Session I
Interview

Possible Questions:
What was your purpose in re-reading at this point?
Why did you stop writing at this point?
Draw a line under the sentence or sentences that contain the focus or thesis of your essay.
How did you decide which angle or thesis to write from?
Did you organize your thoughts before or during writing?
If you had more time, which part or parts would you spend more time on? Why?
Did the fact that you were being taped affect what you wrote?

Impromptu Questions Asked:
Appendix B

Session II
INSTRUCTIONS

The purpose of this exercise is to see how you read the following essay by looking to see how you break it up into its related parts. For this exercise you will not be able to read the whole essay once before you have to answer any questions about it. For this exercise you will read a short section of the essay, and then you will be asked a few questions about what you just read. Some of the questions will ask you to tell us about what was read, some will ask you to relate the last section read to the sections before it, and some questions will ask you to predict or speculate what the rest of the essay will discuss.

If at any time you feel confused by the directions, don't hesitate to ask the person monitoring the exercise to help you make better sense of them. After you are all finished, the monitor might have a few final questions to ask you.
Session II

How Edison Thought
William J. Broad

Insights into the creative genius of Thomas Alva Edison, one of the most prolific inventors of all time, are emerging from a 20-year, $6 million study of his vast collection of personal papers.

The new portrait of Edison is marked by his powerful ability--never fully recognized until now--to reason through analogy.

1. What ideas in this opening passage do you think will be important for the whole essay?

2. What other ideas do you expect the whole essay to cover?

3. In what order do you expect the author to cover the ideas that you think will be in the rest of this essay?

4. What ideas or beliefs or feelings do you bring to the essay that could influence the way you read it?
(Continuation of last paragraph) It was perhaps this trait more than any flashes of brilliance or cries of "Eureka!" that accounted for his great inventiveness. It is now thought that this hidden ability is what transformed one successful invention into another, eventually producing the phonograph, the incandescent light bulb, systems of electric power generation and motion pictures.

Born on Feb. 11, 1847, in Milan, Ohio, Edison devoted himself to the quest for invention while still in his 20's. At his death in 1931 he left behind more than 3.5 million pages of notebooks and letters, much of it documenting his 1,093 patents. No one has ever produced more.

"These documents give you entry into the mind of one of the world's most creative people," said Dr. Reese V. Jenkins, a historian and director of the Thomas A. Edison Papers at Rutgers University in New Brunswick, N.J. "In fact," he added, "they tell a lot about the very essence of invention itself."

1. What do you expect the author to put next?

2. How well has the author organized the essay so far?

3. Have you had any difficulty following the essay so far? Where exactly in the essay did you lose the train of thought?
Edison's inventions were often much more closely related in their origins than anyone ever suspected, according to clues being gathered by Dr. Jenkins and his colleagues. For example, early drawings of his kinetoscope, a prototype motion-picture machine, reveal that it evolved from Edison's already successful phonograph.

The first commercial kinetoscope had film that wound back and forth on rollers, allowing a spectator to view moving images through a peephole in the top of the large machine. From this device it was but a short step to motion pictures as we know them today.

As Dr. Jenkins and his team of historians dug deep into the Edison papers, they discovered that the device had not sprung to life in a flash of insight but had evolved slowly from previous inventions. The clues were found in preliminary patents, known as caveats, that were filed by Edison on the kinetoscope from 1888 to 1889.

Surprisingly, the very first caveat looked nothing like the finished machine but instead showed a cylinder covered with a spiral of images meant to be viewed through an eyepiece. The resemblance to Edison's first phonograph, made a decade earlier, was striking. Each of the two inventions had an axle and a cylinder. And each had an instrument (stylus or eyepiece) that deciphered a spiral of information (grooves for sound, images for pictures).

In an interview, Dr. Jenkins said that no historian, on the basis of the visual resemblance alone, would dare suggest that Edison had been inspired by this earlier work. However, Edison also left a written record.

1. What do you think comes next in this essay?
The first page of Edison's motion picture caveat begins: "I am experimenting upon an instrument which does for the eye what the phonograph does for the ear." A few line later: "The invention consists in photographing continuously a series of pictures...in a continuous spiral on a cylinder or plate in the same manner as sound is recorded on the phonograph."

"If we didn't have the earliest sketched and notes," Dr. Jenkins said, "we wouldn't be able to see the genesis. This is what I mean by being able to get into the creative mind, watching it work by analogy from one very successful invention to another. Edison didn't ultimately solve the problem that way. The finished kinetoscope looked very different. But you can see the creative process."

1. What do you feel still needs to be said and/or done in the essay?

2. How well do you think the author has covered the major points so far? Why?
Paul Israel, an assistant editor of the Edison Papers, said another example of innovation by analogy is seen in Edison’s work on the incandescent light bulb. Although his final invention was a simple bulb, the early versions had regulatory devices to limit the amount of current flowing through them. And sketches in the Edison notebooks show that the regulatory ideas were drawn from what at first glance looks far removed from electric lights—early work on the telegraph.

Regulatory devices were needed for the lights because Edison wanted to employ parallel rather than series circuits. When one bulb in a series circuit failed, as often happened in the early days, the rest of the bulbs would go out. In parallel circuits, however, the rest would go on shining. Our 20th century system of lighting is basically an elaboration of Edison’s original idea.

But there was a problem. Each added bulb reduced the total resistance of the parallel circuit. According to the laws of electricity, this meant a huge current would be needed to power a long string of lights. It was impossible. The power lines from such a central distribution system to even a modest system of parallel lighting would require more copper than was available in the whole world.

1. What do you think comes next?
To solve the problem, Edison increased the individual resistance of his early lamps by building current-limiting regulators. According to Dr. Israel, Edison's notebooks show that his ideas were borrowed from earlier work. "It's clear that his original idea came from telegraphy," Dr. Israel said. "Electromechanically, he used the same approach he had already perfected. With the electric light, he tried to create a means of controlling the amount of current that went into the lamp by the same sort of regulators."

Eventually, as work progressed, Edison chose thin carbon filaments for his bulbs, their hallmark being very high resistance. After that insight, all the regulatory apparatus was abandoned. The end result was a simple parallel system that looked nothing like what Edison started with. It took an examination of his papers to reveal the unusual steps that led to the invention.

1. What is the relationship between the last five paragraphs and what comes before them?
By making Edison's personal papers available to scholars and historians around the world, the Edison Papers project aims to facilitate insights into how the inventor worked. So vast are the Edison materials that the process of publication will take 20 years. In addition to papers found at the Edison National Historic Site in West Orange, N.J., the project is gathering materials from hundreds of other sites around the world. The main sponsors of the project are Rutgers University; the Edison National Historic Site, part of the National Park Service; The New Jersey Historical Commission; and the Smithsonian Institution.

In February Dr. Thomas E. Jeffrey, microfilm editor of the Edison Papers, released the first part of a six-part microfilm edition. It consists of 28 reels of film recording about 40,000 pages of documents and costs $1,650. The publisher is University Publications of America in Frederick, Md.

"The publication of the first set of the Edison Papers is a tremendous boost to our study of the past as well as a key to the understanding of the inventive process," said Dr. Melvin Kranzberg, Callaway Professor of the History of Technology at the Georgia Institute of Technology.

Starting in about a year, the project will publish the first of 15 to 20 hard-cover volumes that will contain a selection of the Edison papers and will include background and biographical information. It will be published by the Johns Hopkins University Press.

According to Dr. Jenkins, the papers have already provided other insights into Edison's inventive process in addition to his powerful ability to reason by analogy.

1. What do you think comes next in this essay?
(Continuation of last paragraph) "We have this image of Edison as the lone inventor," said Dr. Jenkins. "That's not the case at all. One of his real talents and insights was that he saw he could accomplish so much more by working with a group. He's really a pioneer of team research. That's probably one of the most important things he did."

1. What relationship does this last paragraph have to the rest of the essay?
Edison set up laboratories first in Newark, N.J., then Menlo Park, and finally West Orange. At times, Edison would have more than 100 workers and assistants. There are more than 3,000 lab notebooks at the Edison National Historic Site. According to Dr. Jenkins, more than half of those were filled by Edison's assistants.

"This does not diminish Edison at all," said Dr. Jenkins. "There's no doubt about his genuine creativity."

"Even those around him with enormous technical education in mathematics and science had great admiration for his skills and intuition," Dr. Jenkins added. "But at the same time he had many hands and many minds that he was working with. And, clearly, that gave him an advantage. That has to have been a major factor in his enormous productivity."

Indeed, it was Edison himself who characterized his laboratory as "an invention factory."

1. Is this a good way to end this essay? Why or why not?

2. Could you change the organization of this essay to make it more effective? Where or how would you do that?

3. Reread all of your answers. Are there any you would like to answer differently now that you have finished the article? Reanswer them here.

4. Underline the sentence (or sentences) you think give(s) you the focus or thesis of this essay.
Session II
Possible Interview Questions

1. I noticed you were puzzled at this part. Can you tell me what it was that puzzled you?
Like Session II, the purpose of this exercise is to see how you read the following essay by looking to see how you break it up into its related parts. Yet with this exercise you can read the essay all the way through first. We have provided you with a wide right margin so that if you like, you can take notes on the organization of ideas as you read.

When you have finished reading the essay, outline it, breaking it up into those parts which have related ideas. If you have forgotten, the form of an outline is given below.

I.
   A.
   B.
      1.
      2.
         a.
         b.

II.

III.

Of course this is just a model form; it will expand and contract in order to adapt itself to whatever sequence of ideas you see in this essay.

After finishing your outline, you need to answer a few other questions that have been printed at the end of the essay. Also, the monitor might have one or two other questions for you. As with Session II, if you have any questions, ask the monitor for help.
Session III

The Soaps—Anything but 99-44/100 Percent Pure
Edith Efron

Some months ago, the sleepy, Victorian world of daytime drama made news. The news was that it had ceased to be sleepy and Victorian. In fact, said the reports, the soap operas were doing something no one could quite believe: "peddling sex."

Announced one astounded critic: "Folks squawking about cheap nighttime sex should harken to the sickly sexuality of daytime soap opera. Love of Life details frank affairs between married women and men; Search for Tomorrow has a single girl in an affair with a married man, result: pregnancy; The Secret Storm has another single girl expecting a married man's child."

And, under the headlines "Era of Souped-Up Soapers" and "Torrid Days on TV Serial Front," Variety, the weekly newspaper of the entertainment industry, reported that there was a daytime "race to dredge up the most lurid incidents in sex-based human wretchedness," and cited "a torrid couch scene involving a housewife with gown cleaved to the navel who was sloshed to the gills on martinis, working her wiles on a husband (not hers). The fade to detergent blurb left little doubt as to the ensuing action."

Even a superficial investigation of events in the soap-opera world confirms that these reports are true.

To understand this phenomenon, one must enter the total universe of the soap operas. And if one does, one soon discovers that the central source of drama is not what it used to be in the old days, when the brave housewife, with husband in wheelchair, struggled helplessly against adversity. The soaps have shifted drastically on their axes; the fundamental theme today is, as Roy Winsor, producer of Secret Storm, puts it: "the male-female relationship."

More specifically, the theme of nine of the 10 daytime shows on the air when this study was launched is the mating-marital-reproductive cycle set against a domestic background. The outer world is certainly present—one catches glimpses of hospitals, offices, courtrooms, business establishments—but the external events tend to be a foil for the more fundamental drama, which is rooted in the biological life cycle. Almost all dramatic tension and moral conflict emerge from three basic sources: mating, marriage and babies.

The mating process is the cornerstone of this trivalue system. The act of searching for a partner goes on constantly in the world of soap opera. Vacuous teen-age girls have no thought whatever in their heads except hunting for a man. Older women
wander about, projecting their intense longing to link themselves to unattached males. Heavily made-up villainous "career women" prowl, relentlessly seeking and nabbing their prey: the married man. Sad, lonely divorcees hunt for new mates.

This all-consuming, single-minded search for a mate is an absolute good in the soap-opera syndrome. Mortality—and dramatic conflict—emerge from how the search is conducted. Accordingly, there is sex as approached by "good" people, and sex as it is approached by villains.

"Good" people’s sex is a somewhat extraordinary phenomenon, which can best be described as "icky." In *The Doctors*, Dr. Maggie confides, coyly, to her sister: "He kissed me." Her sister asks, even more coyly: "Did you want him to kiss you?" Maggie wriggles, says: "He says I did." Then archly adds: "You know? I did." Maggie has already been married; her sister has had at least one lover. Coyness, not chastity, is the sign of their virtue.

"Good" people’s sex is also passive, diffident and apologetic. In *The Doctors*, Sam, after an unendurably long buildup, finally takes Dr. Althea, a troubled divorcee, in his arms, and kisses her once, gently, on the lips. He then looks rueful, says, "I’m sorry," and moves to look mournfully out the window. "I’m not," murmurs Althea softly, and floats out of the room.

The "good" people act like saddened goldfish; the villains, on the other hand, are merely grotesque. One gets the impression that villains, both male and female, have read a lot of Ian Fleming, through several layers of cheesecloth.

To wit: a dinner between villainess Valerie Shaw and Dr. Matt in *The Doctors* in which Valerie leers, ogles and hints ("A smart woman judges a man by his mouth.... Yours is strong and sensual. I’m glad I came to dinner"), announces she will be his "playmate" and boasts throatily, "I play hard and seriously—but not necessarily for keeps."

And in *Love of Life* a sinister chap named Ace drinks in a bar with a teen-age girl who used to be his mistress. "We used to ignite," he breathes insinuatingly. They exchange a kiss—presumably so inflammable that the camera nervously cut the picture off beneath their chins. "Not bad, baby," he gasps heavily.

This endless mating game, of course, has a purpose: It leads to marriage, the second arch-value in the soap-opera universe. And the dominant view of marriage in the soaps is also worthy of mention. According to the "good" women, it consists of two ingredients: "love" and homemaking.

"Love," in the soaps, tends to be a kind of hospitalization insurance, usually provided by females to male emotional cripples. In these plays, a woman rarely pledges herself to "honor and obey" her husband. She pledges to cure him of his alcoholism, to forgive his criminal record,
paranoia, pathological lying, premarital affairs—and, generally, to give him a shoulder to cry on.

An expression of love, or a marriage proposal, in the daytime shows, often sounds like a sobbing confession to a psychiatrist. In *Search for Tomorrow* Patti's father, a reformed drinker, took time out from brooding over his daughter's illegitimate pregnancy to express his "love" for his wife. It consisted of a thorough—and convincing—rehash of his general worthlessness and former drinking habits. "I need you," he moaned. "That's all I want," she said.

In *General Hospital* Connie's neurotic helplessness proved irresistible some weeks ago; Dr. Doug declared his love. They engaged in a weird verbal competition as to who was more helpless than whom, who was more scared than whom, who "needed" whom more than whom. Doug won. Connie would be his pillar of strength.

Homenaking, the second ingredient of a "good" woman's marriage, is actually a symbolic expression of "love." There is a fantastic amount of discussion of food on these shows, and it is all strangely full of marital meaning. On *The Guiding Light* the audience sat through a detailed preview of the plans for roasting a turkey (the stuffing has raisins in it), which somehow would help get separated Julie and Michael together again. On *Doctors* one ham was cooked, eaten and remorselessly discussed for three days; it played a critical role in the romance of Sam and Dr. Althea.

If domesticity is marital "good," aversion to it is a serious evil. On *Secret Storm* a husband's arrival from work was greeted by a violent outburst by his wife, who handed him a list of jobs he had not done around the house. His neglect of the curtain rod was a sure sign that he was in love with a temptress who works in his office. Conversely, if a wife neglects her house, the marriage is rocky.

After mating and marriage, the third crucial value in the soap-opera universe is reproduction. The perpetuation of the species is the ultimate goal toward which almost all "good" people strive. And "The Baby" is the household god.

"Good" people discuss pregnancy endlessly. Young wives are either longing to be pregnant, worried because they are not pregnant, getting pregnant or fighting heroically "not to lose the baby." And at whatever stage of this process they happen to be, it justifies their being inept, irritable, hysterical and irrational.

"Good" men, needless to say, are unfailingly sympathetic to the reproductive process and are apparently fascinated by every detail of it. In *Doctors* you knew one chap was a "good" husband because he referred to himself as "an expectant father" and earnestly discussed his wife's "whooping" with his friends.

The superlative value of "The Baby" is best
revealed when he makes his appearance without benefit of a marriage license. He is usually brought into the world by a blank-faced little girl who has been taught to believe that the only valid goal in life is to mate, marry and reproduce, and who has jumped the gun. The social problem caused by this error in timing is solved in different ways. The girl has an abortion (Patricia, Another World); she loses the baby in an accident (Patti, Search for Tomorrow); she gives the baby up for adoption (Ellen, As the World Turns); she has the baby and marries its father (Julie, Guiding Light); she has the baby and marries someone else (Amy, Secret Storm).

The attitude of baby-worshipping "good" people to this omnipresent social catastrophe is strangely mixed. The girl is viewed as a helpless victim of male villainy: "She loved the fellow too much," said Angie's father sadly in General Hospital. Of course, she has acquired the baby "the wrong way" and must--and does--suffer endlessly because of it. Nonetheless, she is having "The Baby." Thus she receives an enormous amount of sympathy, guidance and help from "good" people.

It seems almost unnecessary to say that only "bad" people in soap operas are anti-baby. The fastest bit of characterization ever accomplished in the history of drama was achieved on Secret Storm, when Kip's father recently arrived on the scene. He said: "I can't stand all this talk about babies." This instantly established him as a black-hearted villain.

The worst people of all, in the soaps, however, are the "career women," unnatural creatures who actually enjoy some activity other than reproducing the species. With the single exception of The Doctors, which features two "good" career women, Drs. Maggie and Althea, even the feeblest flicker of a desire for a career is a symptom of villainy in a woman who has a man to support her. Some weeks ago, we could predict that Ann Reynolds, in The Young Marrieds, was heading for dire trouble. She was miserable over her lost career, she had no babies, and she said those most evil of words: "I want a purpose in life."

It is hardly surprising to discover that even when the female characters achieve their stated ideal, they are almost invariably miserable. A man to support them, an empty house to sit in, no mentally demanding work to do and an endless vista of future pregnancies do not seem to satisfy the younger soap-opera ladies. They are chronically bored and hysterical.

They also live in dread of the ever-present threat of adultery, because their husbands go outside every day and meet wicked career women. They also agonize frequently over the clash between their "needs as a woman" and their "needs as a mother."
The denizens of this universe are equally miserable for parallel reasons. They suffer quite a bit from unrequited love. They are often sick with jealousy, tortured by their wives' jealousy of their careers and outer-world existence. They, too, have a remarkable amount of trouble reconciling their "needs as men" with their "needs as fathers."

So we find, amid all the gloom in Sudsville, a lot of drinking, epidemic infidelity, and countless cases of acute neurosis, criminality, psychotic breakdowns and post-maternal psychosis.

And this, dear reader, is the "sex" that the soap operas are "peddling" these days. It is a soggy, dreary spectacle of human misery, and is unworthy of all those "torrid" headlines. In fact, if one wants to be soured forever on the male-female relationship, the fastest way to achieve this state is to watch daytime drama.

The real question is not "where did all the sex come from?" but where did this depressing view of the male-female relationship come from? Hardened observers of TV's manners and mores have claimed that sex is being stressed in the soaps because it "sells." But the producers of soaps retort hotly that this has nothing to do with it. Their story lines, they insist, simply reflect social reality.

Says Frank Dodge, producer of Search for Tomorrow: "We always try to do shows that are identifiable to the public. These shows are a recognition of existing emotions and problems. It's not collusion, but a logical coincidence that adultery, illegitimate children and abortions are appearing on many shows. If you read the papers about what's going on in the suburbs--well, it's more startling than what's shown on the air."

"The moral fiber has been shattered in this Nation, and nothing has replaced it," says Roy Winsor, producer of Secret Storm. "There's a clammy cynicism about life in general. It deeply infects the young. It leads to a generation that sits, passively, and watches the world go by. The major interest is the male-female relationship. That's the direction the daytime shows are going in. Some of the contemporary sickness has rubbed off onto TV."

A consultation with some authorities on feminine and family psychology seems to support these gentlemen's contentions about the soap operas. "They're realistic," says Dr. Harold Greenwald, training analyst of the National Psychological Association for Psychoanalysis and supervising psychologist of the Community Guidance Service in New York. "I think they're more realistic than many of the evening shows. They're reflecting the changes taking place in our society. There are fewer taboos. The age of sexual activity in the middle classes had dropped and it has increased in frequency. There is more infidelity. These plays reflect these problems."
Dr. William Menaker, professor of clinical psychology at New York University, says: "The theater, the novel, and the film have always reflected people's concern with the sexual life; and in this sense, what's on the air reflects these realities of life. Increasing frankness in dealing with these problems isn't a symptom of moral decay but rather reflects the confused values of a transitional period of sociosexual change.

"Unfortunately, the vision of sex that seems to emerge on these shows is mechanical and adolescent, immature. The 'love' seems equally childish; it is interacting dependency, rather than a mutual relating between two autonomous adults. As for anti-intellectualism of these shows, it is actually antifeminine. It shows the resistance of both writers and audience to the development of the total feminine personality. There is no doubt that these shows are a partial reflection of some existing trends in our society; it is not a healthy picture."

Finally, Betty Friedan, author of The Feminine Mystique, says: "The image of woman that emerges in these soap operas is precisely what I've called 'The Feminine Mystique.' The women are childish and dependent; the men are degraded because they relate to women who are childish and dependent; and the view of sex that emerges is sick. These plays reflect an image built up out of the sickest, most dependent, most immature women in our society. They do not reflect all women. In reality there are many who are independent, mature, and who possess identity. The soaps are reflecting the sickest aspect of women."

On the basis of these comments, one can certainly conclude that all this "sex-based human wretchedness" is on the air because it exists in society. And the producers' claims that this is dramatic "realism" appear to have some validity.

But does the fact that a phenomenon exists justify its incessant exploration by the daytime dramas? Two of the three experts consulted actively refrain from making moral judgments. Betty Friedan, however, does not hesitate to condemn the soap operas. "The fact that immature, sick, dependent women exist in our society is no justification for these plays," she says. "The soap operas are playing to this sickness. They are feeding it. They are helping to keep women in this helpless, dependent state."

1. Point out any parts of your outline you had problems with.

2. Point out any parts of your outline you are sure of.
3. Underline the sentence (or sentences) you think give(s) you the focus or thesis of this essay.

4. Is the essay arranged in a logical order?

   Where doesn't it seem to be arranged logically?

5. Did the paragraph divisions help you to organize your outline? Where didn't they help?

6. Where were you not able to understand this essay?
Session III
Possible Interview Questions

1. I noticed that you seemed puzzled at this part. Can you tell me why or what puzzled you?
Appendix D

Case Studies

Session I

Essays

[For ease of comparison, all results have been typed in the following order: CF (College Female), HSF (High School Female), CM (College Male), and HSM (High School Male).]

CF

Dear Congressman Branch:

As a college student, I know firsthand what it is like to "learn" in order to make more out of my future life. Recently, I was introduced to the idea of a nationally-based test which would help high school and college graduates share a "common base" of knowledge. Based on what I have learned in college, Congressman, I must urge you not to support the bill, simply based on my own educational experiences.

First of all, it is quite ironic that top educators in this country would want to clump "common" information together for testing purposes. Doesn't basing an impending graduation on a test of terms which may not really be "common knowledge" actually defeating to freedom-based purposes founded in our democratic and educational purposes? It seems that if these educators would concentrate on these common ideas in the classroom, a need for such a test would be unnecessary.
Second, and probably more procedural in nature, would be the really
benefits of such a test. Most students, placed under test-taking
conditions, would not rely on their intuitive knowledge of the "common"
terms, but would "cram" or simply memorize the terms in order to pass the
test. Being a future educator myself, I have learned and experienced first-
hand that the easiest way to forget something is to memorize simply to pass
the test; in the end, such a procedure would be a waste of time and money
because the end results desired (a common base of knowledge among all
people) would not be ideally achieved.

How then can students at the secondary school and college levels
improve their skills? There are several options open which could better
facilitate the purpose than a standardized test. For example, all classes--
whether they be physics, or P.E.--should contain a section which deals with
the area of "common knowledge" which can help further better communication.
If students are able to relate the information they learn to a previous
common base, then they will certainly learn more than any standardized test
can evaluate.
Dear Susan Branch:

My name is -----------. I recently read about Hirsch's idea that an "educational base" is needed for all members of a society to live together as a cohesive, functional group, and the subsequent suggestion of Bennett that a test be established to ensure that all graduates of either high school or college in America have this fundamental knowledge. As a senior in high school, I believe that in the next four years I could be affected by any legislation passed concerning these ideas, and so I feel I need to respond.

I don't agree with the principles behind the belief that all members of a society should have the same basic knowledge. I think that the things that make our society run as it does now are diversity and freedom and specialization. What need would a repairman have to know Einstein's equation, e = mc^2? Or anyone other than an architect or an interior designer have to know the term baroque? At best it could be useful in conversation at an upper-class party, or possibly at an art convention. In daily life its use is severely limited.
History to me seems to be fairly unnecessary. I believe in working for tomorrow, and for the future of humanity in general, but I don't believe in learning names, faces, or dates. The principles are what are important.

Certain famous people, such as Abraham Lincoln, are important for what they believed in and what they accomplished. Abraham Lincoln's name in itself means nothing.

Freud's concepts are outdated to an extent. What need would the average housewife have to know her id? The term is included in the sample of terms for the possible National Exam which was provided to me. I understand the concepts of id, ego, and superego; because I understand them I know that it is not necessary to understand them.

Communication as the principle behind the necessity for a national exam such as the one proposed is where the problem with the idea begins.

Communication between all of us is not necessary, nor is it possible. I have no need to communicate with anyone in Alaska. If I had friends there I might want to communicate, but when I did we couldn't be discussing much of cultural importance in all likelihood.
To initiate testing as a requirement for graduation, either from high
school or college, would only defeat the purpose of education. Education is meant to provide learning and basic knowledge to all people, no matter what their background. But I know of many people who do not now have and will never have neither the desire nor the motivation (possibly even the potential) to learn all of the terms on a cultural-literacy list, which is what the test will be covering. These people would most likely become high school dropouts without a real hope for the future. All this because they had no desire to memorize the definitions of a long list of unrelated terms? I believe that in education it is necessary that we all have a basic grounding in how to learn. To really learn, not how to memorize. In this way the future workers and leaders of our country will be prepared to go their separate ways and perform their different functions to the best of their abilities. They need to have the basic grounding of school, not to know how to communicate abstractly with any other graduate in the country who managed to pass the test, but so they can actually learn what they need
to learn in order to make their lives as productive and satisfying as possible.

This test should not be implemented as a part of the educational system of today. It is only self-defeating. Instead, educators should strive to improve our schools so that students are capable of learning and understanding, not just of memorizing a given list of terms. Thank you for the time spent in reading this. You should know that I personally have never heard of Gamal Abdel Nasser. However, I intend to become a useful, productive member of our society and if ever I have the need or desire learn who this man is, I have the library skills needed to find out. Would you be able to pass this test?
Dear Susan Branch,

This letter concerns the proposed bill which would require all college and high school seniors to take a national exam. I oppose this exam and feel that there are many problems with it.

First, you should consider how accurate a measure of a person’s knowledge is a single exam. All of what is learned throughout one’s life cannot possibly be reflected in a single exam. Many students are not good test takers and what they actually know will not be reflected on a single exam. Perhaps the student was ill or faced a great deal of stress before the day of exam and thus was not able to concentrate on it.

Our society is so diverse that it would be very difficult to pinpoint what information should be known by everyone. If this information—ideas, concepts and terms—are not known by all, does that necessarily mean a school has failed to do its job? Should a music major in a small liberal arts school in the South know the same information and possess the same skills as a medical student at Stanford? Or should an English teacher know the same basic information as a nursing student? I do not feel that the
training received in high school or college is so standardized that it can be accurately with one test.

The information contained on the test would have to be very broad and would say nothing about the type of training and education received in school. Students attend school for a various number of reasons. Some go strictly for professional training, others attend for a more general education. It would not be fair to test students on general information that may have nothing to do with their educational goals.

What would the commission do with the results? Perhaps they could study them, fine the schools with the lowest scores or give awards to the schools with the highest. But I doubt that any of this will improve the education of our schools.

Please vote against.
Congresswoman Branch:

I have for some time been interested in the question of cultural (il)literacy, since some of the results of various studies were published in the nation's news magazines. As a result, I am happy to offer my opinion of this particular subject to you and your fellow members of congress.

The bill that has been proposed is not quite as simple as it might at first appear. In my view, high school is the time to acquire a general base of knowledge. It is here that the efforts of a cultural literacy campaign must be focused. For the high school years are the fundamental stages upon which later education must be built. The cultural literacy studies I mentioned have uncovered striking holes in the knowledge of high school upperclassmen, and these holes can be an impediment both to future education and to effective communication and performance in the corporate environment. Therefore, I advocate cultural literacy testing as a prerequisite for the high school diploma.

College is another matter. The college years are a time for specification of knowledge, a focusing of talents in order to prepare for a
productive career in the market. The college degree already hinges on a base of knowledge in the specific field of study; that is the knowledge a college education is expected to impart. The cultural literacy base is not expected to expand as much as it did in high school, although it is reasonable to expect that the original base should be retained.

Because of this difference in objectives between a high school and a college education, cultural literacy testing at both levels is redundant. As I suggested before, focus your efforts on improving the knowledge base in high school; it is then the students' responsibility to maintain and enlarge it.

Sincerely yours,
Appendix E

Session II

"How Edison Thought"

1. What ideas in this opening passage do you think will be important for the whole essay?

   CF - The ideas important to the essay will probably focus on his "powerful ability to reason through analogy."

   HSF - The creative genius of Thomas Edison - especially relating to "his powerful ability... to reason through analogy."

   The study will be examined, as will the papers, but the focal point of the essay will be on what is learned from these sources.

   CH - It should discuss his ability to reason.

   HSM - Edison's creative genius; the study of his personal papers; and what those papers reveal about his reasoning.

2. What other ideas do you expect the whole essay to cover?

   CF - I expect the essay to give an overview (synopsis, at times) of his personal papers; I would also think that the essay would develop solid information about his genius via analogy.

   HSF - Background of Edison's life and inventions.

   CH - Some of his most famous discoveries, his education, how he came to develop his inventions, who conducted the study, how it was funded.

   HSM - Background on Edison and his inventions; the origins of the study being talked about.
3. In what order do you expect the author to cover the ideas that you think will be in the rest of this essay?

**CF** - The author will probably integrate examples of Edison's papers (i.e., earliest to most recent) with the evidence of his strong intelligence and how it would prove to help his success as an inventor.

**HSF** - Background first, then how the information was obtained, and then the conclusions drawn from the new information.

**CM** - 1. The study itself
   2. A brief background concerning his education and inventions
   3. The main essay should deal with his ability to reason.

**HSM** - Background on Edison himself
   Basis of the study
   Conclusions of the study.

4. What ideas or beliefs or feelings do you bring to the essay that could influence the way you read it?

**CF** - I really don't know much about Edison, other than he was a great inventor and intellect. My knowledge of analogy and its usage is pretty good, so I think I can read the essay with a fairly open mind.

**HSF** - None that I know of.

**CM** - A bit of apathy concerning the topic will make me less interested in it. I would tend to simply read quickly through the essay without much thought.
HSM - I already believe that Edison was an inventive genius. Thus, I am apt to readily accept the information presented.

(p2)

1. What do you expect the author to put next?

   CF - I expect a more detailed description of Edison's papers from Jenkins.

   HSF - More information and explanation of how Edison's gift for analogies and transferring of ideas led to all his inventions.

   CM - A description of what the papers contain.

   HSM - Precisely what is suggested about "the essence of invention."

2. How well has the author organized the essay so far?

   CF - Very well--although I really didn't expect the "personal information" on Edison before the discussion of the papers.

   HSF - Well--it's like I predicted. I wouldn't have split the last two paragraphs of this segment, however.

   CM - It is easy to follow and each paragraph flows well.

   HSM - I don't have any complaints.

3. Have you had any difficulty following the essay so far? Where exactly in the essay did you lose the train of thought?

   CF - No, I haven't had any problems.

   HSF - Not really--a little between the last two paragraphs. I had to reread.

   CM - No.

   HSM - No problems.
1. What do you think comes next in this essay?

CF - I think Jenkins will talk about Edison's "written record" which would probably further explain his methods behind the development of the kinetoscope, and later the film projector.

HSF - Description of the written record that Edison left behind and explanation of how it backs up the suggested implications of the visual resemblance of the kinetoscope to the phonograph.

CM - Description of his written record--what it says.

HSM - Evidence left by Edison himself that the inventions were connected.

1. What do you feel still needs to be said/or done in the essay?

CF - Another example of Edison's work as described through his sketches and papers would be helpful; maybe it should depict another aspect of his inventive genius.

HSF - One more example of the use of Edison's abnormal thought process.

CM - More examples of the creative thinking process.

HSM - Other examples of the initial thesis need to be given to support it.
2. How well do you think the author has covered the major points so far?

Why?

CF - The author has done a fairly good job in covering the main points so far. The interview with Dr. Jenkins has probably been the most informative and insightful into Edison's work. Without his information and insight, the article may not have been as informative (to this point).

HSF - Real well. He made his major points in the first (actually second, but the two paragraphs shouldn't necessarily have been split up . . . ) paragraph and then backed it up with evidence—Edison's use of analogies as a way of reasoning and solving problems. Everything else was just background information.

CM - He has covered them well but needs other examples of Edison's thinking process.

HSM - I think he has covered his points effectively, presenting quotes as evidence from scholars and from Edison's papers in support of the suggestion that the inventive process stems largely from analogy. The essay has a smooth flow.

(p5)

1. What do you think comes next?

CF - More discussion of the actual events probably follows, and then Israel or Jenkins will follow-up the facts with their own perspective.

HSF - An example of how something from an earlier invention gave Edison the idea of how to solve this problem.
CM - How he solved this problem.

HSM - An illustration of how regulatory devices in telegraph systems affected Edison's work on the light bulb.

(p6)

1. What is the relationship between the last five paragraphs and what comes before them?

CF - The relationship can be found in the fact that this example (in the 5 paragraphs) is used to help further define and prove the current assumptions and observations made by current historians about Edison's work. Most of the previous information was introductory--This example helps the reader get to the source of what the author is trying to say.

HSF - All examples of analogies - reasoning, earlier work being modified to fit the new situation.

CM - They (the last five paragraphs) explain what was stated in the beginning.

HSM - The last five paragraphs provide an example parallel to the example of the phonograph/kinetoscope, an example that supports the thesis presented in the first part of the essay.

(p7)

1. What do you think comes next in this essay?

CF - The essay may go on to discuss other examples of Edison's "insight" found in his personal papers by the Edison Papers Project.
E7

HSF - Description of how the newly released Edison papers may be able to help the thought processes of new inventors or the average thinking person.

CM - More information from Dr. Jenkins about the papers—how well and why they help.

HSM - Examples of "other insights into Edison's inventive process."

1. What relationship does this last paragraph have to the rest of the essay?

CF - It really doesn't seem to fit in at all. The essay mainly focused on his own personal insights as an inventor; a "group" or "team research" aspect was never discussed. It totally moves away from the concept of his genius exhibited through his personal papers to group work, which is never touched upon in either interview nor in the back-up information.

HSF - None as far as I can see!

CM - This paragraph does not coincide with the information presented in the essay. It introduces a whole new topic never mentioned before.

HSM - Very little in my eyes. The rest of the essay said nothing about Edison as part of a team.
1. Is this a good way to end this essay? Why or why not?

**CF** - Well, actually it's better than I "thought" it was (I thought the previous page was the conclusion), but in the same respect it is not very strong to end with. It shifts the focus away from Edison and his papers.

**HSP** - No, because the fifth-to-last paragraph breaks away entirely from the original ideas and sets off on a new idea--one that should be a different essay.

**CM** - No, it does not follow the rest of the essay.

**HSM** - I don't think so. I think the conclusion should directly relate to the beginning of the essay, and it doesn't even mention directly the study on which the essay is grounded.

2. Could you change the organization of this essay to make it more effective? Where or how would you do that?

**CF** - I would either move the last section toward the front, and make it a more evident part of the introductory remarks--it just seems out of place.

**HSP** - Put the last five or six paragraphs as background information--but cut out the competing point about Edison being a pioneer of group research.

**CM** - Change the conclusion and place it in the beginning.

**HSM** - The material in the essay is organized as well as I could do it, but I would be inclined to add a more "suitable" conclusion as well as smoother transition into the last section.
3. Reread all your answers. Are there any you would like to answer differently now that you have finished the article? Reanswer them here.

CF - No, the only one I would want to change would be on the previous page; since I really don't think that the placement of the information was well done, I'll leave my answer as is.

HSF - Next to last page--I see the connecting sentence now about "other insights." But I still think that the last part broke down the focus and made the essay kind of vague.

CM - Question #1 page one what information is included in the papers

HSM - In the previous question: I take back what I said about transition. On the previous page: The section on the previous page is relevant but I did not immediately see the connection.

4. Underline the sentence (or sentences) you think give(s) you the focus or thesis of this essay.

"The new portrait of Edison is marked by his powerful ability--never fully recognized until now--to reason through analogy." (CF, HSF, HSM)

"Insights into the creative genius of Thomas Alva Edison, one of the most prolific inventors of all time, are emerging from a twenty year, $6 million study of his vast collection of personal papers." (CM)
Appendix F
Session III
"The Soaps"

I. Introduction:
   A. Soap operas have come to enforce one common goal: "peddling sex"
   B. The central source of this controversy is the theme of the "male/female relationship"
   C. There are three basic cycles to the male/female relationship
      1. Mating
      2. Marriage
      3. Babies

II. The "trivalue" system of soap opera relations
   A. Mating: the "absolute" good
      1. Sex approached by good people
         a) Best described as "icky"
         b) Often passive, diffident, apologetic
      2. Sex approached by the villains
         a) Opposite of good
         b) Seen as grotesque, cheap
   B. Marriage: Result of mating process.
      1. Marriage approached by "good" people
         a) Love
            1) Often psychotic
            2) Insurance
b) Homemaking
   1) Symbolic form of love
   2) Food often a pillar for many scenes in soap operas

2. Marriage approached by villains
   a) Aversion to marriage main evil
   b) Neglect within marriage also a problem

C. Reproduction: The ultimate goal

1. Pregnancy among "good" people
   a) Discuss it endlessly
   b) Any stage of the process justifies their being inept, irritable, hysterical, and irrational
   c) "Good" men also play a role
   d) Situation best when occurs without benefit of a marriage beforehand
      1) Often deemed a social catastrophe
      2) Solutions are various (i.e., abortion, adoption, etc.)
      3) Reaction to situation mixed: "good" people are always there to help

2. Pregnancy among "villains"
   a) Villains often "anti-baby"
   b) Usually the trait which characterizes a person as a villain. (i.e., Kip in Secret Storm)

3. Pregnancy among "career women"
   a) Almost places them in the same category as villains
b) Women, with or without it, often find themselves miserable

III. Reactions to soap opera portrayal of male/female relations

A. Critics say it is used because it "sells"
B. Producers claim it is a realistic reflection of today's social reality
C. Psychologists agree with the producers of soap operas.
   1. Reflect social problems of times.
   2. Emphasize the immature, dependent side of relationships; "sick" portrayal.

IV. Conclusion

A. "Sex-based human wretchedness" on TV because of its social reality.
B. But does its existence justify its bleak portrayal on TV?
   1. Most psychologists refrain from social commentary
   2. Friedan claims that such portrayals keep women in the subservient role they are in.
Daytime drama--"peddling sex"

A. Examples of blatant sex

B. The male - female relationship

1. mating - marital - reproductive cycle

   a. mating process

      i. "good" sex - "good" people
         passive, diffident, apologetic, etc. vs...

      ii. "bad" sex - "bad" people
         blatant, more obviously sexual

   b. marriage process

      i. "good" people - "love" and homemaking
         (1) dependence, offer of psychiatric help from one
             mate to other
         (2) food- expression of love, fidelity

      ii. "bad" people - aversion to domesticity

   c. reproductive process - making babies

      i. "good" people - all consumed with pregnancy--males and
         females
         (1) god-like quality, worth of "THE BABY" in a home
         (2) inappropriate timing of "THE BABY" and its various
             problems, solutions
ii. "bad" people - anti-baby
   (1) men anti-baby automatically villains
   (2) career women otherwise occupied are automatically villains

2. Women - miserable
   a. no good reasons
   b. just dramatic conflicts - not realistic

3. Men - miserable
   a. jealousy, counter-jealousy
   b. ditto-dramatic

C. This is "sex" - a depressing view--Why?
   1. Because it sells?
   2. Because it's accurate?
      a. back-up with facts - soap opera "sex" really happens
      b. but are all women, teenagers, etc. actually this unsatisfied with life, sex, etc.? Characterizes, makes too many generalizations. Some say soap operas reflect the times. Others say they help to manufacture the varying attitudes of the times.
I. Soaps have shifted their axes drastically—the fundamental theme is the male–female relationship.

A. Mating

1. good people's sex - often apologetic.
2. bad people's sex - seductive and grotesque.
   a. "Not bad baby"
   b. "I play hard and seriously - but not for keeps."

B. Marriage

1. good woman consists of love and homemaking.
   a. love = honor and obey the husband.
   b. homemaking - symbolic of love.

C. Reproduction

1. good people desire pregnancy.
   a. young wives fight heroically not to lose their baby.
   b. good husband describes himself as "expectant father."
2. many problems caused bad timing.
   a. abortion can result.
   b. marries another man - not the father.
3. bad people are anti-baby.
   a. career women who do not reproduce.

II. Soaps present a depressing view of male/female relationships.

A. even a "happy housewife" becomes bored and hysterical.

B. needs a man vs. needs a father.

C. where did depressing views come from?

1. sex stressed because it sells.
2. reflect social reality.
a. Dr. Greenwald: "...reflecting changes in society."

b. Dr. Menake: "...reflects the confused value."

3. women are degraded on soaps.
I. Sex in Soap operas
   A. Soap operas are "peddling sex."
      1. Affairs with married (wo)men.
      2. Single girls getting pregnant by married men.
   B. The source of soap material has changed.
   C. Fundamental theme is male - female relationship.
   D. Three sources of conflict and tension.
      1. Mating
      2. Marriage
      3. Babies

II. Mating - the cornerstone of the value system.
   A. "The act of searching for a partner goes on constantly. . . ."
      1. Vacuous teenage girls hunting men.
      2. Older women hunting men.
   B. Good and evil are determined by "how the search is conducted."
      1. Good people tend to be coy, passive, apologetic.
         a. "Coyness, not chastity, is the sign of their virtue."
      2. The villains are "merely grotesque."
   C. Mating leads to marriage.

III. Marriage
   A. According to "good" women, consists of "love" and homemaking.
      1. "Love is more often a kind of "hospitalization" insurance.
         a. The woman cures her husband, forgives his problems, etc.
b. The woman is usually supporting an emotional cripple.

c. A confession of love often sounds like a confession of a psychiatrist.

2. Homemaking

   a. Actually is a symbolic expression of "love."

   b. Food plays a critical role in romance.

3. Aversion to domesticity is a "serious evil."

   a. If "homemaking" is neglected, it's a sign of trouble.

IV. The Baby - the household god

   A. Pregnancy

      1. Good people discuss endlessly.

         a. Women are either pregnant, wanting to be, or getting that way.

         b. Men are apparently fascinated by it.

      2. Often comes without benefit of marriage.

         a. Various solutions: abort it, lose it, get rid of it, or marry someone.

         b. Attitudes vary from condemnation to sympathy.

   B. Only "bad" people are anti-baby.

V. The "career women" - the worst people of all.

   A. Actually enjoy things out of the mating cycle.

   B. "The feeblest flicker of a desire for a career is a sign of villainy."

VI. The result of the mating cycle.

   A. Even when mating, marriage, babies are present, women are miserable.

      1. Chronically bored and hysterical.
2. Ever-present dread of adultery.
   a. Due to wicked career women.

B. Men are equally miserable.
   1. Unrequited love, jealous wives.

C. Overall, a "soggy, dreary spectacle of human misery."
   1. Daytime drama is sure to sour any romantic notions.

VIII. Where did this depressing view come from?
   A. Simply reflects social reality.
      1. Public must be able to identify with material.
      2. Soaps reflect shattered moral fiber, changing sexual values.
         a. A society in sociosexual transition.
1. Point out any parts of your outline you had problems with.

   **CF** - I was unsure about details (i.e., specific examples) and if they should be included.

   **HSF** - All

   **CM** - After three aspects of soaps were discussed - toward the conclusion.

   **HSM** - I had problems at the end, mostly--I couldn't outline the concluding paragraphs within the structure I had set.

2. Point out any part of your outline you are unsure of.

   **CF** - Roman # "II" is fairly solid; I just didn't include "excess" information from the essay on my outline.

   **HSF** - None.

   **CM** - The beginning to middle--three aspects (mating, marriage, reproduction).

   **HSM** - I am fairly certain of I-IV.

3. Underline the sentence (or sentences) you think give(s) you the focus or thesis of this essay.

   **CF** - "And if one does, one soon discovers that the central source of drama is not what it used to be in the old days, when the brave housewife, with her husband in wheel chair, struggled helplessly against adversity. The soaps have shifted drastically on their axes; the fundamental theme today is, as Roy Windsor, producer of Secret Storm, puts it: 'the male-female relationship.'"
"In fact, said the reports, the soap operas were doing something no one could ever believe: "peddling sex"... (3 paragraphs cut). Soaps have shifted drastically on their axes; the fundamental theme today is, as Roy Windsor, producer of Secret Storm, puts it: 'the male-female relationship.'"

"The soaps have shifted drastically on their axes."

"Almost all dramatic tension and moral conflict merge from three basic sources: mating, marriage, and babies."

4. Is the essay arranged in a logical order?

Yes. in most places.

Basically.

Yes, for the most part.

Not quite, I don't think.

Where doesn't it seem to be arranged logically?

Some of the examples seem out of place, especially toward the end of the section on career women and "unfulfilled women." It either needs a transition or a different location in the paper.

A bit hard to outline at the end, but not necessarily hard to follow.

The part about the "evil career women" seems a little out of place, removed from the central theme of the mating cycle.
5. Did the paragraph divisions help you to organize your outline? Where didn't they help?

   CF - Yes, they were helpful. They did get slightly confusing when I wanted to split into subtopics.
   HSF - No, I don't know how to organize outlines.
   CM - Yes, the entire paper was easier because of the paragraphs.
   HSM - I don't think they really helped or hindered, because ideas ran into multiple paragraphs, sub-ideas cropped up within, and so on. Not really definitive "idea markers" for an outline.

6. Where were you not able to understand this essay?

   CF - I understand the essay completely.
   HSF - I understood it.
   CM - No place.
   HSM - I didn't really have problems understanding.
CHAPTER VII

Works Cited


