

COMPUTERS AND COMPOSING: PAST, PRESENT, FUTURE

Mirial J. Gainer

The introduction of computers as a tool in the English composition classroom occurred four years ago at Hokusei Gakuen University. However, the idea behind computer assisted instruction (CAI), computer assisted language learning (CALL) and computer assisted composition (CAC) is much, much older. In the United States, schools at every level have been using CAC for more than ten years (Susser, 1984). Other countries, including Japan (*Kirinuki Sokuho Kyooiku*, 1989-90), have also been involved in the use of computers for educational purposes including CAC. The late seventies and early eighties saw a major increase in documented studies concerning CAI, CALL and CAC; the proliferation of both computer reference books for teachers and educational software; and the establishment of interest groups world-wide (see Susser, bibliographic notes 1987).

This paper will provide an overview of the development of CAC at the intermediate level in one specific Japanese institution of higher learning—Hokusei Gakuen University. Additionally, it will not only critique the program developed but also give a prognosis for the future of the program in the light of current progress of CAC in Japan and abroad.

THE HOKUSEI GAKUEN UNIVERSITY CAC EXPERIMENT

Before and during 1986 all second year composition classes

were taught in the traditional way. The three classes were taught by native English speakers in a regular classroom using an EFL/ESL writing textbook. Class size ranged from 35 to 40 students. Students learned how to write grammatically correct sentences in English, and single and multiple paragraphs developed according to English rhetorical patterns. Students used pencil and paper in their writing, recopying compositions entirely for each revision. This labor intensive approach made extensive writing prohibitive. However, teachers felt the best way to learn and/or improve writing was for students to write, and write copiously.

Faced with the prospect of an increase of students per class—the baby boomers reaching university age—the outlook for successfully continuing the teaching of writing looked rather grim, particularly if classes were to be taught in the same way as before. The teachers involved discussed possible ways to handle the influx of students. An idea for increasing the number of sections was discarded because it would not be acceptable to the administration. Different textbooks or methodologies within the traditional framework were also seen as not solving the basic problem.

One option that seemed reasonable was the use of computers or word processors as a teaching tool. Research in CAI, CALL, and CAC became necessary. The teachers read articles as well as attended meetings and presentations. Also, one teacher spent six months intensively studying computers, word processing, computer operating systems, beginning programming and design, and existing educational software/courseware programs.

The 1986-87 school year was one marked by research and preparation. At the end of the six months of study, the teacher returned to move forward plans for implementing a CAC program at Hokusei Gakuen University. The school year of 1987-88 was to be the actual time to realize the program, using the computers that were to form the hardware basis of a new Management and Infor-

COMPUTERS AND COMPOSING: PAST, PRESENT, FUTURE

mation Processing Department that would begin in the same year. The initial software chosen for the CAC classes consisted of Borland's *Microstar*, a component of the *Turbo Pascal Editor's Toolbox*, and *Grammatik II* which was a simple text analyzer. Student and teacher manuals were sketchily written. The orientation and training of the other two teachers were done. By the end of March preparations were basically finished for the next step.

The 1987-88 school year began with three teachers facing a non-traditional classroom setting. The class time was divided between lecture and lab. Class size was $40 \pm$ students. The textbook used was Kelly and Shortreed's *Significant Scribbles* (Lingual House, 1985). Early into the year, problems developed because of some software/hardware incompatibilities. Also, the wordprocessing program itself caused some unforeseen problems. Students and teachers alike had difficulty using the programs available as they were currently set up.

These problems caused the teachers to see the need for software specifically designed for students with no prior computer/word processing knowledge and for Japanese students of intermediate English composition. One teacher began to design the software applications needed and to supervise a programmer in writing the software. As the software programs developed, new teacher and student manuals were written.

The 1988-89 school year began with two teachers teaching three regular classes of 40 students and one smaller class of 18 students. The textbook was changed to Lefkowitz's *From Process to Product* (Prentice-Hall, 1986). The new software was used and revised throughout the year. The *Grammatik II* analyzer was again used. A simple spell check program was added later. Teacher orientation was more extensive initially, but actually less involved since the software was relatively failsafe.

As the teachers became more aware of the possibilities of

CAC, they realized that the initial software created through Hokusei funding was far from adequate. The programmer was set to the task of writing a completely new program, incorporating needed applications and more sophisticated program modules. Funding from other sources was sought and found to pay for the new software and the compiler needed.

This new program with new teacher and student manuals was put to use in four classroom sections in the 1989-90 school year by four teachers with a maximum class size of 40. Three sections of composition were no longer possible. The textbook was again changed, this time to Rooks' *Paragraph Power* (Prentice-Hall, 1988). The teacher orientation and training were more detailed and prolonged. Additional help for teachers was given as needed, mainly for the two new teachers. Figure 1 is a sample of the teacher's introductory information from the teacher's manual.

The same basic programs were used in the 1990-91 school year, with the exception of a new spell check program, for the four composition classes. Students returned to Lefkowitz's textbook as the basis for the course. Class size was limited to a maximum of 38 students although 40 machines were available. (This was a precautionary measure in case one or two machines were unusable at any given time.) Teacher training was little changed from the year before. Again, more help or information was given to new teachers as needed.

Every year students were given initial orientation to the use of computers and the word processing program they would be using. For example, the introductory disk set for the Fujitsu machines was used in the first class period. A general overview handout about computer use and the composition class (Figure 2) was also discussed. However, focus was on composition rather than computing since the objectives of the course were concerned with writing in English. With the improvement of software programs,

COMPUTERS AND COMPOSING: PAST, PRESENT, FUTURE

students were able to use computers with relative ease. The problem of typing per se was not addressed in class. Students were expected to become familiar with the English keyboard during their freshman year. Those without adequate typing skills were expected to spend extra time in the computer center using typing software to increase their skills.

Students wrote for fluency by keeping diary/journals during the first half of first semester (Figure 3). They were also involved in writing one paragraph compositions as they simultaneously learned how to use the software programs. Their manual explained in English and Japanese each of the functions needed in the program, while their "grammar portfolio" (Figure 4) contained the main assignments for the spring semester. Similarly, in the fall semester a "rhetorical portfolio" (Figure 5) of longer composition assignments was given which used functions students had learned first semester. At the end of the course, each class produced a newspaper of student compositions which was shared with the other composition classes.

Throughout the four years of CAC at Hokusei Gakuen University, Fujitsu hardware was used, with the exception of the small extra class in 1988-89 which used NEC hardware. The software used that year and the software used in succeeding years were written for both types of machines. In addition, all manuals and software for students were bilingual; teacher manuals were in English only.

RESULTS OF THE CAC EXPERIMENT

After four years of involvement with CAC, some evaluation of all areas must be made. Student productivity, motivation, and skills development were important points for consideration. Other areas of concern included teacher preparation, time and energy ex-

penditure, and class management. What effect did CAC have on these areas? In addition, the basic software with its supplementary programs had to be evaluated.

Although students were actively engaged in learning the same composition skills that had been taught previously in the traditional classroom, they did so in a more accelerated pace. They were able to produce more work than in the traditional classroom and produce it in a polished state more quickly. Better students were able to proceed with more involved writing assignments on their own while slower students were encouraged by more teacher-time and help. Since students were able to easily move blocks of writing, they were more willing to experiment in the organization of their work. Revision was also easier, since they did not have to rewrite the entire composition.

However, students had to be given orientation to the computer and the non-traditional classroom in an enthusiastic and positive way at the beginning of the school year. Only by gaining student cooperation and establishing good rapport in the crucial first class meetings could teachers make CAC a viable classroom situation.

Students showed a higher motivation by being absent less often. Part of this motivation related to their obtaining word processing skills which they perceived as useful in the future in the job market. They also evidenced a high level of pride in their work even in the early stages of the writing process. This pride seemed to be in direct proportion to the neat appearance of their work, including work in progress. Length ceased to be an area of concern once they mastered the wordprocessing skills needed, when content and rhetoric then became more important (Figure 6).

Teachers found the CAC classroom situation very different from the traditional one. Since students were working at an accelerated pace using both academic and technical skills, teachers found the CAC classroom more intense and stressful. More energy

COMPUTERS AND COMPOSING: PAST, PRESENT, FUTURE

was required and more time for preparation. Although the initial orientation and training session at the beginning of each year helped give the teachers a good base for starting the course, it could in no way totally prepare them for the actual problems that would arise in class. As the software programs were improved, fewer problems had to be dealt with. However, teachers had to keep ahead of students in the knowledge and use of the programs. Teachers had to learn which problems in the lab time were software based and which were computer based. Frequent communication between other composition teachers as well as computer center staff/helpers was necessary.

Teaching in the CAC classroom increased the need for being efficiently organized in the classroom. Teachers were not replaced by the computers. Rather, the computers were viewed as assistants and the teachers had to become accustomed to having that assistant around. Teachers had to become comfortable with computer/word processor use themselves. They also had to carefully monitor and use class time, since they had to deal with a lecture/lab approach. They had the opportunity for more one-to-one or small group interaction. Teachers were able to give more direction and advice on work in progress. Also, they were able to gain a better idea of individual writing styles or group writing problems.

All of these advantages, however, necessitated the teachers' awareness of what was happening in the classroom all of the time. They found they also had to be very clear in making their teaching objectives for each class period. Good class management became crucial. Teachers were encouraging students to work concurrently on several compositions at different stages of completion. Then, since students were producing more, teachers found more time for correcting papers was necessary. Compositions were revised by students and corrected by teachers an average of three times per composition. By the beginning of second semester,

teachers found they were constantly getting and returning papers. Consequently, students were involved in lab time with work other than that directly related to the current lecture. Teachers, therefore, found being aware of class progress imperative.

Teachers and students learned that computer use held both advantages and disadvantages. Although computers can aid teachers, they cannot replace them. Since computers can only do what they are programmed to do, teachers must choose well-written and pertinent programs to ensure their CAC classes meet their goals and objectives. This can be extremely difficult when little educational software/courseware is available for the computers teachers are forced to use. Computers can be used as workhorses and electronic scratch pads to ease the burden of mechanical writing. However, they can neither increase nor improve the content of student writing. Computers can act as quiz master/mistress and produce grades and statistics, but teachers must still create the quizzes or exercises suited to the particular needs of their students. Computers can become oracles when analyzing student compositions, but they cannot find all errors and weaknesses. Computers can be useful in helping students overcome difficulties inherent in writing in a foreign language. They can also help in the writing task by arousing the interest and imagination of the students. However, computers cannot replicate the acts of thinking, planning, or composing for the students.

THE FUTURE OF CAC AT HOKUSEI GAKUEN UNIVERSITY

It is to be hoped that CAC will continue at Hokusei Gakuen University at the second year level. The advantages far outweigh the disadvantages, it would seem. However, to continue CAC would necessitate some drastic changes.

COMPUTERS AND COMPOSING: PAST, PRESENT, FUTURE

First, a more sophisticated yet easy to use wordprocessing program which would be fully compatible with available hardware must be found. The current software has a number of restrictions and problems which makes continuing with it less than desirable. An even better course to follow would be to buy not only new hardware which could be dedicated to the wider spectrum of CAC, CAI and CALL but also corresponding courseware/educational software which had already been developed, tested, and was 100% compatible. This would open language learning possibilities to include not only second year composition, but also first year composition, other language classes (German, French, Japanese, Hebrew), remedial and self-study options, and even tutorials not otherwise available.

Second, a better understanding of computer assistance by the English Faculty as a whole and by the new language center teachers is imperative if any computer assisted course is to be most effective. Misunderstanding of the roles of both teachers and computers in the CAC program adds stress and problems to an already stressful situation. It also places restrictions and limitations in an area that should be more open and available to innovation and development. A careful reading of the magazine *Kirinuki Sokuhoo Kyooiku* concerning the use of computer assistance in language classes (to mention only one source available in Japanese) should be sufficient to bring this matter to at least a minimum awareness level on this point. Also, an integrative mentality needs to be fostered by the Faculty across not only courses taught by native English speakers but also those taught by Japanese nationals.

Third, the use of telecommunications is a necessary next step for improving the CAC program. Many schools of all levels in Japan are already using telecommunications not only to internationalize their students, but also to improve the communicative com-

petence of their students through the use of real English situations and audiences. Networks such as BITNET, TTNS, COMPU-SERVE and others, act as windows on the real world, bringing students in contact with the ideas and opinions of people throughout the world, giving access to actual communication with real audiences, using English as the language of exchange.

By implementing these three points, Hokusei Gakuen University could realize the potential inherent in CAC, CAI and CALL programs. Such programs could become an important part of language learning for present students in all departments and a major recruiting point for future students.

BIBLIOGRAPHY

A. Books

- Ahmad, K., G. Corbett, M. Rogers, and R. Sussex, eds.
Computers, Language Learning and Language Teaching.
Cambridge University Press, 1985.
- Davies, Graham and John Higgins. *Computers, Language and Language Learning.* (London) Center for Information on Language Teaching and Research (CILT), Information Guide 22, 1982.
- Geoffrian, Leo D. and Olga P. Geoffrian. *Computers and Reading Instruction.* Addison-Wesley, 1983.
- Hertz, Robert M. *Computers in the Language Classroom.* Addison-Wesley, 1987.
- Jones, Christopher and Sue Fortescue. *Using Computers in the Language Classroom.* Longman, 1987.
- Knapp, Linda Roehrig. *The Word Processor and the Writing Teacher.* Prentice-Hall, 1986.
- Wyatt, David H. *Computers and ESL.* Harcourt Brace Jovanovich, 1984.
- _____. *Language Learning and Computers: A Practical Sourcebook.* Regents, 1984.

B. Journals

- Aihara, Yukie. CALL and a framework for software evaluation.
Otaru Univ. of Commerce *Review of Liberal Arts*, 72: 86.9, 3-23.
- Bijinesu Kara Hobii Made Kokusai Pasocon Tsushin VENUS-P Tettei Katsuyo Gaido*, Kabushiki Kaisha Asukii, Nettowaakaa Henshubu. Hen, Kanshu. KDD, 1988.
- Gillis, Philip. Using computer technology to teach and evaluate

- prewriting. *Computers and the Humanities*, Jan-Mar, 21: 1, 3-19, 1987.
- Holt, John M. Prospects for computer use in foreign language education. *Kansai Gaikokugo Daigaku Kenkyuronshu*, 43: 1, 1-16, 1986.
- Kirinuki Sokuhoo Kyooiku* (Newspaper Clippings on Education), 1984-1990.
- Nikei Kyooiku Media Soogoo Gaido '90*, Nihon Keizai Shimbunsha, Kikaku Kyooryoku/Nihon Kyooiku Joho Gakkai. (Gaku) Sanno Daigaku. Apr 1990.
- Pederson, Kathleen M. An Experiment in Computer-Assisted Second-Language Reading. *The Modern Language Journal*, 70: 1, 36-41, 1986.
- Stolurow, Lawrence M. Needs and development opportunities for educational software for foreign language instruction in schools. *Computers and the Humanities*, Apr-June, 20: 2, 79-86, 1986.
- Susser, Bernard. A CALL for JALT: Some considerations on EFL CAI in Japan. *JALT Newsletter*, 8.2, 2-7, 1984.
- _____. Computers and Composition: A Bibliographic Introduction. *The Language Teacher*, XI: 5, 10-19, 1987.

COMPUTERS AND COMPOSING: PAST, PRESENT, FUTURE

Figure 1 *Teacher's Instruction Manual for English Composition II*

- Chapter 1: WHAT TED, TIM AND TREF CAN DO
Chapter 2: CAI AND THE INSTRUCTOR: Teacher's
Manual for TED, TIM AND TREF
Chapter 3: THROUGH THE ACADEMIC YEAR WITH
TIM AND TED
APPENDIX A: DIARY INSTRUCTIONS
APPENDIX B: CONTENTS OF THE GRAMMAR PORTFOLIO
APPENDIX C: RHETORICAL DEVICES—A PORTFOLIO

Chapter 1: WHAT TED, TIM AND TREF CAN DO

Our package of materials and methods on how to teach composition in the university classroom using computers features three pieces of software that have been especially designed for the education situation in Japan.

TED (Toshi's EDitor) is the word processing component that works in conjunction with TIM (Toshi's Interactive Menu) in creating and revising student documents. TREF (Toshi's RE-Formatter) is the component that sends commands to the printer producing hard copy of student work.

Chapter 2: CAI and the Instructor: Teachers' Manual for TED,
TIM AND TREF

Computers in the English composition classroom are beneficial both to students and to the instructor. With computers, students are using both academic and technical skills and, as is the case with skills in the traditional composition classroom, some students bring more writing and word processing background to the classroom than others do. Therefore, the CAI classroom atmosphere is more intense and complicated than the traditional com-

position classroom. When the instructor is highly organized and aware of the benefits of CAI, the classroom advantages can be fully implemented.

Before the instructor can efficiently prepare to teach, a certain instructor CAI mentality is necessary.

1. YOU CAN DO CAI WITH COMPOSITION EVEN IF YOU KNOW LITTLE ABOUT COMPUTERS.

It goes without saying that it is to your advantage to know as much as possible about computers and word processing. However, if you do not bring this training to the situation, as long as you are a part of a team of composition teachers using computers, or if you have available a lab assistant knowledgeable in computers, TED, TIM and TREF are devised so that only a minimum of technological preparation and acquaintance with computer vocabulary is necessary.

2. YOU NEED TO BE A TECHNOLOGICAL JUMP AHEAD OF THE CLASS.

If you are trained in computers, you are already ahead of the class. If not, you need to completely familiarize yourself with TED, TIM and TREF on your computer and you need to be very knowledgeable about keyboard idiosyncracies, so that when malfunctioning occurs, you can refer the student to the manual (Volume I and II) about mechanical errors. Or you can identify the problem as a network or individual machine fault for which the student is not responsible.

3. YOU NEED TO BE EFFICIENTLY ORGANIZED IN THE CLASSROOM.

a. The computer is your assistant. It does not replace you. In some ways it is easier not to use a computer, because the classroom pace is slower. However, once you fully appreciate the advantages of CAI and get used to the accelerated situation, the rewards outweigh the adjustment to

COMPUTERS AND COMPOSING: PAST, PRESENT, FUTURE

having an assistant around.

- b. A lecture/lab approach is efficient.
- (1) Lecture. A typical CAI ninety-minute classroom might begin with lecture and explanations of a particular skill, pattern, or technique for forty-five minutes. (OHP, print-outs, textbook exercises may be used.) Normally students will place their keyboards to the side and will have their texts on the table before them.
 - (2) Lab. The last forty-five minutes of the period students work on their current draft. Due to differences in their technical skills (both typing and word processing), they work at their own pace. By two months into the course they should be completing a handwritten or typed assignment at home each week and should bring this to class.

Therefore, students will be constantly doing some step (see below for suggested writing stages) in the writing process and will not be idle in the lab hour. It is likely that students will be working on different assignments, and their lab activity may fall behind the current lecture content. In this way, they are individually and through pairwork reinforcing their memory and skills by referring to both old and new material.

- c. A one-to-one learning process can be fostered. One of the greatest advantages of computers in composition is the possibility of having a more sophisticated and profitable teacher/student relationship.
- (1) Roving Eye. During lab the teacher scans screens and makes comments about titles, punctuation, and grammar which the student can correct on the spot. Students soon catch on that it is to their advantage to ask questions and make editing adjustments. They become

aware that they are responsible to the teacher as the manuscript is developing. The teacher's skillful use of this roving time is vital for CAI efficiency.

- (2) Individual styles. Because students can produce more manuscripts than ever before and because they are easier to read and evaluate, the teacher can become more acquainted with individual writing styles and error patterns (especially by the early part of the second semester) and can accordingly give more individual advice.

4. CAI ENHANCES COMPOSITION'S WHOLISTIC PROCESS.

Although in any course students should grasp the total structure and process of the course material at the beginning, it is especially necessary to project confidence about the use of machines and classroom goals with CAI.

The teacher can emphasize the wholistic aspects of the writing process by giving the following information to the students at the beginning of the year:

How Computers Help Teach Composition:

1. Computers are the teacher's assistant, not his or her replacement.
2. Computers are the students' workhorse; they are electronic scratchpads.
3. Students will be learning the same composition skills that are taught in the traditional classroom, but by using computers, the classroom pace is accelerated, and students can produce more work than in the traditional classroom.
4. At the beginning of the year, ample time will be given the students to become familiar with the computers and with programs TED, TIM and TREF.
5. It is advantageous for students to acquire keyboard efficien-

COMPUTERS AND COMPOSING: PAST, PRESENT, FUTURE

- cy as quickly as possible. However, students will not be evaluated on typing or word processing skills.
6. From time to time in this course a certain body of work will be assigned and students will be permitted to produce it at their own pace. Since all composition assignments must be produced out of class in a first-stage typed or hand-written draft, if the student's typing skills keep him or her from completing the body of work, it will be sufficient to complete as much as possible and to submit the remainder as hand-written drafts on the due date.
 7. The goal of the course is to plan (brainstorm), outline, and produce well-written paragraphs. In the writing process, emphasis will be put on subject-verb agreement and punctuation skills as well as on rhetorical styles of writing. Paragraphs will progress from one 5-10 sentence paragraph to five or more paragraph essays.

Chapter 3: THROUGH THE ACADEMIC YEAR WITH TIM AND TED

Using Natalie Lefkowitz's *FROM PROCESS TO PRODUCT: BEGINNING-INTERMEDIATE WRITING SKILLS FOR STUDENTS OF ESL* (Prentice-Hall, 1986), we suggest the schedule below for the Japanese university academic year, April-December. That is, a year based on approximately thirty weeks.

The outline was developed through a year of classroom experience in which we were able to complete the textbook fairly efficiently. Use of the above textbook, however, is optional. For the 1989 school year at Hokusei, we have chosen a different textbook, but will adhere to the basic scheduling below. In the same way, you may adapt what seems useful and pertinent to your situation.

Note appended enclosed materials on diaries and portfolios.

-April-

- * Introduce students to process writing theory
 - * Assure them about potentials/expectations regarding use of computers in composition.
 - * Explain diary expectations: daily writing a kind of jogging, builds writing muscles (see Appendix A: Diary Instructions)
 - * Begin first learning sessions on computer
 - Use introductory disk for computer
 - Walk through use of TIM and TED
 - Students should become completely familiar with content of manuals
 - Make several files using various TED functions
- Textbook: Brainstorming pp. 1-7
- Begin outlining pp. 8-22; move toward lecture/lab system

-May-

- Textbook: Continue outlining with eight sentence paragraphs; students staple a hand-written copy of their working outline to the completed print-out.
- Begin connectors pp. 23-38
- * Collect diaries at the beginning of the month to
 - Check for consistent production
 - Briefly answer questions and make encouraging comments (students continue writing on pages they have removed from diary notebook)
- Return diaries as soon as possible.

-June-

- Textbook: Finish connectors
- Portions of grammar review pp. 71-102 (See Appendix B)
- * Collect diaries (9th week into the semester)

COMPUTERS AND COMPOSING: PAST, PRESENT, FUTURE

- * Discuss how students evaluate their 'jogging'
- * Explain they are ready for a marathon of steady writing and will build up a paragraph portfolio that reviews grammar skills (see Appendix B for schedule of A Grammar Portfolio)
- * Method for portfolio production: See Instructions to Student

-July-

Textbook: Finish portfolios

- * Inform students about semester test if they did not complete diaries.
(For fast students, be prepared to make extra assignments or start work on newspaper to be completed at end of second semester.)

-Summer Vacation-

- * Suggest slow typists practice for improvement.
- * Assign all students one composition on some aspect of summer vacation.

-September-

- * Return last of portfolio compositions and evaluate the project.
- * Students work on summer vacation composition.
- * The beginning of the second semester is a good time to insert extra-text material: metaphors and similes; use of PARAGRAPH SELF-TEST
- * Introduce Rhetorical Devices Portfolio (see Appendix C).

-October-

Textbook: Rhetorical Devices Portfolio

-November-

Textbook: Make more expansion assignments pp. 137 ff.

- * Finish portfolio
- * Make newspaper assignments

-December-

- * Produce newspaper assignments, selecting and editing work from student files.
- * Make newspaper.

No final test. The class is testing itself throughout the semester by its high production.

Evaluation suggestion: We mark errors and make comments about style on each composition. By the second semester when students' competency and production increases, we put two grades on the product. For instance, in the grade A-/C+: the letter on the left indicates content, style and praise for individual improvement; the letter on the right asks for more improvement in grammar. Few students get above a B on the right.

(M. C. MILLER)

COMPUTERS AND COMPOSING: PAST, PRESENT, FUTURE

Figure 2 *Using TED, TIM and Document Utilities in English Composition II*

Chapter 1:	TED, TIM AND YOU!
Chapter 2:	GETTING THINGS GOING
	2.1 How to Start Your Computer
	2.2 How to Use TIM
	2.2.1 Menu Choices
	2.2.2 Editing the Text
	2.3 The TED Editing Screen
	2.4 How TED Functions
	2.4.1 How to Save
	2.4.2 How to Quit
	2.4.3 Opening and Closing the Window
	2.4.4 Renaming Your Document
	2.4.5 Arrow Keys
	2.4.6 Tab Keys
	2.4.7 The RETURN Key
	2.4.8 Backspacing
	2.5 The Text Analyzer
	2.6 About Printout
	2.6.1 How to Printout
	2.7 The End of Class
Chapter 3:	WHEN YOU ARE IN TROUBLE
Appendix:	TED Current Key Assignment

CHAPTER 1: TED, TIM AND YOU!

In this course you have two opportunities. First, you will be learning the process of writing, particularly the writing of an English paragraph. Second, you will be using word processing skills to produce the compositions you write.

You will be taught everything you would learn in a traditional composition classroom. At the same time you will polish the mechanical skill of using a computer as a word processor. If you cooperate, you will be able to write better and produce more work by using a word processing system than you would otherwise.

The word processing programs TED and TIM were designed by a Hokusei English Department graduate, Mr. Toshihide Fujimaki, especially for Hokusei Composition II students. TED (Toshi's EDitor) is the word processing component that works along with TIM (Toshi's Interactive Menu) in creating and revising your manuscript.

The computer in the English composition classroom does not replace the teacher. Instead, think of your computer as an electronic scratchpad or as a workhorse: it is there to serve you.

As soon as possible try to get used to your computer. If you thoroughly read the student manuals below, you will understand TED, TIM, and your computer better. In this course much of your work can be done at your own pace on the computer. You will *not be graded on your typing or word processing skills*. However, it is to your advantage to learn as much about word processing as you can during this course. In this computer age, who knows where we will next need such experience as we will be having in this course!

In summary:

WHAT YOUR COMPUTER CAN DO FOR YOU

1. Your composition is easy for you or for classmates to read on the computer screen.
2. Your computer is like an electronic scratchpad. Your composition can be edited and polished easily. Every good writer makes more than one draft—copy—of a manuscript. Every good writer keeps changing and improving his or her draft. It

COMPUTERS AND COMPOSING: PAST, PRESENT, FUTURE

- is very easy to change and improve, using a word processor.
3. Your computer is like a workhorse. Since you can read more easily and do work more efficiently, you will also be able to write more compositions than you would in an ordinary composition class.
 4. Your teacher can look at the screen and see your manuscript developing and make suggestions. As the teacher walks by, you can ask questions that you have and make corrections before you finish your manuscript.
 5. The text analyzer—*Grammatik II*—is able to make suggestions and give hints to you about possible changes you should make in your composition. (But it is not able to find all of your weaknesses and errors.)
 6. Your computer stores information. It keeps all of your compositions on the floppy disk. At any time you can quickly print out a portion of your work and take it home during the week to improve and change it.

WHAT YOUR COMPUTER CANNOT DO FOR YOU

1. Your computer cannot think for you. It will only do what you tell it to do. It cannot brainstorm for writing ideas; it cannot make your outline; it cannot compose a composition. Only your brain can do these things.
2. Your computer cannot replace your teacher. It assists your teacher, but your teacher is the person who guides you and gives advice about your writing.
3. The text analyzer cannot find all of your grammatical and spelling errors. It does not say whether your title is good. It cannot tell you if you are forming an individual writing style. You are the one who must develop self-correcting skills.

(M. C. MILLER)

Figure 3 HOW TO WRITE YOUR DIARY

The purpose of writing a diary first semester in composition class is to increase your English power.

In the same way that jogging every day prepares you for a marathon, writing something in English every day increases your writing “muscles”. And in addition, twenty years from now you will have a record in English of your thoughts and emotions during part of your years at Hokusei College as an English major.

The dictionary defines “diary” as:

di·ar·y dai' ə ri n., pl. -ries 1. a daily record, especially of the writer's own experiences, observations, attitudes...

For our class, however, we want you to write more than just “a daily record” such as

~~I woke up. I brushed my teeth. I put in my contact lenses and had breakfast. Then I went to Hokusei for classes. After that I went to a coffee shop with some friends.~~

That is “a daily record”, but it is not very useful in building writing muscles. We want you to write down daily happenings, yes, but in addition, write your attitudes, feelings and observations about what happens to you and to people around you each day. (See the sample diary page.)

We urge you to use such phrases as “I was surprised that _____,” “I like it when _____,” “I felt good about _____,” “I disagree with _____,” “I don't think that _____ should _____”

COMPUTERS AND COMPOSING: PAST, PRESENT, FUTURE

_____,” and other similar expressions.

Also, you might state your opinion about something and then ask a question. When your instructor looks at your diary, he/she will try to respond to your comment.

You can see that the purpose of the diary is **QUALITY** not just quantity. Moreover, it is very important to write something **EVERY DAY**, even if it's just a little—you need to keep “jogging along” with your pen if you are going to build “writing muscles”.

Here are some of our diary rules:

- 1) Write on every other line (see sample).
- 2) Use the best grammar, spelling and sentence structure that you can. (You will improve the more you write; don't worry about spelling and grammar.)
- 3) Do not use a dictionary. (It will only slow you down.) Your instructors are not asking for perfect grammar, etc. Instead, we want quality content: thoughts and ideas. If you can't think of the word you want to use, use several other words you know to say what you mean.
- 4) Do not write homework for other courses in this diary.
- 5) Do not copy the words of songs, poetry or stories from other books as part of your diary.
- 6) Your diary is confidential. Your instructor will look at your diary and will read some of it in order to sense the quality of your work. Your grammatical mistakes—if any—will not be corrected.

If you cannot think of anything about your day to make comments about, here are some more writing ideas that you may in-

clude any time as a few sentences, a paragraph, or a page in your diary.

Other writing ideas:

1. Some Sapporo news
2. Some world news
3. A problem you have
4. Something you have been worried about
5. Your dreams for the future
6. Your favorite high school teacher
7. Your strong and weak points
8. Something you would like to invent
9. How do you want to raise your children?
10. When do you feel most lonely?
11. Your favorite restaurant or coffee shop
12. Some things that are accepted as common sense that you think are strange

We will write diaries every day (except Sundays) from the week of April 10th to June 12th. Your teacher considers your diary as your main homework during this time. A good average "jog for the day" is 1½ pages. Try for it. It will make your English power grow.

On June 12th writing in diaries stops. All diaries must be brought to class on that day. (If you forget your diary, you have until midnight to deliver it to your teacher.) After that day you cannot "make up" pages that you have not finished.

Before the end of the first semester the diaries will be graded by your teacher as follows:

Excellent 75 to 85 pages

COMPUTERS AND COMPOSING: PAST, PRESENT, FUTURE

Good	50 to 74 pages
Weak	49 pages or less

NOTICE: students whose diaries are "Excellent" DO NOT HAVE TO TAKE the semester exam in July; all other students must take the July composition II exam.

(SAMPLE DIARY PAGE)

April 10, 1989

Something strange happened on the way to Hokusei today.

The train stopped suddenly. I was afraid there was an accident or something, but I guess not.

I met Megumi at the student union building and we had lunch together. Everybody was talking about new classes and about who was teaching what.

I'm excited about each new class situation. To tell the truth, I thought math class was interesting, but the teacher in English II talks too fast. She really scares me.

When I got home I watched t. v. news. It was about a bill before the Japanese Diet. I'm not very interested in it, but my parents talked about it awhile.

I have to decide what kind of English I'm going to listen to out of class so I can record it in my conversation log.

What a bother! Everything is piling up on me, and I know the teachers are going to say "It's for your own good". Just like my mother used to say, in fact.

April 11, 1989

(M. C. MILLER)

COMPUTERS AND COMPOSING: PAST, PRESENT, FUTURE

Figure 4

COMPOSTION II A B C D

A GRAMMAR PORTFOLIO

portfolio - noun. a case to carry important papers or documents;
also a collection of material on a certain subject

During the rest of the semester we are going to review grammar, especially articles and verb forms in English.

Work on the portfolio (the assignments below) can be done AT YOUR OWN PACE. If you are a slow typist, and cannot do all of the files on the word processor, they may be done neatly in ink instead. They may be handed in any time before July 14.

REVIEW OF ENGLISH ARTICLES—After your teacher has helped you review rules for English articles (printed hand-out), prepare the following:

1. Do the exercises on page 141-2. Ask your teacher for the answer sheet;
2. Find a partner and read the sentences out loud to each other, correcting your partner's work; discuss the reasons why the answers are right or wrong.
3. Work harder this time! and do problems 1-7 on p. 142;
4. Ask your teacher for the answer sheet; correct with a partner.
5. Make a file, ARTIC.TXT, and do problems 8-15; print out and hand-in.

REVIEW OF VERB FORMS

CONGRATULATIONS! You have finished jogging through a diary. Now we are ready for a writing marathon to show off the muscles you have acquired. Below are the names of six files; each will be a paragraph using an important verb form.

You will review this verb form in class. Before JULY 14, you are required to complete 1-4 of the verb forms; 5-6 are optional, if you have time. They may be printed on the word processor, or, if you can't manage it, they may be handed in, done neatly in ink.

CONTENTS OF THE GRAMMAR PORTFOLIO

We are going to review the six basic verb forms in English:

present	past
present continuous	past continuous
command	future

Make a file for each of these forms, following the suggestions for topics given on the pages below. Use your

imagination,
a good outline,
good connectors,

and clear, correct writing in a paragraph of eight or nine sentences for each file. Save all of your work after it is printed. In twenty years your portfolio will be as interesting to read as your diary!

Week of

COMPUTERS AND COMPOSING: PAST, PRESENT, FUTURE

1. June 11 pp. 72-3 "Simple **Present** in Context"
Exercise: about your family
Make an outline.
Make a file: PRESENT.TXT

2. June 18 pp. 76-7 " **Present Continuous** in Context"
Exercise: about outside your window at home or apartment or about one member of your family
Make an outline.
Make a file: PRECON.TXT

3. June 25 pp. 90-1 "Simple **Past** in Context"
Exercise: something experienced for the first time
Make an outline.
Make a file: PAST.TXT

4. July 2 pp. 101, 2 " **Past Continuous** in Context"
Exercise: something you were going to do, or intended to do, but never did
Make an outline.
Make a file: PASTCON.TXT

5. Optional pp. 97-8 " **Future** in Context"
Exercise: what will you do after Hokusei??
Make an outline.
Make a file: FUTURE.TXT

- pp. 79-80 "Polite **Commands** and Imperatives in Context"
Exercise: give orders on how to do something
Make an outline.
Make a file: POLITE.TXT

METHOD FOR PREPARING VERB GRAMMAR PORTFOLIO

1. You will study the form in class. Look carefully at the example paragraphs in your book.
2. Choose a subject. Follow the directions under "exercise". Be sure you are interested in your topic.
3. Write an outline in pencil. Follow the basic pattern from your textbook, p. 9:

Title (make it an interesting one)

Topic Sentence: (sentence 1)

A. (sentences 2, 3)

Body: B. (" 4, 5)

C. (" 6, 7)

Conclusion: (sentence 8)

4. Write the first draft at home. Bring it to class. Using the proper file name, open a file and type it.
5. Read the screen out loud to yourself, listening for mistakes.
6. Have a friend read it. Make changes, corrections.
7. Run the text analyzer. Make more corrections.
8. Run the spelling checker. Make corrections.
9. Print out. Stand by the printer so your paper doesn't wrap.

COMPUTERS AND COMPOSING: PAST, PRESENT, FUTURE

10. Staple your penciled outline to your printed page.
11. Hand in to instructor.
12. When you receive back your paragraph from your teacher, go back to the friend who helped correct it, and discuss the results!

(M. C. MILLER)

Figure 5 RHETORICAL DEVICES: A PORTFOLIO

Rhetoric is the study of the technique of using language effectively.

The rhetorical devices we are studying are the SIX BASIC PATTERNS (or styles) of writing. (More than one style can be used in a composition.)

Text pp. 39, 42, 43 The Six Patterns

1. Description
2. Process
3. Classification & Exemplification
4. Comparison & Contrast
5. Definition
6. Cause & Effect

- | | | |
|--|-----------|---------------------------------------|
| 1. Description | September | |
| 2. Process | September | |
| 3. Classification
& Exemplification | October | three paragraphs;
text pp. 138-139 |

FILE NAME CLASS.TXT

- Study A Traditional Holiday, p. 43
- A Vegetarian Thanksgiving p. 103
- My Hometown p. 104
- Superstitions; Habits, pp. 135-36

- | | | |
|--------------------------|---------|------------------|
| 4. Comparison & Contrast | October | three paragraphs |
|--------------------------|---------|------------------|
- FILE NAME COMP.TXT

COMPUTERS AND COMPOSING: PAST, PRESENT, FUTURE

Study Dogs/Cats Superman/Superwoman pp. 50-1
Then and Now p. 95
My Two Friends; Different Seasons on
Two Coasts p. 121
The Trio of Musicians p. 142
The Year 2020 p. 143

5. Definition November three or five paragraphs;
pp. 148

FILE NAME DEF.TXT

Study What Love is and What it is Not p. 52
My Best Friend p. 151
Other subjects: What is a good education?
" true peace?
" a real friend?
" a good marriage?

6. Cause & Effect November three or five paragraphs
FILE NAME CAUSE.TXT

Study p. 53
My Guitar p. 145
Consequences of Pollution p. 154

METHOD

1. You will study the form in class. Look carefully at the example paragraphs in your book.
2. Choose a subject. Follow the directions. Be sure you are interested in your topic.
3. Write an outline in pencil. Follow the basic pattern from

your textbook.

4. Write the first draft at home. Bring it to class. Using the proper file name, open a file and type it.
5. Read the screen out loud to yourself, listening for mistakes.
6. Have a friend read it. Make changes, corrections.
7. Run the text analyzer. Make more corrections.
8. Run the spelling checker. Make corrections.
9. Print out. Stand by the printer so your paper doesn't wrap.
10. Staple your penciled outline to your printed page.
11. Hand in to instructor.
12. When you receive back your composition from your teacher, go back to the friend who helped correct it, and discuss the results!

(M. C. MILLER)

COMPUTERS AND COMPOSING: PAST, PRESENT, FUTURE

Figure 6

SAMPLE STUDENT 1.

Title: *I Have a Dream*
Author: Margaret Davidson
Number of pages: 127

I Have a Dream is a story of Martin Luther King who was a great activist against the segregation policy. I am afraid many Japanese people know him only by his name. However, if they read this story once, they will find him a distinguished man.

The characterization of King in this book shows his basic attitude of life from childhood on. This attitude or cleverness as a child is clear in the sentences, "Martin was tough, but he didn't like to get into fights. He found another way to handle trouble. He talked his way out of it." As he grew older, his whole life reflected his belief, causing him to sympathize with Gandhi and set up a nonviolent resistance. On the other hand, the author suggests there was much influence from 'Daddy' King, as most people called him, in King's childhood. Daddy King was a minister and made a large amount of effort to equalize white and black. King inherited the spirit and calm attitude from his father. In the same way, it is also good for us to hold such attitude. If people fight to handle trouble, physical power will become a law. People should make a law based on only reason.

Then he entered a university and a turning point of his life came. That is written in a kind of suspense, the book says "These ideas stirred Martin deeply. But he had no idea that one day a revolution based on love and non-violent resistance would change his life...and the lives of millions of others as well." In this

passage, "these ideas" means Gandhi's and the author suggests that King will lead a nation-wide equalization movement in the same way as Gandhi. It was crucial for King to know Gandhi. Before he knew Gandhi, he mainly worked on a field of thought, but after, he went into a practical field. It is very important to start acting as King did. Some people are satisfied with their own good thoughts. Good thoughts are something, but if people do not start acting based on them, good thoughts come to nothing after all.

Finally, I refer to the universal value of this story. This is a part of King's speech, "I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character. I have a dream today..." This must be what he longed for his whole life. Equality of white and colored, in other words humanity, is a universal value which this story appeals. Actually, thanks to him, the situation got much better. However, in Japan for example, segregation remains. Some Japanese people look down upon southeast Asian people because of their poverty. White and colored, rich and poor, we all have rights as human beings, so we should make every effort to recover proper relations between human beings. It means a recovery of proper relations between God and human beings at the same time.

Martin Luther King is not here now, but his gentle smile and magnificent act still live in our hearts. Now it is our turn to start acting against any segregation. It is not such a difficult thing. If each of us tries to realize a sense of justice, love, and humanity within our own reach, then the dream will be sure to come true.

SAMPLE STUDENT 2.

CLASSES—GENERAL EDUCATION AND MAJOR EDUCATION

In Hokusei there are similarities and differences between general and major education, such as atmosphere, contents and effect. I always find these similar and different points while taking classes. It's interesting to think about those two educations.

I want to explain about atmosphere of both educations. General education classes are held in a large room with many students. Students are from not only English major, but also other major. On the other hand, major education classes are usually held in a smaller room with less people than general education classes'. In these classes there are only the students of English major.

Then I want to talk about contents of both educations. There are many subjects in general education, for example, geography, psychology, mathematics and Japanese. The teachers give us lectures once a week and examinations twice a year. In contrast, there are subjects of only English field in major education classes. The teachers give us homework and are stricter than the general education's. We can learn a lot of difference aspects of English in major education.

I want to tell you about effect of those two educations. General and major education classes have each good effects for me. For instance, general education classes are useful to understand about broader fields of studying than major education classes, but major education classes are necessary to understand things more deeply than general education classes.

Both general and major education are important for me to get a wide knowledge. I can study about many things by learning through both education. I will learn various things during I'm in Hokusei.