be elaborated. Nonetheless, an important problem exists immediately. In the teaching of English as a second language, what does one do with the student who is reasonably proficient in the use of syntactic structure but who needs to learn to write themes, theses, essay examinations, and dissertations? The "advanced" student has long constituted a problem for teachers of English as a second language. This approach, the contrastive analysis of rhetoric, is offered as one possible answer to the existing need. Such an approach has the advantage that it may help the foreign student to form standards of judgement consistent with the demands made upon him by the educational system of which he has become a part. At the same time, by accounting for the cultural aspects of logic which underlie the rhetorical structure, this approach may bring the student not only to an understanding of contrastive grammar and a new vocabulary, which are parts of any reading task, but also to a grasp of idea and structure in units larger than the sentence. A sentence, after all, rarely exists outside a context. Applied linguistics teaches the student to deal with the sentence, but it is necessary to bring the student beyond that to a comprehension of the whole context. He can only understand the whole context if he recognizes the logic on which the context is based. The foreign student who has mastered the syntax of English may still write a bad paragraph or a bad paper unless he also masters the logic of English. *"In serious expository prose, the paragraph tends to be a logical, rather than a typographical, unit."*¹⁷ The understanding of paragraph patterns can allow the student to relate syntactic elements within a paragraph and perhaps even to relate paragraphs within a total context.

Finally, it is necessary to recognize the fact that a

¹⁷Hans P. Guth, *A Short New Rhetoric* (Belmont, California, 1964), p. 205.

paragraph is an artificial thought unit employed in the written language to suggest a cohesion which commonly may not exist in oral language. "Paragraphing, like punctuation, is a feature only of the written language."¹⁸ As an artificial unit of thought, it lends itself to patterning quite readily. In fact, since it is imposed from without, and since it is a frame for the structuring of thought into patterns, it is by its very nature patterned. The rhetorical structures of English paragraphs may be found in any good composition text.¹⁹ The patterns of paragraphs in other languages are not so well established, or perhaps only not so well known to speakers of English. These patterns need to be discovered or uncovered and compared with the patterns of English in order to arrive at a practical means for the teaching of such structures to non-native users of the language.

In the interim, while research is directed at the rhetorics of other languages, certain practical pedagogical devices have been developed to expedite the teaching of rhetorical structures to non-native speakers of English. An elementary device consists simply of supplying to the students a scrambled paragraph. A normal paragraph, such as the one cited from Macaulay above, may be arbitrarily scrambled, the sentences numbered, and the students asked to rearrange the sentences in what appears to them to be a normal order. Frequently, the results of such an assignment will demonstrate the diversity of views or cultures represented in the classroom. The exercise can be used effectively to point out the very disparity. The students must then be presented with the original version of the paragraph, and the instructor must be able to explain and justify the order of the original.

[INSTRUCTIONS: Arrange the sentences below into some normal order.]

[This is the order in which the author arranged his sentences. Can you detect his reason?]

Scrambled Order

1. A jackass brays; a turkey cock gobbles; a dog yelps; a church bell clangs.
2. The narrow streets and lanes leading into the

Normal Order

The narrow streets and lanes leading into the market are crammed with Indians, their dark skins glistening like copper or bronze in the bright sun,

¹⁸Edward P. J. Corbett, *Classical Rhetoric for the Modern Student* (New York, 1965), p. 416.

¹⁹Important work in the rhetoric of the paragraph is being done by Francis Christensen, among others. See especially "A Generative Rhetoric of the Paragraph," *College Composition and Communication* (October, 1965), pp. 144-156.

- market are crammed with Indians, their dark skins glistening like copper or bronze in the bright sun, their varicolored cloaks looking like a mass of palette colors smeared together.
3. There is the smell of animal dung mingled with the odor of carnations and heliotrope from the flower stalls.
 4. In the open plaza outside the market the crowd mills about.
 5. Mothers sit on the curb nursing their babies.
 6. A kind of blending of Indian talk in various dialects creates a strange droning noise.
 7. On the narrow sidewalks, merchandise is spread so haphazardly that in order to pass, pedestrians have to press against the wall or leap the displays.
 8. Wrinkled old women squat over charcoal braziers cooking corn cakes, or black beans, or pink coconut candy.
- their varicolored cloaks looking like a mass of palette colors smeared together. In the open plaza outside the market the crowd mills about. A kind of blending of Indian talk in various dialects creates a strange droning noise. A jackass brays; a turkey cock gobbles; a dog yelps; a church bell clangs. On the narrow sidewalks, merchandise is spread so haphazardly that in order to pass, pedestrians have to press against the wall or leap the displays. Wrinkled old women squat over charcoal braziers cooking corn cakes, or black beans, or pink coconut candy. Mothers sit on the curb nursing their babies. There is the smell of animal dung mingled with the odor of carnations and heliotrope from the flower stalls.²⁰
- [This paragraph is descriptive, presented in the present tense, and arranged perceptually in the order of sight, hearing, and smell.]

A second device consists of giving the students carefully written topic sentences, arranged in some convenient way such as that suggested below, and then asking the students to fill out the subdivisions of the topic sentence with examples and illustrations chosen to support the point. Depending upon the relative difficulty of the topic, the examples may be supplied by the instructor in scrambled order.

American Television

American commercial television appears to consist of three principle classes of material: programs of

²⁰Hudson Strode, "The Market at Toluca," *Now in Mexico* (New York, 1947).

serious interest, such as news broadcasts and special features; programs intended primarily as entertainment, such as variety shows, situation comedies, and adventure tales; and the advertisements which link all of these.

I. Programs of serious interest:

A. News Broadcasts:

1. _____
2. _____

B. Special Features:

1. _____
2. _____

II. Programs intended primarily as entertainment:

A. Variety Shows:

1. _____
2. _____

B. Situational Comedies:

1. _____
2. _____

C. Adventure Tales:

1. _____
2. _____

III. Advertising:

- A. _____
1. _____
 2. _____

- B. _____
1. _____
 2. _____

IV. [Conclusion:]

[INSTRUCTIONS: The student is to supply contrasting examples for each of the spaces provided under items I and II. In item III the student must also supply the main subdivisions, and in item IV the point of the whole essay must also be supplied by the student. Obviously, item IV will vary considerably depending upon the kinds of illustrations selected to fill the blanks.]

The illustration constitutes a very simple exercise. Greater sophistication may be employed as the student becomes more familiar with the techniques. Obviously, too, the outline must be introduced and taught simultaneously. A simple technique for

teaching the outline may be found illustrated in a number of texts for both American and foreign students.²¹

It is important to impress upon the student that "A paragraph is *clear* when each sentence contributes to the central thought. . . [and that] clarity also demands coherence, that is, an orderly flow of sentences marked by repetition of key ideas."²²

While it is necessary for the non-native speaker learning English to master the rhetoric of the English paragraph, it must be remembered that the foreign student, ideally, will be returning to his home country, and that his stay in the United States is a brief one. Under these circumstances, English is a means to an end for him; it is not an end in itself. Edward Sapir has written:

An oft-noted peculiarity of the development of culture is the fact that it reaches its greatest heights in comparatively small, autonomous groups. In fact, it is doubtful if a genuine culture ever properly belongs to more than such a restricted group, a group between the members of which there can be said to be something like direct intensive spiritual contact. This direct contact is enriched by the common cultural heritage on which the minds of all are fed. . . . A narrowly localized culture may, and often does, spread its influence far beyond its properly restricted sphere. Sometimes it sets the pace for a whole nationality, for a far flung empire. It can do so, however, only at the expense of diluting the spirit as it moves away from its home, of degenerating into an imitative attitudinizing."²³

He is absolutely correct in pointing out the dangers of spreading a culture too thin and too far from home. However, in the special case of the foreign student learning English, under the conditions stipulated above, the imitation which would be an error in most cases is the sought aim. The classes which undertake the training of the "advanced" student can aim for no more. The creativity and imagination which make the difference between competent writing and excellent writing are things which, at least in these circumstances, cannot be taught. The foreign student is an adult in most cases. If these things are teachable, they will already have been

²¹At the risk of being accused of immodesty, I would recommend in particular the section entitled "Outlining" in Robert B. Kaplan, *Reading and Rhetoric* (New York, 1963), pp. 69-80.

²²Francis Connolly, *A Rhetoric Casebook* (New York, 1953), p. 304.

²³Edward Sapir, "Culture, Genuine and Spurious," *Culture, Language and Personality*, (Los Angeles 1964), pp. 113-14.

taught to him. The English class must not aim too high. Its function is to provide the student with a form within which he may operate, a form acceptable in this time and in this place. It is hoped that the method described above may facilitate the achievement of that goal.