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THE INFLUENCE OF BRAIN HEMISPHERICITY ON THE
COMPOSING PROCESS OF TWELFTH GRADERS

by
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ABSTRACT

Despite the popularization of the concept of brain hemispheric dominance, little serious research has been done in the area of the role of brain hemisphericity in learning and thought. The purpose of this case study was to explore the role of hemisphericity in the area of student composition to test the theory that the composing process and writing of student papers differs relative to the students' hemispheric dominance. A second area of investigation was to test the theory that teachers value papers written by students who share their hemispheric dominance.

The subjects, eight twelfth graders and four (English) teacher evaluators, were tested with the Herrmann Brain Dominance Instrument to determine their hemispheric dominance.

The first component of the study dealt with the eight twelfth grade students who were questioned relative to their particular composing process, their writing preferences, and the specific process used to compose three teacher generated compositions and one open-ended response statement to a prompt. The students were observed while they generated their papers in a computer laboratory over a period of four months.

A second component of the study dealt with the four

teacher evaluators who were trained in holistic evaluation to evaluate the students response statements and to make a judgment on the hemispheric dominance of the papers and to assign each paper a letter grade.

The results of the study proved that the first two hypotheses were tenable showing that the right brained students approached the composing process in a different manner than did the left brained students. The results also showed that the right brained students preferred free-writing and creative writing, while the left brained students enjoyed doing research papers and book reports. The teacher evaluators consistently evaluated the student papers relative to the students' hemispheric dominance. Therefore it was generalized that there brain hemisphericity does influence the composing process.

The third hypothesis proved to be non-negotiable as none of the teachers tested demonstrated a left brain dominance. Thus there was no consistency with the letter grades assigned the papers by the teachers. It was concluded that further research in the area of brain hemisphericity and teacher evaluation needs to be done.

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GLOSSARY

Analytic. Breaking up things or ideas into parts and examining them to see how they fit together.

Conceptual. Able to conceive thoughts and ideas--to generalize abstract ideas from specific instances.

Controlled. Restrained, holding back, in charge of one's emotions.

Detailed. Paying attention to small items or parts of an idea or project.

Dominant. Ruling or controlling, having strong impact on others.

Emotional. Having feelings that are easily stirred; displaying those feelings.

Holistic. Able to perceive and understand the "big picture" without dwelling on individual elements of an idea, concept, or situation.

Imaginative. Able to form mental images of things not immediately available to the senses or never wholly perceived in reality; able to confront and deal with a problem in a new way.

Implementation. Able to carry out an activity and ensure fulfillment by concrete measures or results.

Innovating. Able to introduce new or novel ideas, methods, or devices.

Integration. Combining similar but unique pieces and parts or ideas into a harmonious whole.

Intellectual. Having superior reasoning powers. Able to acquire and retain knowledge.

Interpersonal. Able easily to develop and maintain meaningful and pleasant relationships with many different kinds of people.

Intuitive. Knowing something without thinking it out--
having instant understanding without need for facts or
proof.

Logical. Able to reason from expectations based on what has
gone before.

Mathematical. Perceiving and understanding numbers and being
able to manipulate them to a desired end.

Metaphorical. Able to understand and make use of visual and
verbal figures of speech to suggest a likeness or an
analogy in place of literal descriptions.

Organized. Able to arrange people, concepts, objects,
elements, etc., into a coherent relationship with
each other.

Planning. Formulating methods or means to achieve a desired
end in advance of taking actions to implement.

Rational. Making choices on the basis of reason as opposed
to emotion.

Sequential. Dealing with things and ideas one after another
or in order.

Simultaneous. Able to process and make sense of two or more
mental inputs, such as visual, musical, or verbal
inputs, at the same time. Able to attend to two or more
activities at the same time.

Spatial. Able to perceive and understand the relative position
of objects in space, and able to manipulate them into a
desired relationship.

Spiritual. Having to do with the spirit or soul as apart
from the body or material things.

Symbolic. Able to use and understand objects, marks, and
signs as representative of facts and ideas.

Synthesizer. One who unites separate ideas, elements, or
concepts into unified wholes.

Verbal. Having good speaking skills. Clear and effective
with words.

CHAPTER I

THE RESEARCH PROBLEM

General Background

Since the 1960's studies have been done on human neurosurgical patients which provided information on the functioning of the right and left cerebral hemispheres. As a result of these studies, it was determined that both halves of the brain are involved in higher cognitive functioning, but that each half of the brain specializes in different modes of thinking.¹ This study investigates the influence of right brain and left brain features as metaphors for the different thinking styles of eight twelfth grade average English students. These features are as follows: right brain features: holistic, creative, metaphorical, intuitive, and visual/spatial; left brain features--linear thinking, logical/rational, literal, logical/propositional, and analytical.

The purpose of this case study is to extend the work started by Janet Emig in The Composing Processes of Twelfth Graders and to determine whether cognitive style, specifically the proclivity for a right brain or a left brain mode of thinking, will influence the composing process (ergo, thinking) as one responds to literature. If, by observing

students during their composing process and by holistically evaluating their written response to a particular piece of literature or a painting, a researcher could determine whether this influence were indeed the case, one could then generalize to the theory that differences in thinking patterns do or do not play a role in student learning, in student response to literature, and in the composing process. Researchers would then have a basis for advocating or rejecting the development of curricular techniques that teach to both sides of the brain, speaking figuratively, a practice which is currently not the case. Most of our pedagogy has been designed to teach to the left hemisphere, while leaving the right hemisphere untaught.

Before focusing on either the writing process or the written product, one first needs to understand how students process information. If students see things relationally and process information in that way, they will be at a loss when information is presented analytically or sequentially; therefore, it behooves researchers and curriculum developers to know how our students process information. While teachers may believe they are reaching all their students and are teaching to both "brains," there are students in our classes whose right brain dominance may preclude their processing information in the way teachers present it.

The Research Questions

In conducting an investigation of the theory that

students respond to literature and learning according to their particular brain hemispheric dominance, questions naturally arise. What constitutes a right brain or left brain mode of thinking? Given the contention that there is a difference, how would the composing process of a student whose right brain thought processes predominate differ from that of a student whose left brain thought processes predominate? Would the right brain processor respond to a given piece of literature differently from the left brain processor? If so, how would that difference manifest itself in an open-ended response statement? If there is a difference, what specific stages in the writing process could be designated as right brain thinking or left brain thinking? What stage in the writing process could be characterized as right brain thought processing or left brain thought processing? How would these stages in the process relate to each other? If students plan before any actual writing begins, how does the plan of a right brain processor differ from that of a left brain processor? Are the approaches to writing by the left and right brain processors the same, regardless of the mode of writing?

Questions also arise relative to teachers and the curricula they teach. Does a teacher's brain hemispheric dominance affect instruction? Does a teacher with a right brain dominance evaluate student writing differently from a teacher whose left brain process dominates? Would a holistic

approach (i. e., teaching to both hemispheres) to teaching literature increase student achievement? If so, how does one teach to both sides of the brain?

The Hypotheses

1. Papers written by students who demonstrate a preference for right brain thought processing are characterized by imaginative thinking, creativity, originality, insight, a richness in associations, a connectedness, and the use of metaphoric language.
2. Papers written by students who demonstrate a preference for left brain thought processing are characterized by linear thinking, logic, concretion, lack of richness, i e., predictability and hackneyed expressions, and syntactical exactness at the expense of creativity.
3. Teachers demonstrating a right brain processing reward original, creative papers more than do teachers who demonstrate a left brain processing.

Because the investigation under discussion does not constitute experimental design research, it is inappropriate to formulate the hypotheses in the null form.

ENDNOTES

1

R. W. Sperry, "Lateral Specialization of Cerebral Function in the Surgically Separated Hemispheres" in The Psychophysiology of Thinking ed. F. J. McGuigan and R. A. Schoonover (New York: Academic Press 1973), 209-29.

CHAPTER II

THE THEORETICAL FRAMEWORK

Brain Hemisphericity

Until recently, the general view of the hemispheres of the brain was that the left hemisphere was the dominant hemisphere while the right was the subordinate one. It was further believed that the right hemisphere was less advanced than the left. However, over the past twenty years brain research has changed this view.

During the 1960's, Nobel Prize winning neurophysiologist Roger W. Sperry conducted research at the California Institute of Technology, often referred to as "split-brain" studies. These research studies focused on patients who were disabled by massive epileptic seizures. Because it was believed that by separating the two cerebral hemispheres epileptic seizures could be contained, neurosurgeons Phillip Vogel and Joseph Bogen, operating in Sperry's Cal Tech laboratory, severed the corpus callosum, the thick nerve cable composed of millions of fibers that cross-connect the two cerebral hemispheres, of several epileptic patients, thus separating one brain hemisphere from another.¹

As a result of these operations, the epileptic patients' seizures were controlled and their health often

was regained. The neurosurgeons were amazed that despite the radical nature of the surgery, the patients appeared to be quite normal in their outward appearance, in their behavior, and in their motor skills. Not convinced that this normalcy was the case, the researchers began devising a series of experiments that relied on a basic fact of neuroanatomy, namely that nerve connections throughout the body cross at midline and that sensation and movement on each side of the body are governed by the opposite side of the brain.

In one such study, Sperry and Gazzaniga flashed images to one side of a patient's visual field or the other so that the image would be seen by only one hemisphere of the brain. When the image was received by the verbal left hemisphere, the individual could easily name what he saw. However, when the image was flashed to the nonverbal right hemisphere, the patient was unable to name what he saw. Yet, when asked to select this item from among others by using his left hand, the one controlled by the right hemisphere, he was able to do so.

This experiment showed that what was first assumed about the dominance of the left hemisphere by the scientists was too simplistic. A subsequent experiment showed that despite the fact that the right hemisphere was nonverbal, it had strengths of its own in visual, spatial, and musical abilities.

In this study, Sperry and Gazzaniga asked their

"split-brain" patients to assemble a simple puzzle with their right hand. Although this hand, which is controlled by the supposedly dominant left hemisphere, attempted to work the puzzle, the patients were unable to complete it. In fact, so inept was each patient's right hand that the left hand, which was to be kept off the table during the experiments, had to be forcibly restrained by the scientists from moving in to help out the fumbling right hand.

As a result of these and other similar experiments, Sperry gained a new appreciation for the abilities of the right hemisphere and became convinced that these abilities are undervalued by societies that place emphasis on verbal, logical, and quantitative abilities. Believing that western culture stacks the deck against the right hemisphere, he stated in 1973, "The main theme to emerge [from these studies] is that . . . our educational system, as well as science in general, tends to neglect the nonverbal form of² intellect."

These experiments demonstrated the quite disparate functions of the two hemispheres. It was found that each hemisphere is capable of functioning independently of the other and that each hemisphere processes information in its own distinct manner. Thus, according to Joseph Bogen, there are two basic ways of knowing, analytical and holistic, and³ brain processes tend toward one or the other as follows:

ANALYTICAL	HOLISTIC
rational	intuitive
secondary	primary
concrete	abstract
directed	free
proportional	imaginative
lineal	nonlinear
sequential	multiple
objective	subjective
successive	simultaneous

The question that arises from the split-brain studies is how the hemispheres function in normal people. Answers can be determined by measuring the electrical activity in the brain through the use of an electroencephalograph (EEG). The brain is measured in alpha and beta waves. Alpha wave action indicates that a particular part of the brain is idling, while beta waves indicate that a part of the brain is⁴ awake and actively processing information.

Robert Ornstein, in his book The Psychology of Consciousness, discusses a study that demonstrated that the "primary function in hemisphere specialization is not the type of information considered, but how the brain processes⁵ the information." In this study, researchers measured the brain activity of the subjects while they read two types of written material--technical passages and two folk tales. It was found that the left hemisphere registered the same level of activity during the readings, but when the subjects read the two folk tales, the right hemisphere was more active than when reading the technical passages. This study suggests that when technical material involving analysis and logic is read, the right brain idles, while when stories are

read that evoke images and feeling and the sense of a story,
⁶
 the right brain is activated.

Ornstein speaks of yet another study that demonstrates the duality of the hemispheres. In this study, the subjects' brain activities were measured while subjects rotated objects in space. During this process, it was noted that the right hemisphere was activated. When these same subjects were told to complete this task analytically, there was a
⁷
 switch to the left hemisphere.

If, as these two studies show, there are two distinct ways in which the brain processes information, it is also possible that humans prefer processing information in a certain way. Perhaps one person will prefer processing information analytically, while another may prefer to process information intuitively. If this is the case, and such a preference can be demonstrated, one could then theorize that this preference may have a major impact on student learning, that a student may read and compose according to cerebral dominance (i. e., differences in thought patterns).

Student Response to Literature

As early as 1938, in Literature as Exploration, Louise Rosenblatt argued that the subject matter of literature was all that humans had thought, felt, or created. She further argued that literature is experience, and the reader must be invited to participate in this experience, not remain outside of it.

, What Rosenblatt calls experience, David Bleich in Subjective Criticism calls symbolization. Interpretation, according to Bleich, is the result of an effort to understand response, and entails a process of resymbolization. Bleich asserts that neither response nor interpretation is constrained by the text. Rosenblatt is at odds with Bleich on this point, believing that the text is an entity which does impose certain constraints upon the reader.

According to Bleich, when readers respond to the text, they create meaning, and through negotiations among other readers, or the "interpretive community," they collectively pool their knowledge; therefore, he believes that we should make our institutions of teaching institutions of learning. Bleich would, however, replace the paradigm of teaching and learning with the paradigm of subjectivity, that of creating knowledge.⁸ Education would then function as communal pursuit in which all parties, teachers and students, would actively pursue and decide on "truth." According to Bleich, "A classroom is any place where two or more people gather⁹ for the conscious purpose of developing new knowledge." He suggests that we take responsibility for the production of knowledge away from textbooks, teachers, and institutions, and make it the responsibility of all who are actively engaged in seeking it.

After 40 years of literary criticism based upon the theory of reader response, Bleich's theory of reading, with

its student-response orientation, comes closest to the theory offered by Rosenblatt in 1938 and further refined in her The Reader, the Text, the Poem. Although Bleich believes wholly in subjectivity and the lack of any constraints placed on the reader's response or interpretation by the text and Rosenblatt favors maintaining the sanctity of the text, both focus on student response to literature, a fact which suggests that their theories of reading could have an enormous effect on education, on the way students respond to the literature to which they are exposed, on classroom teaching, and on the authority of literary interpretation.

Bleich's and Rosenblatt's theories are at present commanding attention among educators and literary critics alike. Until recently, the historical and New Critical approaches have dominated instruction, not only in colleges, but also in secondary schools, and they have proven to pay little real attention to the problems of what Rosenblatt calls "the solitary reader." They have focused all their attention on the talented student of literature, not on the many types of students found in secondary schools where the whole population is represented.

Bleich seemingly is heavily influenced by Rosenblatt, as he draws much from her theory. His focus, however, is mainly on the adult student of literature, whereas Rosenblatt is more interested in the high school adolescent reader. Nevertheless, both Bleich and Rosenblatt assert that the

reader brings something to the reading of literature. Both would agree that readers bring their whole "life's script" to what they read, and that script influences not only how they read a text, but also how they respond to it.

Rosenblatt believes the adolescent reader is creative, and that the teacher of literature must become aware of the factors that affect students' reactions. Once this awareness has been achieved, one is then able to help students understand those reactions and to achieve a more balanced and more rewarding literary experience. Unlike Bleich, Rosenblatt asserts that "a complete esthetic experience comes from the interaction between what the author presents and the reader's personality."¹⁰

Bleich makes a similar assertion, although his focus is more on adults and their development of knowledge from reading than on a general "how-to" for English teachers interested in reader response. Accordingly, he is most interested in the reader's response statement, written after the reading's completion. In these response statements, he allows the reader complete freedom to interpret and discuss the work. The result reads like a James Joyce novel--a stream-of-consciousness rambling, combining reminiscences of the reader's life as evoked from the text with what the author might have intended to convey.

Bleich's approach is more easily adapted to the university level where professors can choose the literature to

be read, but the theory has merit on the secondary school level, according to Rosenblatt. She asserts that the student needs to "acquire the mental habits that will lead to literary insight, critical judgment, and ethical and social understanding."¹¹ Unless there is some real transaction between the reader and the text, there can be no process of judgment at all; therefore, she suggests with Bleich that the student write response statements and be allowed through those statements to reflect upon that response--to attempt to understand what in the work and what in him/her produced that response. Once students have begun to write response statements and to understand their responses, they can be led to higher cognitive levels--to a critical awareness of personal responses, to increased self-knowledge, and to a keener and more adequate perception of all that the work has to offer. Her contention is that in so doing, we may lead students to desire knowledge and to develop the critical powers that they should possess.

If literature is to continue to have a secure place in the secondary curriculum and if it does what we purport, perhaps its function in the curriculum needs to be more carefully defined. Certainly literature offers the reader vicarious experience through imagination. So, too, it presents one with a great diversity of images of personality and conduct. It would seem, therefore, that there is much to be explored in the area of reader response to literature

and many applications to be made pedagogically.

Composition

Allowing students to make meaning through open-ended written response statements to the literature they read is a step toward a much needed holistic approach to teaching. When we encourage students to engage in "free writing" about their reading, (i. e., writing whatever comes to mind without fear of evaluation), we are asking them to engage in writing as both invention and discovery. Thus, teachers must be as concerned with the writing process as they are with the written product.

Concern with process and product in composing is in the forefront of any current effort toward achieving excellence in English education. In a timely article entitled "What Works in Teaching Composition: A Meta-analysis of Experimental Treatment Studies," George Hillocks discloses his findings after having conducted an integrative review (meta-analysis) of experimental treatments relative to the teaching of English, completed from 1963 through 1983. He and his research team (two other researchers) reviewed over 500 studies and chose 60 that met the following criteria: (1) the study had to involve a treatment leading to a post-test; (2) the study had to make use of a scale of writing quality applied to samples of writing; (3) the study had to exercise minimal control for teacher bias; (4) the study had to

control for differences among groups of students.

Several variables were analyzed through meta-analysis. These included duration of the study, mode of instruction, and focus of instruction. When analyzing duration, it was concluded that there was no relationship between the duration of a treatment and the quality of writing.

Three modes of instruction were used in Hillocks' study: presentational, natural process, and environmental. (1) The presentational mode is characterized by clear and specific objectives, the study of writing models that explain and illustrate the concept being presented, specific assignments and/or exercises that focus on imitating or patterning the model and teacher feedback. Hillocks notes that of the studies reviewed, there were three times as many presentational treatments as any other. This is not surprising, since this is the mode most often used by instructors of composition. (2) The natural process mode is characterized by more generalized objectives, free writing in journals as a means of discovery, writing for peer audiences, feedback from peers as well as from teachers, opportunities for reworking and revising the paper, and high levels of student interaction. Hillocks says that the experimental treatments they reviewed using this mode "provide a low level of structure and are nondirectional about the qualities of good writing."¹² (3) The environmental mode, which is characterized by clear and specific objectives,

materials and problems selected to engage students in specifiable processes relevant to some aspect of writing, activities conducive to high levels of peer interaction, and teacher-facilitated rather than teacher-led discussions. Hillocks describes this mode as appearing "to place the teacher and student more nearly in balance, with the teacher planning activities and selecting materials through which students interact with each other to generate ideas and learn¹³ identifiable writing skills."

When the data resulting from the analysis of the three modes of instruction were studied, Hillocks and his colleagues discovered that the environmental mode was clearly responsible for higher gains in quality of writing than the other modes. There was no significant difference between the presentational or natural process modes. The environmental gain was, however, three times the gain of the other and significantly different from them.

The third variable that Hillocks analyzed is focus of instruction. Included were the study of grammar and mechanics, the use of composition models with the purpose of identifying elements of good writing, sentence combining, inquiry, and free writing.

When the data for focuses of instruction were gathered, it was shown that grammar and mechanics not only did not increase the quality of writing, in some instances it lowered it. The sentence combining focus of instruction was

significantly higher than that for grammar and mechanics, but not significantly different from that for models. The inquiry focus was to have the highest significance of any of the focuses of instruction. Free writing was shown to be significantly higher than grammar and mechanics, but lower than sentence combining, models and inquiry.

In his discussion, Hillocks concludes that the findings of his study have important implications for curriculum and instruction. The results clearly indicate that contrary to what is practiced in schools and colleges and advocated by many sites of the American National Writing Project, the most effective instructional mode is the environmental, not the presentational or natural process modes. Hillocks labeled the environmental mode the most effective because it "brings teacher, student, and materials more nearly in balance and, in effect, takes advantage of all resources of the classroom."¹⁴ Its effectiveness lies in the fact that it promotes a high level of student involvement. Students are first presented with a specific task by the teacher. They then work on the task in small groups, collectively solving problems and thinking through the topic or task before each student retires from the group to work independently on his/her composition. Once the first draft is complete, feedback comes from peers, the teacher, or both.

Hillocks also sees important implications in the findings on the data relative to focuses of instruction. Clearly,

he states, the results show that traditional grammar and mechanics instruction has no effect on raising the quality of writing, and in some cases "a heavy emphasis on mechanics and usage results in significant losses in overall quality."¹⁴

Significantly more useful than the study of grammar is the use of models in teaching composition. However, Hillocks cautions that the almost exclusive use of models is less effective than other available focuses of instruction.

Free writing, though more effective than grammar in elevating the quality of student writing, was shown to be less effective than any other focus. For instance, sentence combining was shown to be more than twice as effective. The focus of instruction that Hillocks refers to as inquiry was found to be the most effective: nearly four times more effective than free writing and over two-and-a-half times more powerful than the use of writing models.

As a result of his findings, Hillocks makes several recommendations for English teachers, curriculum specialists and researchers: namely that his findings show that what is currently practiced in schools and colleges and advocated by many sites of the American National Writing Project is not the most effective. Regarding continued research, he states:

Researchers concerned with effective instruction in composition can make a happy marriage of the best

case study and experimental methods, using careful observations to identify variables and experimental designs to test them.¹⁶

Janet Emig, whose 1971 study is cited in Hillocks' work, advocates writing as discovery, her term for what was found in Hillocks' meta-analysis to be the most effective mode of instruction (environmental) and focus of instruction (inquiry) for enhancing the quality of student writing. In her seminal case study The Composing Processes of Twelfth Graders, Emig investigates the writing process, something that had never been carefully done before. Previously, researchers had been interested mainly in the written product.

The purpose of her case study was not only to examine the written product but to study the process, the manner in which students behave while they are composing. In conducting her study, Emig adapted the case study method suggested by Richard Braddock, Richard Lloyd-Jones, and Lowell Schoer in Research in Written Composition. In gathering her data, Emig made extensive use of a tape recorder with which she recorded the students as they composed aloud while engaged in the writing of three themes. She also taped the students as they composed their writing autobiography. Through these autobiographies the students reflected on their early writing experiences.

In the discussion on her findings, Emig notes that when engaged in school-sponsored writing, students did not pause to contemplate what they had written; yet while engaged in

self-sponsored writing, there were pauses followed by contemplation of what had been written. These findings naturally led her to draw conclusions and to note implications for research and teaching. For further research she suggests replicating her study with a larger sample or with a range of ability levels. She also suggests a longitudinal study with a given sample of students followed from their earliest writing in elementary school throughout their school career. Also possible are correlation studies, i. e., correlating creativity, intelligence, esteem, ethnicity, or any number of variables with the writing process.

There are also implications elaborated for the teaching of composition. Like Hillocks, Emig asserts that her inquiry strongly suggests that school-sponsored writing (Hillocks' presentational mode) is a "limited, and limiting, experience."¹⁷ As an illustration of the limiting effect of such assignments, she indicts the five-paragraph theme, calling it the "fifty-state theme . . . [including] . . . Kate Smith singing 'God Bless America' or the piccolo obligato from 'The Stars and Stripes Forever' playing¹⁸ behind it."

Like Hillocks, Emig calls for the abolition of the teacher-centered presentation of composition. She accuses teachers of English in America of erring in several important ways. First and foremost, she wonders how many English teachers are current in their reading of contemporary

authors like Norman Mailer, Truman Capote, Philip Roth, Saul Bellow, Gloria Steinem or Tom Wolfe. She asserts that without such reading "teachers have no viable sources of criteria for teaching writing . . . even in the single mode they purport to teach."¹⁹

Another error that teachers make, according to Emig, is that they do not write themselves. She blames this lack not only on the teachers but also on the teacher-training institutions in the United States that do not require "intensive and frequent composing as an organic part of the curriculum for young and for experienced teachers of English."²⁰ Because of this lack of writing experience, Emig says teachers "underconceptualize and oversimplify the process of composing . . . [therefore] . . . planning degenerates into outlining; reformulating becomes the correction of minor infelicities."²¹

Her recommendation to reverse this situation is to offer frequent opportunities to teachers to compose and experience reflexive writing (i. e., unconscious composing) through the teacher-training curriculum for prospective teachers and through workshops and writing projects for experienced teachers, such as the Bay Area [now National] Writing Project. Clearly she agrees with Hillocks that what is needed in American high schools and colleges is the environmental instructional mode coupled with focuses of instruction that include inquiry and free writing.

She concludes her study by saying, "American high

schools and colleges must seriously and immediately consider that teacher-centered presentation of composition like teacher-centered presentation of almost every other segment of a curriculum is pedagogically, developmentally, and politically an anachronism."²²

After concluding from Hillocks and Emig that a reformulation of the method for teaching composition needs to be made, one needs to explore what methods may prove successful in this endeavor.

In a collection of her talks and articles, entitled The Making of Meaning, Ann Berthoff addresses the challenge of how to teach people to write. Her discussion covers such topics as the role of the teacher as researcher, theories of meaning and meaning-making, images of composing, models of process, writing across the curriculum, and writing as a way of knowing and as a means of learning.

Like Emig and other composition specialists, Berthoff asserts that the only way to improve writing is to write: ". . . writing can't teach writing unless it is understood as a nonlinear, dialectical process in which the writer continually circles back, reviewing and rewriting; certainly the way to learn to do that is to practice doing just that."²³ She, too, attacks the rhetoric and composition textbooks and the rigid teacher-centered methods current in composition instruction. In fact she argues that "it is far easier . . . to teach those who have had no

training in writing than it is to unteach the anticomposing
that so many have learned."

Clearly, then, she advocates what Emig calls "unconscious composing," or "reflexive writing," when she states that "the most powerful speculative instrument English teachers have is imagination. If we can reclaim the imagination, seeing it as a name for the active mind, we can use it to think with when we come to teach writing as the composing process." Thus, if we encourage students to engage in imaging while composing, we are encouraging them to form, and forming, according to Berthoff, is "how we make meaning." If students of writing can make their own meaning, writing can become a much more enjoyable experience, and this experience may just result in improved writing and learning.

Improved learning results because when we teach writing, we are essentially teaching critical thinking. Berthoff defines critical thinking as "the capacity to see relationships methodically." She claims her definition is pedagogically useful because ". . . we can identify relationships: they are spatial, temporal, and causal; they can be classified, defined, rehearsed, rediscovered continually --whatever the topic, whatever the field." Through language, we can make these relationships; through forming we can make meaning and "by focusing on meaning, we will be encouraging attention to what we're looking at, whether it's a poem or a document or a lab report . . . We'll be teaching

how judgments and opinions, generalization, and interpretations, are related to context and perspective."²⁹ Therefore, by responding to concepts through writing, students can better learn the concept, be it an element of composition or an element of any other discipline the student happens to be studying.

One of the currently popular methods to help students make relationships, i. e., make meaning, is that developed by Gabriele Rico. In her book Writing the Natural Way Rico discusses clustering, a method to enable writers to use right-brain techniques to release expressive powers. She defines clustering as a ". . . non-linear brainstorming process akin to free association. It makes an invisible . . . process visible through a non-linear spilling out of light-³⁰ ening associations that allow patterns to emerge."

It is through clustering that the writer can begin writing the natural way. She defines natural writing as ". . . an act of self-definition of what you know, what you discover, what you wonder about, what you feel, see, hear, touch, taste--all of which reflects the many-faceted crystal that you are."³¹ Rico believes one can learn to write naturally without any analytical knowledge of literary terminology, grammar, spelling, or punctuation. Rico would agree that a syntactically perfect paper is not necessarily a powerfully expressive paper.

In her discussion of natural writing, Rico identifies

two modes of knowing: Sign mind and Design mind. The Sign and Design minds are her terms for the left and right hemispheres of the human brain. It is necessary, she believes, to become aware of the two-sided nature of one's mental makeup if one wishes to unleash one's originality and freedom of expression.

The Sign mind, left hemisphere, is described as being "largely occupied with the rational, logical representation of reality and with parts and logical sequences . . . as having the capacity of ordering thought into communicable syntactic form, [and as] . . . acting as critic, censor, and error corrector."³²

The Design mind, right hemisphere, "constantly thinks in complex images it patterns to make designs of whatever it encounters, including language, which, instead of clearcut signs, become designs of nonliteral meaning."³³

Although both Sign mind and Design mind are two distinct ways of expressing a like idea, both are necessary to writing naturally. The Sign mind allows the writer to access the ". . . explanatory sign qualities of clear and unambiguous language as well as the sequencing powers necessary to writing."³⁴ while the Design mind allows the writer to ". . . perceive and express the more evocative design qualities of language as word images, rhythm, recurring patterns, and metaphor, all of which charge a passage emotionally."³⁵

Clustering is so effective in allowing one's origin-

ality and freedom of expression to emerge because the technique taps into the Design mind. It is a form of brainstorming, but because it is nonlinear brainstorming, it causes the Design mind to make connections and to seek patterns. This effect results because it is a creative-search process, a means by which one takes a central concept or word, and then writes whatever association comes from it. The result is a page full of circles, words, and lines that troubles the analytical, logical Sign mind, causing it to turn off. This turning off of the Sign mind affords the Design mind free rein to make its connection and patterns. At one point during the clustering phase, Rico states that a second phase begins as a result of what she calls the "trial web shift."³⁶

The trial web shift is the point at which the Design mind finishes exploring and begins to make meaningful patterns out of the cluster. It is the point at which the writer suddenly perceives a focus out of what has been up until now only that maze of words, circles, and lines. When the trial web shift occurs, the writer has the impulse to write, and at this point the Sign mind comes into play.

Once the writing begins there is a constant interaction between Sign and Design mind. The "Design mind has created a tentative whole and has made it accessible to . . . [the] . . . Sign mind through clustering. Now the very act of setting the emerging parts down in sequence stimulates

an ongoing interaction between . . . [the] . . . Sign and Design minds." ³⁷ With clustering, student writers can begin to undo the anticomposing skills they have been taught. They can come to realize that "the fundamental difference between writing by rule and natural writing is that the former is imposed from without, whereas natural writing emerges from within." ³⁸

Although their terms and methods may differ slightly, certainly Hillocks and Emig, Berthoff and Rico are all advocating the same thing; all are seeking improved student writing and learning. The experimental mode of instruction, free writing, inquiry, making meaning, forming, and clustering are all designed to make students responsible for their own learning and to make them aware that it is possible to improve their writing once they learn how to access the so called right-brain techniques.

ENDNOTES

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CHAPTER III

METHODOLOGY AND PROCEDURES

Case Study Research

The use of the case study as a means for conducting research has had a long history in the fields of education and psychology. Notable case studies were conducted by Sigmund Freud and Jean Piaget. Until recently, however, the case study has been rejected by educational researchers. The method has regained acceptance especially in the field of language research. Janet Emig's 1979 study of eight twelfth graders was the first such case study done on the writing process. Kenneth J. Kantor, writing in 1981, asserted that "as experience with the methodology [case study] grows and as English educators become more sophisticated ethnographers, we will no doubt come to see field research strategies as another important tool for describing, testing, and verifying principles of language learning.¹

Since 1981, more and more English educators have come to realize that experimental research does not encompass the best means for conducting research in the English classroom. James Britton writing in 1983, stated ". . . there are signs that research methods appropriate to the physical sciences are not the best model for research in the social sciences."²

Nancie Atwell, a teacher-researcher concurred with Britton:

Experimental design research has had relatively little effect on classroom practices in the teaching of writing. Investigations that focus on the teacher and the method ignore the broader context of learners' writing behaviors, concepts, and backgrounds, and the often contradictory results simply fail to provide teachers with useful insights into the nature of language and writing processes and their development.³

Atwell further believes that only through such descriptive studies can the teacher-researcher collect information that will actually have some meaning for the classroom teacher.

Descriptive studies of writer's activity yield information that makes sense to classroom teachers, providing us with new perspectives from which to view our students' development as writers and clear implications for the kinds of writing instruction that will support that development.⁴

Because of the teacher's unique position in the classroom, he/she can gather more information than can a researcher who merely conducts his study in an artificially controlled environment. The teacher-researcher can detail information each day for the duration of the time she/he is with the subjects of the investigation. According to Atwell, "Because they are our students, we know them better than professional researchers do, we know them differently, we have a natural access to their learning behaviors, and we have most at stake in studies of their writing development."⁵

Ann Bertoff sums up the reasons for doing case study research in English quite well when she says it is time that teachers themselves begin to "look and look again at

what happens in the English classroom. We do not need new information, we need to think about the information we have."⁶ It is partly to that end that this study is conducted.

General Description of Locale

This case study was conducted at First Colonial High School in Virginia Beach, Virginia. Virginia Beach has a total population of approximately 350,000 and a school enrollment of approximately 63,000 students. The median income is \$42,000.00. Students in the Virginia Beach City Public Schools are homogeneously grouped for English in three groups from grades seven to eleven as follows: remedial, average, and superior; at the twelfth grade level there is an additional level--Advanced Placement. All students are grouped as a result of intelligence testing. The grouping is not mandatory. For instance, a student with a 139 IQ can opt out of superior English if he/she so chooses.

First Colonial High School, a three year school, is one of six other three year high schools in the city. The seventh high school has four grades. First Colonial High School was opened in 1966 to house 1500-1600 students and has at present an average student enrollment of 1,850 students in a given year. For school year 1987-88 the enrollment was 1840. Of that number, 1,593 were white, 216 were black, and 22 were oriental. Of the graduating class of 1987, 64% of the students were accepted to four-

year colleges and universities, 18% were accepted to two-year colleges, and 11% were accepted to business technical colleges.

General Subject Description

Sixty-five students from the researcher's two twelfth grade average English classes were administered the Herrmann Brain Dominance Instrument (HBDI) (Appendix A) to stratify them according to brain hemisphericity. Of the sixty-five students tested, the researcher selected the ten students indicated as outliers (four extreme left brain dominant students and six extreme right brain dominant students) by Applied Creative Services, the developers and scorers of the instrument. Four students were females and six were males. Eight of the students were white, one was black, and one was hispanic. IQ scores ranged from 109 to 139. The socioeconomic background ranged from lower middle to upper middle class. All ten students were enrolled in college preparatory programs. Eight of the students had attended First Colonial High School for all three of their high school years; one attended a private high school in Virginia Beach for tenth and eleventh grade and enrolled in First Colonial for his senior year; one attended another public high school in Virginia Beach for the tenth grade and was enrolled at First Colonial for the eleventh and twelfth grades.

Prior to the completion of data collection there were

three attritions. Two of these were "right brained" and one was "left brained;" two were males, one was female; all were white. One male had an IQ of 139, the other male had an IQ of 123, and the female had an IQ of 114. Prior to the final phase of the data collection process one of the males withdrew from school before he wrote his response composition to the prompt. His initial work on the poem is included in the appendix (Appendix E). Another male never completed his composition on the prompt and, therefore, the selected teacher evaluators had only five papers to evaluate.

The Instrument

For the purposes of this case study, the Herrmann Brain Dominance Instrument (HBDI) (Appendix A) was administered to all 65 students. Because of the limited research in the area of brain hemisphericity and the ability of any one instrument to differentiate hemispheric dominance/preference, it is incumbent upon any researcher using such an instrument to show the validity and reliability of the instrument.

The Herrmann Brain Dominance Instrument has been in use for eleven years with a data base in excess of 200, 000 individuals from many parts of the world. It has been used in approximately 50 completed doctoral dissertations and six others that are currently being done. The data base covers over 200 occupations.

Six validation studies have been completed on the

HBDI since its inception. For purposes of this study three of the validation studies have been reviewed. The first study was conducted in 1980 on the 1979 version of the Herrmann instrument by C. Victor Bunderson, PhD. and J. B. Olsen, PhD. of WICAT, Inc. in Orem, Utah.

The purpose of this study was to refine the HBDI and to assure external construct validity. A factor analysis of a test battery containing measures of cognitive processing, personality type, learning style and brain dominance was conducted on a sample of adults including 91 college students and graduates from Brigham Young University and 52 General Electric employees.

The test battery included 31 scores derived from 15 instruments. Six of these scores were derived from Herrmann's Participant Survey and Twenty Questions. The battery also included four personality scores from the Myers-Briggs Type Indicator. These included Intuition/Sensing, Thinking/Feeling, Judging/Perceiving, and introversion/extroversion. In addition seven tests of cognitive ability were scored. Five were chosen from the Educational Testing Service Kit of Factor Reference Tests. These five were Necessary Arithmetic Operations, Gestalt Completion, Street Gestalt Completion, Paper Folding, and Hidden Figures. Two other tests were also chosen: Necessary Arithmetic Operations Test and the "Similarities" subtest from the Wechsler Adult Intelligent Scale.

Correlates for cognitive and learning styles were also included. These came from four sources: The Hill Individual Difference Questionnaire, The Paivio Individual Differences Questionnaire, The Word/Shape Sorting Test, and Face Recognition.

The last instrument included was called Learning Methods and Activities, developed by Dr. James B. Olsen. For purposes of statistical analysis a factor analysis was completed on ten factors that were extracted. Only nine of the ten factors were interpreted. These nine factors are as follows:

- Factor A: Innovative vs. Safe-Keeping Preference
- Factor B: Speeded Cognitive Ability
- Factor C: Use of Learning Strategies to Capture Information
- Factor D: Feeling vs. Thinking Preference
- Factor E: Verbal Quantitative Thinking Style
- Factor F: Holistic Non-Verbal Thinking Style
- Factor G: Visual vs. Verbal Learning Preference
- Factor H: Learning Expansion Strategies
- Factor I: Dominant Intellectual Preference (Tentative)

Table 1 lists the scores with loadings greater than .29 or .30. Scores not listed were so close to 0 as to have no important relationship to that factor.

The results of this study showed that there was promise in the brain dominance scores, but that the instrument should be analyzed item by item and a better scoring procedure developed.

In a second study, conducted by C. V. Bunderson, J. B.

TABLE 1

SALIENT FACTOR LOADINGS FOR LEARNER PROFILE MEASURES

Variables	Loading
Factor A Innovative vs. Safe-Keeping Preference	
Intuition vs Sensing (M-B, Intuition High)	.69
Right Twenty Questions	.68
Right Participant Survey	.64
Perceiving vs Judging (M-B, Perceiving High)	.61
Imagery on Paivio Test	.40
Personal Experience L. S.	.34
Visual L. S.	.29
Verbal on Paivio Test	.29
Verbal Quantitative	-.37
Left Participant Survey	-.60
Left Twenty Questions	-.62
Factor B Speeded Cognitive Ability	
Paper Folding Test	.74
Raven Matrices	.63
Necessary Arithmetic Operations	.64
Hidden Figures	.57
Card Rotation	.55
Verbal Quantitative Style (Hill)	.36
Gestalt Completion	.32
Street Gestalt Completion	.31
Factor C Use of Learning Strategies to Capture Information	
Verbal on Paivio Test	.65
Verbal L. S.	.58
Imagery on Paivio Test	.63
Selecting Parts L. S.	.60
Personal Experience L. S.	.52
Visual L. S.	.44
Purpose-Oriented L. S.	.37
Introversion-Extroversion (Introversion High)	-.46
Factor D Feeling vs Thinking Preference	
Right Center Participant Survey	.56
Thinking/Feeling (Myers-Briggs, Feeling High)	.42
Intuition/Sensing (Intuition High)	.34
Qualitative Auditory (Hill)	.33
Left Participant Survey	-.40

TABLE 1 CONTINUED

Factor E Verbal Quantitative Thinking Style

Verbal Linguistic (Hill)	.62
Verbal Quantitative (Hill)	.41
Left Participant Survey	.40
Necessary Arithmetic Operations	.39
Thinking/Feeling (Feeling High)	-.39
Right Participant Survey	-.42

Factor F Holistic Non-Verbal Thinking Style

Right Participant Survey	.65
Gestalt Completion Test	.54
Qualitative Auditory (Hill)	.38
Card Rotation	.27
Word-Shape Preference Test (Word High)	-.35
Left Participant Survey	-.57

Factor G Visual vs Verbal Learning Preference

Visual Learning Strategies	.66
Qualitative Visual	.60
Imagery on Paivio Test	.48
Verbal on Paivio Test	-.34
Word-Shape Preference (Word High)	-.36

Factor H Learning Expansion Strategies

Purpose Oriented L. S.	.69
Personal Experience L. S.	.49
Similarities Test	.27

Factor I Dominant Intellectual Preference (Tentative)

Left-Center Participant Survey	.54
Left Participant Survey	-.41
Verbal Quantitative Preference	-.34

Source: W. E. Herrmann, The Creative Brain (Lake Lure, NC: Applied Creative Services, 1988), Appendix A.

Olsen, and W. E. Herrmann to further establish construct validity, three cognitive battery tests were used: Street Gestalt Completion and Gestalt Completion as markers for

holistic synthesizing cognitive processes, and Necessary Arithmetic Operations as a marker for analytical, mathematical, cognitive processes. The Introversion/Extroversion score from the HBDI was also used. Two of the scales of the Hill Individual Difference Questionnaire: verbal linguistic and qualitative visual were used as were two of the Paivio Individual Differences Questionnaire: verbal and imagery.

The intent was to produce a factor structure base on personality, learning strategies, learning styles, and cognitive processing, and the four quadrant scores from the HBDI (upper left, lower left, upper right, lower right) in order to determine the convergent and discriminant relationships of the four quadrants to these other structures.

The results of the factor analysis can be found in TABLE 2. Factor loadings greater than .33 are statistically significant at the .05 level. Table 2 presents the correlation of the variables with the factors. The variables and their labels follow:

Label	Description
INTRO	HBD Introversion vs Extroversion
GC	Gestalt Completion
NA	Necessary Arithmetic Operations
SGC	Street Gestalt Completion
WS	Word-Shape Preference (Words)
SI	Weschler Adult Intel. Similarities
I	MBTI Introversion vs Extroversion
N	MBTI Intuition vs Sensing
F	MBTI Feeling vs Thinking
P	MBTI Perceiving vs Judging
VL	Verbal Linguistic (Hill)
QV	Qualitative Visual (Hill)

VERB	Verbal Paivio
Imag	Imagery Paivio
VLS	Verbal Learning Strategies
VILS	Visual Learning Strategies
L	HBD A (Left)
LL	HBD B (Lower Left)
LR	HBD C (Lower Right)
R	HBD D (Right)

TABLE 2

PROMAX FACTOR STRUCTURE FOR LEARNING PROFILE
VARIABLES AND HEMISPHERIC DOMINANCE

Factor Structure Matrix

	A	B	C	D	E	F	G
INTRO	0.01	0.82	-0.19	-0.12	0.05	-0.31	0.08
GC	0.08	0.14	0.13	0.09	0.57	0.07	0.08
NA	0.11	0.04	-0.19	-0.16	0.20	0.10	0.37
SGC	0.17	0.04	0.01	0.01	0.64	0.09	0.11
WS	-0.06	-0.30	-0.12	0.27	-0.26	0.24	-0.01
SI	0.26	-0.05	0.04	0.01	0.17	0.05	0.11
I	0.05	0.82	-0.21	-0.24	0.17	-0.37	0.13
N	0.70	-0.14	0.12	0.23	0.15	0.28	-0.23
F	0.20	-0.11	0.52	0.17	0.00	-0.02	-0.22
P	0.63	-0.03	0.15	0.20	0.09	-0.06	-0.23
VL	0.13	0.00	-0.44	-0.12	0.13	0.14	0.06
QV	0.28	0.08	0.15	0.46	0.34	-0.23	0.07
VERB	0.31	-0.31	0.09	0.09	0.19	0.84	-0.02
IMAGE	0.31	-0.24	0.32	0.75	0.21	0.28	-0.02
VLS	0.12	-0.19	0.24	0.28	0.04	0.38	-0.01
VILS	0.18	-0.15	0.18	0.80	0.06	0.02	-0.10
L	-0.14	0.12	-0.34	0.10	0.04	-0.05	0.68
LL	-0.33	-0.03	0.07	-0.15	-0.03	0.03	0.45
LR	0.29	-0.25	0.61	-0.13	0.22	0.32	-0.27
R	0.59	0.11	0.27	0.22	0.37	0.10	0.08
V*	17	10	10	8	7	6	6
CV*	17	27	37	45	52	58	64

* V - Percent Variance

* CV - Cumulative Percent Variance

TABLE 2 CONTINUED

The Intercorrelations Among The Seven Factors

	A	B	C	D	E	F	G
A	1.00						
B	.00	1.00					
C	.12	-.17	1.00				
D	.24	-.11	.35	1.00			
E	.35	.19	.17	.23	1.00		
F	.04	-.44	.15	.05	.07	1.00	
G	-.14	.13	-.15	-.08	.23	-.01	1.00

Source: W. E. Herrmann, The Creative Brain (Lake Lure, N.C.: Applied Creative Services, 1988), Appendix A.

From this factor analysis, the researchers were able to show evidence of external construct validity.

A third validation study was conducted in connection with the doctoral work of Kevin Ho in Instructional Science at Brigham Young University. Ho analyzed the items from 7,989 HBD Instruments conducted by Ned Herrmann and his colleagues during 1984, 1985, and 1986. Part of this doctoral dissertation was to replicate an earlier internal construct validation study by Bunderson and Olson.⁷ Ho's study represented the first validation study of the present 120 item HBDI.

For purposes of statistical analysis the following five factors were extracted:

- Factor 1: Safekeeping vs Creative
- Factor 2: People-Oriented vs Technical, Analytical
- Factor 3: Female, Emotional vs Rational, Logical
- Factor 4: Creative, Innovative
- Factor 5: Handedness Factor

Factor scores were generated for each subject on each of

the five factors correlated against the bi-polar factors of brain hemisphericity:

Factor A: Upper Left
 Factor B: Lower Left
 Factor C: Lower Right
 Factor D: Upper Right

Table 3 represents two bi-polar factors (A and B) and the loadings of each of the five factor scores on the two factors.

TABLE 3
 PROMAX FACTOR STRUCTURE MATRIX

FACTOR	Factor A vs C (A Negative)	Factor B vs D (B Negative)
1. Safekeeping vs Creative	-.14	-.59
2. Interpersonal vs Analytical	.59	.22
3. Emotional vs Rational	.61	.25
4. Creative	.39	.65
5. Left Handedness	.06	.05
eigenvalues	1.77	1.22
cumulative variances	35.42%	57.79%

The correlation between these two factors was .37

Source: W. E. Herrmann, The Creative Brain (Lake Lure, NC: Applied Creative Services, 1988), Appendix A.

In addition to the two bi-polar factors, A and B, a higher order factor (I) was produced that appears to be a left vs right factor. A correlation was made of the higher order factor and the two primary factors, A and B. (Table 4)

In addition to validating the internal construct

validity of the HBDI, Ho also demonstrated its reliability.

TABLE 4
CORRELATIONS OF VARIABLES WITH HIGHER
ORDER AND PRIMARY FACTORS

Primary Factors	Higher Order Factors		
	I	A	B
1. Safekeeping vs Creative	-.33	.07	-.49
2. Interpersonal vs Analytical	.36	.47	.00
3. Emotional vs Rational	.38	.47	.02
4. Creative	.46	.13	.47
5. Left Handedness	.05	.04	.03

Source: W. E. Herrmann The Creative Brain (Lake Lure, NC: Applied Creative Services, 1988), Appendix A.

He found 78 repeated measures in the same person in his data set and calculated the test-retest reliabilities.

(Table 5)

As a result of these three validation studies, C. Victor Bunderson, Vice-President of Research Management at Educational Testing Service in Princeton, New Jersey states:

The Herrmann Brain Dominance Instrument provides a valid, reliable measure of human mental preferences when applied in a professional way, interpreted in conformity with the four-quadrant model, and scored with the approved scoring method.⁹

A fourth study that also broadens the external construct validity was conducted by Lawrence Schkade, Professor and Chairman of the Systems Analysis Department at the University of Texas at Arlington. The study entitled The Schkade Study of EEG Differences in Accountants and

TABLE 5

TEST-RETEST RELIABILITIES FOR 78 REPEATED MEASURES

Left	.96
Right	.96
A Quadrant (Upper Left)	.86
B Quadrant (Lower Left)	.93
C Quadrant (Lower Right)	.94
D Quadrant (Upper Right)	.97
Cerebral	.93
Limbic	.91
Introversion/Extroversion	.73

Source: W. E. Hermann, The Creative Brain (Lake Lure, N.C.: Applied Creative Services, 1988), Appendix A.

Artists, used the HBD Instrument to select 12 clearly left-brained senior accounting students and 12 clearly right-brained seniors in studio art. By taking brain waves from these students and computing the Fourier transforms of the brain waves he studied the alpha frequency (8-13 cycles per second). After completing his data collection, he computed the ratio of the power of the EEG waveforms of the left hemisphere to that of the right hemisphere for each of the 24 subjects then computed the mean ratio for each occupational group.

Schkade's results clearly showed that the accountants and artists differed not only in their HBDI scores, but in their brain waves as well. If the left hemisphere and the right hemisphere were used equally, the mean power ratio would be 1.0. Schkade found that the mean power ratio for the accounting students was .77. This showed

that there were more alpha waves from the right, from which one may infer that there was more activity processing in the left.

The mean power ratio for the art students was 1.2, which indicated more alpha activity from the left hemisphere than the right from which one may infer more activity processing in the right. These results were statistically significant with a probability less than .001¹⁰ that they could have resulted from chance.

Procedure

Once the students were tested and the results scored by Applied Creative Services in Lake Lure, North Carolina, the names of the ten outliers (i. e., extremes)¹¹ chosen by Applied Creative Services, were sent to the investigator. Of these ten students, six demonstrated a definite preference for right brain processing and four demonstrated a definite preference for left brain processing.

Upon receiving the names of these ten students, the investigator attempted to meet with them individually outside of the classroom situation for purposes of conducting an interview. Because of student involvement in extracurricular activities ranging from school sports to professional apprenticeships, this was not possible.

In lieu of this preferred procedure, each student was given a set of questions relative to his/her writing autobiography (i. e., personal writing history) and approach to

writing. The following questions were asked.

1. When you're given a writing assignment, what is your first feeling?
2. Once you understand what it is you are to write about, what is the first thing you do?
3. Do you do any pre-writing? Outline? Cluster?
4. What kinds of writing have you done since the tenth grade?
5. What kinds of writing do you find most comfortable?
6. What kinds cause you the most anxiety?
7. What kinds of formal composition instruction have you had since tenth grade?
8. Have any of your teachers ever taught you how to write about literature? If so, how?
9. When writing about literature, how did you proceed?
10. Were you to analyze the literature, or were you able to respond freely to the literature through some personal association with it?

After receiving the answers to this first set of questions, the researcher asked several of the students questions so that the students could further refine their original answers. In this manner a more detailed overview of each student's writing process was possible.

Three more sets of questions were presented to the students as they were given a particular writing assignment. The three writing assignments pertained to literature selections taught in class. These consisted of Beowulf, the prologue to The Canterbury Tales, "The Pardoner's Tale," and Macbeth. The students were given a choice of topics for each of these assignments (Appendix D). The questions per-

taining to each of these writing assignments asked students about their writing process for each particular paper.

All three of these papers were generated in First Colonial High School's computer laboratory. The lab has 18 IBM PC computers and students use Microsoft Word for word processing.

Students were told to come to the computer lab with a rough draft of their paper. This was necessary because the other students in the classes who were not in the study also had to have access to the computers for their papers. Observations were made while the students worked at their computers until they had completed each of the papers. This took place over a four month period with two to three days of computer time allotted to each student. While the student was computing, the investigator asked questions relative to the approach the student was taking.

Any observed behavior that was noted through this process was the direction the student writing/computing took. In other words, the investigator wanted to note whether the student took a holistic approach, or whether it was more analytical. For example, a student using a holistic approach might begin his/her paper by discussing the theme of the work, while a student using an analytical approach might begin by dissecting and analyzing the work piecemeal, line by line. The student's physical behavior was also noted. For example, during the actual writing it would be noted

whether the student computed/wrote non-stop from bell to bell, or whether he/she paused for reflection and revising.

Toward the end of the four month period, each student was assigned the reading of a particular poem, "Have You Seen This Child?" (page 75-76) This poem was chosen because it was within the students' comprehension level, having no abstract allusions that the students would find abstruse. The readability of the poem was determined by using Flesch's "Readability Ease" formula.¹² At the end of the reading, the students were asked to respond to the reading by writing an essay.

After the students wrote their compositions, the papers were copied and given to the four English teachers trained in holistic evaluation. These teachers were also screened for brain dominance with the Herrmann Brain Dominance Instrument and were given a set of questions by the investigator relative to their teaching of composition and their evaluation of student writing. The following questions were asked:

1. How do you approach the teaching of writing?
2. What approach has proved the most successful?
3. What characteristic of student writing do you value most? Least?
4. In evaluating student writing, what are you essentially looking for?
5. When you are evaluating a student's paper, do you feel an immediate need to correct student errors-- faulty structure, spelling and punctuation etc.?

Primary Trait Scoring, a technique described by Charles R. Cooper and Lee Odell in Evaluating Writing: Describing, Measuring, Judging, was employed by the teacher readers to evaluate the student writing. Regarding the reliability of holistic judgments, Cooper asserts:

When raters are from similar backgrounds and when they are trained with a holistic scoring guide . . . they can achieve nearly perfect agreement . . . and they can achieve scoring reliabilities in the high eighties and low nineties on their summed scores from multiple pieces of a student's writing.¹³

The implementation of holistic evaluation for the study under discussion required the researcher to pre-determine the features or primary traits that apply to right brain and left brain thinking tendencies. For the purposes of this investigation the following features have been identified by the investigator and are defined as follows:

Right Brain Features

1. holistic: able to perceive and understand the whole without dwelling on individual elements of an idea or concept; often leading to a divergent conclusion.

For example, in a holistic response statement the student may develop the entire paper around the theme of the work and its overall effect rather than dissecting the work line by line.

2. creative: having unusual ideas and innovative thoughts; able to put things together in new and imaginative ways.

For example, one could consider creative a response

statement which discussed the main character of a work by placing him in a different context from that of the original work to arrive at some definite conclusions about the universality or archetypal nature of the character.

3. metaphorical: able to understand and make use of visual and verbal figures of speech to suggest a likeness or an analogy in place of literal descriptions.

For example, a metaphoric response statement might discuss the growth of a character by likening the character's discovery of self to the peeling of an onion.

4. intuitive: making leaps of insight, often based on incomplete patterns, hunches, feelings, or visual images.

For example, in a student essay trying to prove Beowulf was a Christian hero, intuitive thinking would account for the student's equating the twelve warriors who rode around Beowulf's funeral pyre telling stories of his fame with Christ's twelve disciples.

5. visual/spatial: seeing where things are in relation to other things, and how parts go together to form a whole.

For example, a visual/spatial approach would be evidenced in a paper which has a sense of place or focuses on setting or color, while noting any inferred qualities of the setting, i. e., the sense of mood derived from a particular place.

Left Brain Features

1. linear thinking: thinking in terms of linked ideas, one thought directly following another,

often leading to a convergent conclusion.

For example, linear thinking would be evident in an essay in which a student traces an idea or series of events to arrive at a particular conclusion about the work being discussed.

2. logical/rational: able to reason from expectations based on what has gone before.

For example, this feature would be evidenced in a response statement that discusses the foreshadowing of events in a piece of literature. Or, the student writer might make a prediction based upon prior events in the narrative.

3. literal: using denotation to name, describe, define.

For example, a student attacking Jonathan Swift for advocating infanticide and cannibalism after reading the satire "A Modest Proposal" would be evidence of literal thinking.

4. logical/propositional: drawing conclusions based on logic; one thing following another in logical order.

For example, a logical/propositional approach would argue from a set proposition and would focus on making causal relationships. For instance, in a paper discussing the downfall of Macbeth the student may simply argue that if Macbeth had not listened to the witches he would not have murdered Duncan.

5. analytical: breaking up things or ideas into parts and examining them to see how they fit together.

For example, in an analytical literary response state-

ment the student would dissect the work, discussing it line by line, paragraph by paragraph, focusing on structure and technique perhaps more than on content.

The investigator trained the four readers (English teachers) enlisted to read the student response statements for these specified features. Because each of the four teachers was familiar with holistic evaluation, having used this technique in the evaluation of their own student papers, the investigator had only to discuss the right brain and left brain features with each of them prior to giving them the instructions for evaluating each of the student response statements. Each teacher was given a pamphlet containing the student papers, the right brain and left brain features, the examples of these features discussed above, and instructions on how to evaluate the papers. They were asked to place the number of the feature in the margin where it was noted and to make an overall judgment as to the hemisphericity of the paper. Further, they were asked to assign a letter grade to the paper. Each teacher read the response statements and scored them for the prominence of those features that are important to determining the particular thinking mode. Each reader scored the papers independently.

ENDNOTES

1

Kenneth Kantor, "Research in Context: Ethnographic Studies in English Education," Research in The Teaching of English, 15, 4, (1981), 293-309.

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3

Nancy Atwell, "Class-Based Writing Research," in Reclaiming the Classroom: Teacher Research as an Agency for Change, ed. Dixie Goswami and Peter R. Stillman (Upper Montclair, N.J.: Boynton/Cook Publishers, Inc., 1988), 87.

4

Ibid., 88.

5

Ibid., 92.

6

Ibid.

7

W. E. Hermann, The Creative Brain (Lake Lure, N.C.: Applied Services, 1988), Appendix A.

8

Ibid., Appendix A, 53-64.

9

Ibid., Appendix A, 1.

10

L. L. Schkade and A. R. Potovin, "Cognitive Style, EEG Waveforms and Brain Levels" Human Systems Management, 2 (1981): 329-31.

11

See Walter R. Borg and Meredith D. Gall, Educational Research: An Introduction (New York: Longman, Inc., 1983), 391.

12

Rudolf Flesch, How to Test Readability (New York, Harper & Row, 1951), 3.

13

Charles R. Cooper and Lee Odell, Evaluating Writing: Describing, Measuring, Judging (Urbana, Ill.: National Council of Teachers of English, 1977), 19.

CHAPTER IV

FINDINGS

The Herrmann Brain Dominance Model

The brain dominance model was developed by Ned Herrmann and incorporates the research done by Roger Sperry and Paul Maclean. It is a metaphorical interpretation of how individuals think and what their preferred modes of knowing are.

The model contains four distinct thinking styles, those incorporating the left and right hemispheres, as well as those incorporating the cerebral (upper) and the limbic (lower) parts of the brain. The thinking processes therefore, are illustrated in this model as Upper (cerebral) Left = A, Lower (limbic) Left = B, Lower (limbic) Right = C, and Upper (cerebral) Right = D.

Figure 1 illustrates the Herrmann Dominance Model, clearly showing the four quadrants and the modes of thinking characteristic of each quadrant. The upper left A modes of thinking can be thought of as analytical, mathematical, technical and problem solving. The lower left B can be thought of as controlled, conservative, planned, organized, and administrative in nature. The lower right C is interpersonal, emotional, musical, spiritual, and the "talker"

modes. The upper right D contains the imaginative, synthesizing, artistic, holistic, and conceptual modes.

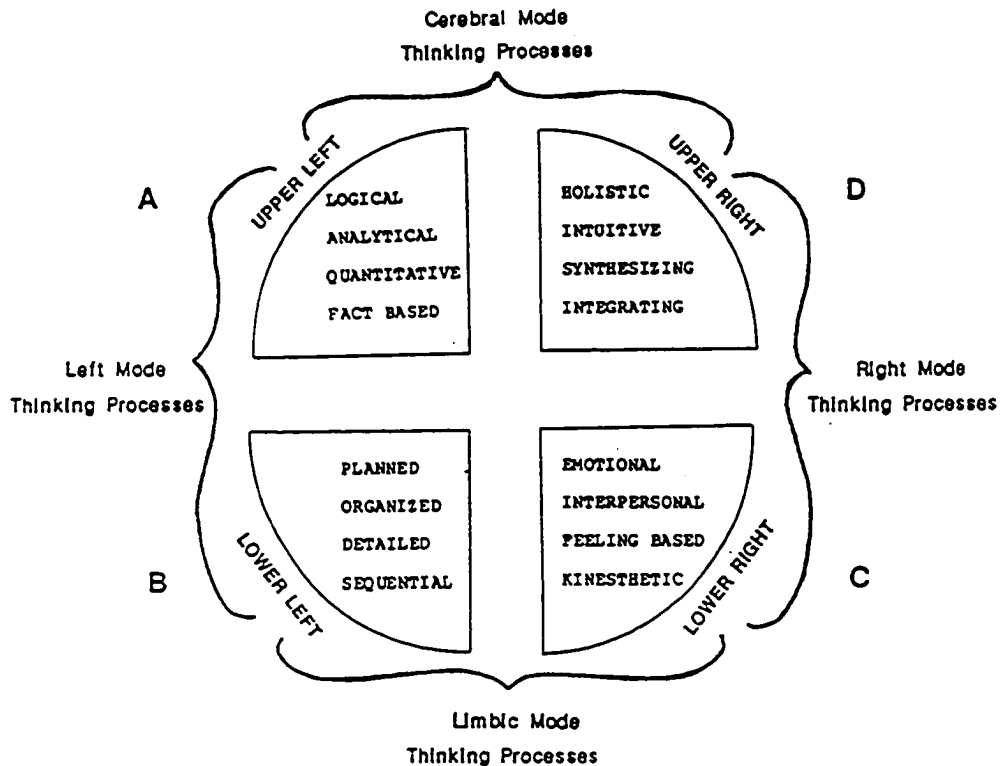


Fig. 1 Herrmann Dominance Model
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When the results of the Herrmann Brain Dominance Instrument are processed, the degree of preference an individual has for each kind of thinking styles is represented by each of the four quadrants as compared to the other quadrants. The brain dominance profile that results does not determine which kind of thinking is better than another. It merely

identifies an individual's thinking style preference.

The visual profile display (Figure 2) is the visual representation of the total profile scores. The scores are

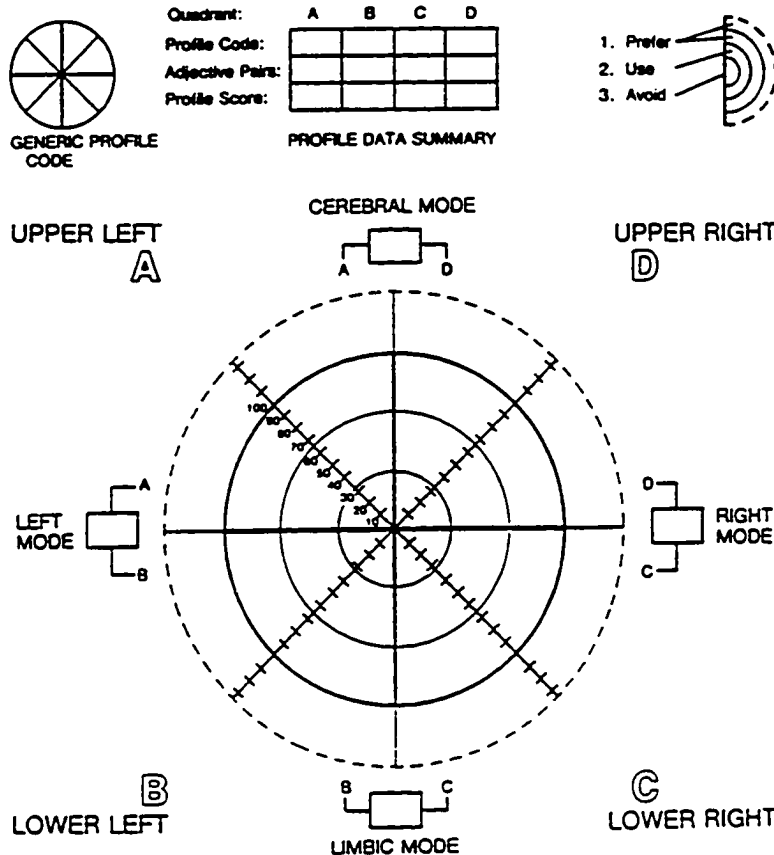


Fig. 2 Herrmann Brain Dominance Profile
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plotted on the four axes, each one representing one of the four quadrants of the brain. This model is read counter-clockwise from Upper Left A to Lower Left B to Lower Right C to Upper Right D. As a guide to aid the interpretation of these scores, a generic profile code is provided. This profile code numbers 1, 2, 3, are termed primaries, secondaries,

and tertiaries.

Primaries (1) are scores of 67 or higher in any given quadrant. A primary indicates a preference for the thinking modes in that quadrant. It is possible to have two or more primaries.

Secondaries (2) are scores of 34 to 64. A secondary indicates an ease with or a comfortable usage of the thinking modes in a given quadrant. These are also preferences but are secondary in nature to one's primary.

Tertiaries (3) are scores of 0 to 33. A tertiary score corresponds to a lack of preference for or even avoidance of the thinking modes in a quadrant. Tertiaries in a profile code strengthen the opposing primaries. In avoiding certain thinking styles, the preference of other styles is increased.

The four boxes around the visual display in the North, South, East, and West positions indicate the total dominance scores of the combined modes. These include the cerebral mode (Upper Left A and Upper Right D), the left mode (Upper Left A and Lower Left B), the limbic mode (Lower Left B and Lower Right C), and the right mode (Upper Right D and Lower Right C). These represent a summary score of all the data in each mode. Comparing total scores will help illustrate the degree of tilt or preference an individual has for the left mode over the right mode or the cerebral mode over the limbic.

At the top of the visual display sheet is the profile data summary box which shows the profile code, the adjective pair scores, and the profile scores for each quadrant. The adjective pair scores represent the numeric results of the forced choice pairings that are a part of the Herrmann Brain Dominance Instrument.

The Brain Dominance Consolidated Score Sheet

Figure 3 illustrates the consolidated score sheet which results from the Herrmann Brain Dominance Instrument. The score sheet is divided into four columns -- two on the left and two on the right. The columns from left to right represent the data groupings for upper left A, lower left B, lower right C, and upper right D quadrants of the Herrmann Brain Dominance Model.

In a box next to Column A at the top of the page is placed the profile code. Next, the Key Descriptors and Work Elements are arranged in the four separate columns corresponding to the four quadrants. The intensity of the preference is indicated by an asterisk or by number in the particular quadrant column. In key descriptors, the adjectives chosen by the individual are represented by an "x." The asterisk represents the adjective which the individual indicated was most representative of him/her.

In the Work Elements columns, the number the individual assigned to each work element on a scale of 1 to 5 is indicated. The greater the number of descriptors and high

CODE:	COLUMN A UPPER LEFT	COLUMN B LOWER LEFT	COLUMN C LOWER RIGHT	COLUMN D UPPER RIGHT
KEY DESCRIPTORS (• = most descriptive)	Factual Quantitative Critical Rational Mathematical Logical Analyst	Conservative Controlled Sequential Detailer Conscient Speaker Reader	Emotional Abstract Symbolic Intuitive Talker Reader	Imaginative Artistic Intuitive Historic Synthesizer Simultaneous Spatial
WORK ELEMENTS (5 = most, 1 = least)	Analytical Technical Problem Solving Planned	Organization Planning Administrative Implementation	Teaching Writing Expressing Interpersonal	Imagination Contemplating Creative Inventing
BEST/WORST SUBJECTS				
EDUCATION				
OCCUPATION				
HOBBIES				
HAHNEDNESS	<div style="display: flex; justify-content: space-between; font-weight: bold;"> PRIMARYLY RIGHT RIGHT/ SOME LEFT MIXED LEFT/ SOME RIGHT PRIMARYLY LEFT </div>			
LANGUAGE CENTER	<div style="text-align: center;">LEFT</div> <input style="width: 100px; height: 20px;" type="text"/>	<div style="text-align: center;">DISTRIBUTED</div> <input style="width: 100px; height: 20px;" type="text"/>		<div style="text-align: center;">RIGHT</div> <input style="width: 100px; height: 20px;" type="text"/>
ENERGY LEVEL	<div style="text-align: center;">DAY</div> <input style="width: 100px; height: 20px;" type="text"/>	<div style="text-align: center;">EQUAL</div> <input style="width: 100px; height: 20px;" type="text"/>		<div style="text-align: center;">NIGHT</div> <input style="width: 100px; height: 20px;" type="text"/>
MOTION SICKNESS	<div style="display: flex; align-items: center;"> <div style="flex: 1; border-bottom: 1px solid black; position: relative;"> <div style="position: absolute; left: 0; bottom: 0; width: 100%; text-align: center;">I II III IV V</div> </div> </div>			
INTROVERT/EXTROVERT	<div style="display: flex; align-items: center;"> INT <div style="flex: 1; border-bottom: 1px solid black; position: relative;"> <div style="position: absolute; left: 0; bottom: 0; width: 100%; text-align: center;"> </div> </div> EXT </div>			
ADJECTIVE PAIRS	<input style="width: 100px; height: 20px;" type="text"/>	<input style="width: 100px; height: 20px;" type="text"/>	<input style="width: 100px; height: 20px;" type="text"/>	<input style="width: 100px; height: 20px;" type="text"/>
PROFILE SCORES	<input style="width: 100px; height: 20px;" type="text"/>	<input style="width: 100px; height: 20px;" type="text"/>	<input style="width: 100px; height: 20px;" type="text"/>	<input style="width: 100px; height: 20px;" type="text"/>

Fig. 3 Consolidated Score Sheet
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numeric values in a quadrant, the stronger the preference in that quadrant will be.

The Best/Worst, Educational Major, and Occupational and Hobby sections are indicated by a series of "x's." The more "x's" in a given quadrant, the greater the intensity.

The Energy Level and Motion Sickness sections also help to indicate dominance. Right mode people tend to be more susceptible to motion sickness. Left mode people more often identify themselves as day people. These are however, merely trends and there are many exceptions to these trends.

Another section that represents a trend is the Introversion/Extroversion scale. There is a notable trend that

left brain dominant people tend to be more introverted and right brain dominant people tend to be more extroverted.

The Adjective Pairs Scores represent the numeric results of the forced choice pairings that were included in the Herrmann Brain Dominance Instrument. This section pairs each descriptor of each quadrant against the other three quadrants. These scores are reflective of one's preferred modes of thinking as they are numerically distributed across the four quadrants.

The Profile Scores for each quadrant found at the bottom of the consolidated scoresheet are the total numeric summation of the data for each quadrant. They are the scores used to create the visual display of the brain dominance profile model.

The brain dominance profile is a metaphor for expressing mental preferences not competencies. While there may be a close correlation between the two, they are entirely different. For the purpose of this investigation, it is assumed that competence must be achieved through education, training, and experience. It is further assumed that one's brain dominance profile is neither good nor bad, right nor wrong.

The Individual Case Studies

Although each of the students were given the same writing topics to choose from and were given the same questions regarding their composing process both in general and

for a particular composition topic, there were instances where their answers generated further questions on the researcher's part so as to require individual treatment of the overall findings for each of the subjects. Therefore, since the totality of this case study is, in actuality, seven individual case studies, the findings for each student will be discussed separately.

Regarding the three attritions, partial data were collected from two of these students before they withdrew from the study. The results of these students' Herrmann Brain Dominance Instruments and other data for these students are included in the appendix. A discussion on the student for whom all data were collected except the response statement will appear in this section.

For purposes of anonymity the names of all the subjects have been changed. The student writings included in this section are xeroxed copies of the originals.

Sarah

Upon first meeting Sarah, a seventeen year old white girl, one would not suspect that she is a serious student. This impression accrues from the fact that her appearance belies her academic ability. On first seeing her, one immediately notices her spiked blond hair and pale complexion. Equally arresting are her eyes, which usually boast a red streak in the fold of each eyelid, and her lips which sport a dark purple lipstick that is almost

black. She has several pierced earrings in each ear. In short, she has the outward appearance of any self-respecting punk rocker. One also assumes she wishes to demonstrate her individuality through her mode of dress.

Sarah is nearly always cheerful. She walks into class ready to smile. She appears to have a strong sense of self and very set opinions about her writing, especially her poetry and the word choices she makes to express her feelings. She often shares her poetry with me and always makes a copy for me to keep. She is not the most academically able student I have, but she certainly is one of the most motivated. Of all the students in the study she wrote the most drafts of her papers.

Sarah was born in Norfolk, Virginia on December 7, 1970. She now lives in the resort section of Virginia Beach, which is in the First Colonial High School district. Prior to living at her present address, she lived within the Frank W. Cox High School district. Sarah attended Cox High School for her ninth grade, rather than at a junior high school, a case which is true for students who have always lived in the First Colonial district and enter high school in the tenth grade. While at Cox she took the following classes with the resultant final grades:

Average English	C
Pre-Algebra	C
Health/ PE	B
Earth Science	C
Art 2	C
World Geography	C

In the tenth grade Sarah enrolled in First Colonial High School where she is presently a senior. Her grades in tenth and eleventh grade were fairly consistent with those she had received in the ninth grade.

Tenth Grade		Eleventh Grade	
Average English	C	Average English	C
Algebra I	D	Marine Science	C
Health/PE	C	Sociology 1	C
Biology	B	Sociology 2	B
French I	C	U. S. History	D
		Typing 1	D
		Typing 2	D
		Child Development	C
		Marriage/Family	C

While in the eleventh grade Sarah took the Scientific Research Associates Test (SRA), which is a general achievement test given by the Virginia Beach School System in grades four, eight and eleven. One of the resulting scores of this test is an intelligence quotient. Sarah's IQ as measured by the SRA was 109.

In summer school between the eleventh and twelfth grades, Sarah took Virginia and U.S. Government for which she received a B. As a senior she is enrolled in Average English, Business Management (second semester), Marketing Education, and Foods I (first semester). She also has a study hall. For the first semester of this school year her grades were as follows:

Marketing Education	B
Average English	B
Foods I	A

Sarah has a small course load because one of the

requirements for Marketing Education is that she hold a job. Thus Sarah works as a sales manager of a store.

Sarah's father, whose highest level of schooling was the eleventh grade, owns his own business. Sarah's mother attended a business college and is a legal secretary.

When asked about her own career goals Sarah indicated that she would like to attend a four year college and gave as her choices, Virginia Wesleyan in Norfolk, Virginia, Old Dominion University in Norfolk, Virginia and Radford University in Radford, Virginia. She wishes to major in elementary education and would like to get a degree in counseling. Of her choice of major she says:

I want to start counseling for kids in the early grades. Elementary! Let kids know it's ok to feel certain ways. Kids are growing up faster. Maybe if someone bothers to help them they may bother to listen. And maybe kids and parents will spend their money together, as a family, instead of them spending to stick their kids in a psychiatric institute because they can't understand them. Later I hope to open up a center for kids and play with kids and counsel them. They will know it's ok to talk and cry.

When questioned about her writing autobiography, Sarah offered the following information:

INVESTIGATOR: When you're given a writing assignment, what is your first response?

SARAH: I automatically get ideas. My first reaction is to figure out which one it is I could take to an extreme. To make it so that it's so true it's almost dreamlike. That it's so obvious it's almost unbelievable.

INVESTIGATOR: Once you understand what it is you are to write about, what is the first thing you do?

SARAH: Start writing. Trying to express myself. If something doesn't sound right, I leave it until I can think of the way that I can express it better. Make it feel right to me. Till I'm happy with it and the idea it's expressing.

INVESTIGATOR: Do you do any prewriting? Outline? Cluster?

SARAH: If you call writing down what I feel and crossing out what doesn't sound right prewriting. Basically, no, though.

INVESTIGATOR: What kinds of writing have you done since the tenth grade?

SARAH: Poetry, essays, stories (long and short), all kinds of literature.

INVESTIGATOR: What kinds of writing do you find most comfortable?

SARAH: I like poetry best. Especially when I'm alone, or when I'm upset or hurting, or just want to comment on something.

INVESTIGATOR: What kinds cause you the most anxiety?

SARAH: All of them, and still, none of them. It just depends on my mood. I don't like it a lot of times when someone gives me something specific to write about. Sometimes I like it because I can just expand from it. Overall, I'd say I don't like when I have to write stuff like term papers on factual stuff. I like to use my feelings to write.

INVESTIGATOR: What kinds of formal composition instruction have you had since the tenth grade?

SARAH: Nothing, except on term papers.

INVESTIGATOR: Have any of your teachers ever taught you how to write about literature?

SARAH: No, I've always had a knack for doing it and enjoyed doing it.

INVESTIGATOR: When writing about literature, how do you proceed?

SARAH: I just write about the ideas I get. I get these little cartoons in my mind, pictures of what I should write about; of how I'm feeling or my

ideas.

INVESTIGATOR: Were you to analyze the literature, or were you able to respond freely to the literature through some personal association with it?

SARAH: Personally I'd like to associate myself with it but a lot of times I analyze it so I can associate with it.

Sarah's first piece of writing was an expository essay on Beowulf (pages 68-69) which was written after the class had completed its study of the epic poem. The assignment was teacher generated and allowed the student to choose to show whether Beowulf was essentially a pagan or a Christian hero based on their interpretation of the poem.

When questioned about the direction her writing took during the completion of this assignment Sarah offered the following:

INVESTIGATOR: Which of the two topics did you choose?
Why?

SARAH: I did the Christian theme because I thought it was the easier to do.

INVESTIGATOR: Once you chose your topic, how did you proceed?

SARAH: I went through the book, found references that would back my statement up. I then thought of how to introduce my theory into the paper. Then I decided which one should go first, etc.

INVESTIGATOR: What difficulties did you encounter as you wrote the paper?

SARAH: Trying to get into writing the paper itself since I don't really like being told what to write.

INVESTIGATOR: Were you comfortable with the topic choices? Why or why not? If not, how did you proceed?

SARAH: No, because I didn't really believe in either choice.

SARAH'S BEOWULF PAPER

Beowulf has done in killing Grendel's bewitched and wretched mother.

In the third part of the book the poet writes "His string of days on earth, has seen as much as God would grant him; all wordly pleasures was gone, all life would go soon" (2724-2728). Of course this explains that Beowulf has done his job on earth for God and he knows that soon it will be his time and will be taken to the heaven's as payment for the righteousness he has done for God.

Finally at the end of the epic it is said that "twelve of the bravest Geats rode their horses around the tower, telling their sorrow, telling stories of their dead king and his greatness, his glory, praising him for heroic deeds, for a life as noble as his name." (3169-3174). This is the reenactment of the death of Jesus Christ and the twelve Apostles. It shows the Christian theme and the praise and the everlasting glory of God, as Beowulf ends up in his final everlasting glory by being able to read about his name still to this day.

This epic is an example of Christian belief being introduced into a barbarian-like civilization. Both which play an important role in the make-up to this epic and which makes it as interesting and controversial as it is, still to this day!

SARAH'S BEOWULF PAPER CONTINUED

All through time there have been many different themes and ideas in literature, two of which come to life in the epic Beowulf. In the epic, however, these two themes clash. The Pagan theme deals with heroic ideals, forever lasting glory, and living down fame. The Christian theme deals with the Almighty God, good against evil, the conquering of evil and good overpowering all.

However, the theme of the Almighty is much more evident than that of the Pagan. In the epic, a very wise warrior, Beowulf, serves as an advocate of God. This is broken down into three different parts within the epic. The fight with Grendel, the fight with Grendel's mother, and finally the fight with the fire dragon.

In the first part the poet writes "but that prince remembered God's grace and the strength he'd given him and relied on the lord for all help, the comfort and support he would need. He killed the monster, as God had meant to do." (1268-1273). This shows how Beowulf uses God as his strength to overcome the evil of Grendel.

In the second part the poet writes "The brilliant light shone, suddenly, as though burning in that holy hall, and as bright as Heaven's own candle, lit in the sky" (1570-73). This again shows good overcoming evil, light over dark, joy over sadness, and is seen as a message from God for the good

I believed the epic itself was pagan, but because of the last author, it became Christianized. I really wasn't interested in the paper.

INVESTIGATOR: When you received your evaluated rough draft, how did you react to the comments?

SARAH: I knew there was a lot to be corrected. So, I went by the comments and then added my own extras.

INVESTIGATOR: Would you be willing to revise this paper?

SARAH: No, five drafts are enough!

Although Sarah expressed having no interest in her Beowulf paper, she wrote five drafts which belies her statement. It would seem that despite the fact she was not enthralled with the topic, she was no less determined to write the best paper she could under the circumstances.

The second paper generated in the class was written after the class had studied the prologue to Chaucer's Canterbury Tales and "The Pardoner's Tale" (page 71).

As with the Beowulf paper, the students were given two choices: to create their own pilgrim to add to the prologue or to create their own pilgrimage complete with a prologue including several pilgrims. Again Sarah was questioned about the direction of her writing.

INVESTIGATOR: Which topic did you choose? Why?

SARAH: The one in which you made up your own pilgrim. Because I could express my feelings towards society in the poem, through the character.

INVESTIGATOR: Once you chose your topic, how did you proceed?

SARAH: I thought of the things I wanted to say. Then I had

SARAH'S CHAUCER PAPER

Behold, ahead
Is a Pilgrim I do see
Standing alone, by himself
Looking into the sea.

Hair sticking straight up
Face stern and straight
Mind deciphering what's what
Wondering about fate

Five holes in left ear
A hoop in each one
Standing there beside himself
Thinking how he's on the run

On the run from life;
From past pain.
Looking into the horizon
Wondering what's there to gain

Clothes are ragged
Tattered and torn
His thoughts are the same
But filled with more scorn

He takes out his vengeance,
Not publically,
For he's already looked down upon
By all society's.

So he decides "Why please them?"
And he hurts no one
He just stands back, alone
Staring at the sun

He expresses his emotions
His feelings, his loneliness
He draws of the beauty
But yet not of happiness

How ironic tis all is
He an outcast
That he draws of the pleasures
The things that just don't last.

He sits alone so often
In his own demented mind
Is it that it's so demented
Or is it he chooses not to play along
With the ways of "our" kind

"Our" cemented and demented ways!

to think of how I was going to use vocabulary as Chaucer would, but still make understood that the person I was writing about was in this time. Then I went back and changed certain words and filled in the words that I had left out. I left certain words out because I thought I could find better ones to express myself.

INVESTIGATOR: What difficulties did you encounter as you wrote the paper?

SARAH: The main problem was trying to get Chaucer's style while also expressing myself to the extent I wanted.

INVESTIGATOR: Were you comfortable with the topic choices? Why or why not?

SARAH: Yes. Because it gave me a chance to create, and to again let me comment on society through my writing.

INVESTIGATOR: When you received your evaluated rough draft, how did you proceed?

SARAH: I was happy with it. For the final draft I worked by trial and error of words, expressions. And by scratching things out, putting new phrases in, etc. Then by reading it through, changing things again, finally deciding that it's ok.

INVESTIGATOR: Did you encounter any difficulties in the writing of the final draft?

SARAH: No--nothing major anyway. Maybe correcting a few things, but not revising the whole thing. I like it the way it is now.

The last teacher generated composition was assigned after the class studied Shakespeare's Macbeth (page 73-74). As with the Beowulf assignment, the students were again to write an expository essay on a topic from the list of topic choices. Once again Sarah was queried as to the direction her writing took.

INVESTIGATOR: Which of the topics did you choose? Why?

SARAH: Shakespeare's use of paradox in the play Macbeth.

SARAH'S MACBETH PAPER

Shakespeare

Shakespeare's use of paradox in verbal expression and in character bear on the play in many ways. The first and primary way is the theme itself, "fair is foul and foul is fair." This is said at the beginning of the play by the Witches. Soon this theory is ironically adopted by Macbeth himself in his rein to be King, and is reapplied throughout his rein again, as being King.

Another paradox shines through in the theme of order vs. disorder. Shakespeare plays on this concept throughout the play itself. He is well known for this in many of his plays. At the beginning of the play all is well, then comes King Duncan's death, then all is calm again with Macbeth becoming King. Disorder is introduced again with Macbeth's deathly apparitions throughout the play, etc., etc... It is a constant battle between the two. One is pulling one way while the other one pulls the opposite.

Lady Macbeth and Macbeth play into the paradox's as single people and as a couple together. As a couple Lady Macbeth and Macbeth switch roles completely by the end of the play. Macbeth starts out the play as the submissive husband. Lady Macbeth is totally in control of him. She is him in a sense. By the end of the play however, the roles have switched completely. Macbeth is the tyrant King who does all on his own. Lady Macbeth isn't even consulted on Macbeth's evil-doings or his ideas to keep himself as King of Scotland.

Macbeth as himself goes through a metamorphosis. He starts off feeling guilty for his crimes. Seeing apparitions, and to the readers Macbeth comes across as almost on the brink of insanity at one point. However this all has changed by the end of the play where he is referred to as "The Butcher." Macbeth feels as though he's invisible to everyone. Which is completely opposite of how he starts the play out.

Lady Macbeth is just the opposite. She starts out the over bearing type to end up just the opposite. At one point she is the strong, very willful type. She knows what she wants and she is determined she is going to get it any way possible. She's in complete control of Macbeth in the beginning of the play and throughout most of the play until Macbeth decides on his own that he's going to have Banquo and Fleance killed. After, Macbeth then sees the apparitions again. Lady Macbeth degrades Macbeth again about being so coward like. After Macbeth seems to get a mind of his own and acts upon his whims alone. By the end of the play Lady Macbeth has completely changed. She has lost all of strength, her vitality, everything. Because the guilt she feels is so traumatic she eventually takes her own life.

Another paradox in the play could be the reference to the clothes. Macbeth says many times throughout the play that the robes don't fit. But yet they really do, he's just unaware of it until Ross explains to him that he's now the

SARAH'S MACBETH PAPER CONTINUED

Bain of Cawador. He doesn't feel the robes of King fit on him but yet he kills to make himself King. The clothes reference are evident many times and ways throughout the play. It's another act by Shakespeare of introducing irony into the play.

Through these paradox's ; scenes, backgrounds, truths, and foreshadowings are expressed. Shakespeare has a unique way of introducing these different themes, flaws, ideas, and ironies into the play and then makeing them work for him to intrest and excite the readers.

INVESTIGATOR: Once you chose your topic, how did you proceed?

SARAH: I went through and thought of the ways and means he expressed himself and these paradoxes. I tried to figure out how I would put it into words.

INVESTIGATOR: What difficulties did you encounter as you wrote the paper?

SARAH: At first I had a hard time thinking these up but then once I did they just started coming to me.

INVESTIGATOR: Were you comfortable with the topic choices? Why or why not?

SARAH: Yes, it wasn't as hard as Paradise Lost!

INVESTIGATOR: Would you be willing to revise the paper if you are not satisfied with the evaluation of your rough draft?

SARAH: I guess, kind of; I wouldn't change the whole thing because I think it's pretty good personally.

The last paper Sarah wrote for the investigator was a response statement generated from a poem entitled "Have You Seen This Child?" (page 76-77) For this assignment, the subjects were given a copy of the poem and asked simply to respond to it. There were no other instructions given. Sarah's paper (page 78-82) was handwritten because it was not a class assignment and was not done in the computer lab.

Sarah was again given a series of questions to respond to regarding the approach she took for this writing. The questions and her responses follow.

INVESTIGATOR: After reading the poem, what was your^f initial response?

Have You Seen This Child?

He always wanted to say things, but no one understood.
He always wanted to explain things, but no one cared.
So he drew.
Sometimes he would just draw and it wasn't anything.
He wanted to carve it in stone or write it in the sky.
He would lie on the grass and look up at the sky, and it
would be only him and the sky and the things inside that
needed saying.
And it was after that, that he drew the picture.
He kept it under his pillow and would let no one see it.
And he would look at it at night and think about it.
And when it was dark and his eyes were closed he could still
see it.
And it was all of him.
And he loved it.
When he started school he brought it with him.
Not to show to anyone but just to have it with him as a friend.

It was funny about school.
He sat in a square brown desk like all of the other square
brown desks and thought it should be red.
And his room was a square brown room, like all the other rooms.
And it was tight and close and still.
He hated to hold the pencil and the chalk with his arm stiff
and his feet on the floor, still, with the teacher watch-
ing and watching.
And then he had to write numbers.
And they weren't anything.

They were worse than letters that could be something if you
put them together.
And the numbers were tight and square and he hated the
whole thing.
The teacher came and spoke to him.
She told him to wear a tie like all the other boys.
He said that he didn't like them but she said that it
didn't matter.
After that they drew.
And he drew all yellow and it was the way he felt about
morning, and it was beautiful.
The teacher came and smiled at him.
"What's that?" she said.
"Why don't you do something like Ken's drawing?"
It was all questions.

After that his mother bought him a tie and he always drew
airplanes and rocket ships like everyone else.
And he threw the old picture away.
And when he lay out alone looking at the sky, it was big

and blue and all of everything, but he wasn't anymore.

He was square inside and brown and his hands were stiff,
and he was like everyone else.

And the things inside him that needed saying didn't need
saying anymore.

It had stopped pushing.

It was crushed.

Stiff.

Like everyone else.

SARAH: The poem really moved me! So real! It made me
want to give everyone copies and let them read it.
Experience what I was feeling.

INVESTIGATOR: How did you feel about being asked to write
in response to an open-ended assignment?

SARAH: It was kind of hard writing like that because I
had so many things that I wanted to say, to express.
I thought of so many different ways I could write
about it.

INVESTIGATOR: How did you decide to proceed with this pa-
per? Please detail the steps you took to
complete the assignment.

SARAH: I wrote several different rough drafts. Starting
them each different ways. Finally I had to go
through each and take out the parts that were eas-
iest for others to understand what I was trying to
say.

Each time Sarah visited the computer lab to word pro-
cess the three papers from the teacher generated topics, her
procedure was consistent. She always arrived in the lab as
early as she could so as to insure her getting a computer
since there are only eighteen computers and Sarah's class
has 26 students.

She would immediately retrieve her computer disk from the
file box and set out to work even before the late bell rang.

SARAH'S RESPONSE STATEMENT

In the poem "Have you Seen This Child?" the poet is trying to express his feelings on the forever going battle between conformity and uniqueness.

When "we" as humans are born, we are born to be our own persons. We can express this when we are young. Of course, all of this ends by the time we start school. There is where we are forced to start to conform to society's norms, values, and taboos.

The child in this poem represents "us" as humans. The poet describes to us how the child wanted to say things but no one understood. I feel it's not so much as understanding but that no one really listened. That's the reason no one understood. The child was changing - the poet says no one cared. Cared because he was still not yet molded into society. He was still his own person so no one had the time, or wanted to take the time to care or to help the child.

The poet writes that it would be

SARAH'S RESPONSE STATEMENT CONTINUED

be only him and the sky and the things inside that needed saying. This shows many things. It shows the child knows he has things to say & express. This is an example of many problems that people have. Mainly teens. They have things to say, they want to express themselves, but it's only them and their world. No one listens. No one thinks that maybe he would have something to say. He's just a child, just as we're just teens; why would we have something to say or express. Many people (kids) try to break away again. Later, after they've realized again that they're their own person.

The poet writes about the child drawing a picture. He'd let no one see it, he'd hide it. He said that he'd look at it at night and think about it. He says when it was dark he'd still see it. This shows that the child was scared to express himself. He felt he had to hide the

SARAH'S RESPONSE STATEMENT CONTINUED

thing that meant the most to him.

Throughout the poem the child wants to express his own personal uniqueness.

The poet writes about how the child thought his desk should be red. He tells how he hated to hold pencils certain ways. He hated wearing a tie. But he had to be like everyone else. To be normal.

The teacher didn't understand his drawing because they weren't like "Ken's drawings." So they weren't normal. They weren't like everyone else's.

So he threw away the old picture. He began to wear a tie, he drew pictures like everyone else, and finally when he was alone, looking into the sky, it was no longer it and him and the things he needed saying, it was now big and blue.

SARAH'S RESPONSE STATEMENT CONTINUED

and all of everything although he wasn't.

He's now square inside, he was like everyone else. Now his debt was normal. Now the thing didn't needed saying anymore. They didn't matter anymore. He was now like everyone else. Finally.

Society expects certain attitudes, actions, norms, and values. They train people, to train people, to train other people, who finally train the gangsters who haven't been trained by the parents, and to introduce and train new norms and attitudes to the gangsters.

We as humans were born with our own minds, and wills. This is all considered unmonitored. by Society after a certain age. We should make being born more technological. That way we could program these beings born to act, react, talk, and be the way we want. It would eliminate a lot

SARAH'S RESPONSE STATEMENT CONTINUED

of social and mental disorders
and eliminate these fields completely.

this would be much simpler.
And of course we'd be robots. But
then we'd be normal. Finally!

On the first day of our scheduled time in the lab she would have her handwritten rough draft ready in front of her and she would begin typing what she had written into the computer. Periodically she would pause and read what she had typed, making changes as she saw fit.

Each visit was the same. Once she had typed her entire rough draft into the computer, she would continue to read and revise for the entire bell (50 minute bells). Her revising process would vary. Sometimes she would delete entire paragraphs that did not suit her or express what it was she was trying to convey; other times she would simply delete a word or a sentence before continuing to read the paper before discovering another passage she wished to alter. During her computing time she almost never allowed herself to become distracted. Only during the writing of the Macbeth paper was Sarah distracted: once to use the rest room and a second time to answer a question one of her classmates had asked her about a computer command. Other than these, **she** remained at her computer intently working on each paper **until** it was completed and she felt comfortable about turning it in.

Sarah's Brain Preference

Sarah was identified as having a distinct right brain **preference** as a result of the Herrmann Brain Dominance Instrument. As can be seen from her consolidated scoresheet (page 84), Sarah shows a distinct preference for processing

SARAH'S CONSOLIDATED SCORE SHEET

NAME:		GROUP:	
OCCUPATION:		453/5999.00 FEMALE	

CODE: 2 2 1 1	COLUMN A UPPER LEFT	COLUMN B LOWER LEFT	COLUMN C LOWER RIGHT	COLUMN D UPPER RIGHT
KEY DESCRIPTORS (* = most descriptive)	Factual Quantitative Critical Rational Mathematical Logical X Analytical	Conservative Controlled Sequential Detailed Dominant X Speaker Reader	Emotional X Musical Spiritual Symbolic Intuitive Talker Reader	Imaginative X Artistic X Intuitive * Holistic Synthesizer X Simultaneous Spatial
WORK ELEMENTS (5 = most, 1 = least)	Analytical 4 Technical 2 Problem Solving 5 Financial 3	Organization 4 Planning 2 Administrative 3 Implementation 3	Teaching 4 Writing 5 Expressing 5 Interpersonal 5	Integration 5 Conceptualizing 5 Creative 5 Innovating 4
BEST/WORST SUBJECTS	X	X	XXX	X
EDUCATION	X	X	X	X
OCCUPATION			X	X
HOBBIES			XXX	XXX

HANDEDNESS	RIGHT/ PRIMARYLY RIGHT	SOME LEFT	MIXED	LEFT/ SOME RIGHT	PRIMARYLY LEFT
	X				

LANGUAGE CENTER	LEFT	DISTRIBUTED	RIGHT
			X

ENERGY LEVEL	DAY	EQUAL	NIGHT
			X

MOTION SICKNESS	I	II	III	IV	V
	X				

INTROVERT/EXTROVERT	INT	◀	-----	-----	-----	X	-----	-----	-----	-----	-----	-----	▶	EXT
---------------------	-----	---	-------	-------	-------	---	-------	-------	-------	-------	-------	-------	---	-----

ADJECTIVE PAIRS	2	3	10	9
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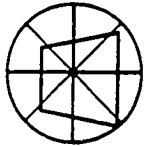
PROFILE SCORES	41	45	98	135
----------------	----	----	----	-----

information in both the upper and lower right quadrants. This indicates that on the instrument itself she chose answers that characterize her as a synthesizer, as emotional, imaginative, artistic, and intuitive. As intuitive is most descriptive of her, it is marked by an asterisk. In the Work Elements section, i. e., those activities in which she rated herself highly, it can be noted that the activities in which she felt she had strength are those shown to be indicative of an upper and lower right brain thought processor. Also indicative of an upper and lower right brain processor are Sarah's choices in the Best/Worst Subjects section.

Sarah's scores in the Adjective Pairs section indicate a lower right and an upper right thinking mode preference. The total numeric summation of Sarah's data clearly shows her preference for the upper and lower right thinking modes. Her scores were 98 for the Lower Right C quadrant and 135 for the Upper Right D quadrant, while those for the Lower Left B and the Upper Left A were 45 and 41 respectively.

When these scores are visually displayed (page 86), the intensity of Sarah's right brain dominance is clear. There is a definite primary (1) in both the Upper Right D and the Lower Right C quadrants which shows her preference for these thinking modes. Sarah has secondaries (2) in the Upper Left A and Lower Left B quadrants which indicates a secondary preference for the thinking styles characterized by these quadrants.

SARAH'S HERRMANN BRAIN DOMINANCE PROFILE



GENERIC PROFILE
CODE 2 2 1 1

Quadrant:

Profile Code:

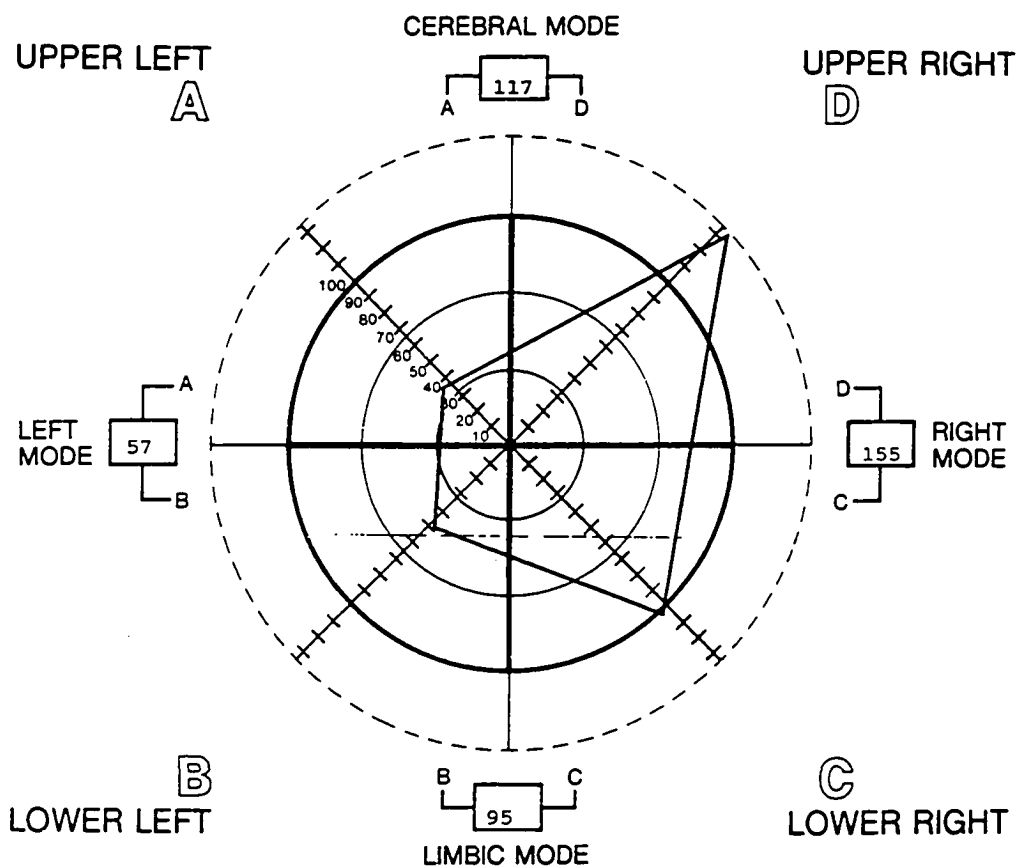
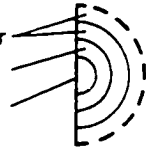
Adjective Pairs:

Profile Score:

A	B	C	D
2	2	1	1
2	3	10	9
41	45	98	135

PROFILE DATA SUMMARY

1. Prefer
2. Use
3. Avoid



Sarah's profile code is therefore a 2211. According to the profile descriptions sent to the investigator along with the results of the HBDI this is the third most common profile in the population at large, at 14 percent, and with only a slight difference in the male and female populations -- respectively 11 percent and 17 percent.

The characteristics typical of Sarah's profile would include the ability to be creative, holistic, and synthesizing from the Upper Right D quadrant, and interpersonal, emotional, and spiritual from Lower Right C. The left mode secondaries with logical, analytical, and mathematical thinking styles from Upper Left A and the organizational, planning, and structure from Lower Left B, would be functional, yet clearly secondary to the preferred right modes of thinking.

The Herrmann research found that those with this profile often have occupations of teaching or facilitating. Other occupations include the arts, such as writers, musicians, artists, and designers, as well as psychologists and counselors. Entrepreneurs can also be found in this profile because it features the imaginative, innovating, and risk-oriented behavior of the right modes--quadrants C and D -- without the control or preference of the structured, logical, and conservatives modes of the left quadrants A and B.

KARL

Karl, a white male, has a sparkle in his eyes; they seem to reflect a questioning, analytical mind. His hair is dark and cut very close. Although he dresses conservatively, the little earring in his left ear belies the otherwise "preppy" appearance typical of this son of a naval officer. He seems shy, but when one engages him in conversation, one soon realizes that he has a witty sense of humor and a very well developed sense of self. He is not so much shy as he is reserved.

Karl was born on March 12, 1970 in San Diego where his father was stationed. Having a Bachelor of Science degree, Karl's father is an officer in the U. S. Navy where he is a diver in charge of explosive ordinance disposal. Karl's mother has an Associate in Arts degree and is a computer systems analyst.

Karl and his family were transferred to Virginia Beach from Springfield, Virginia where Karl attended West Springfield High School for the ninth grade. While there he took the following classes with the following resultant grades:

English 9	D
World Geography	C
Algebra I	C
Earth Science	D
Health/PE	B
Crafts I	C

After transferring to Virginia Beach, his family moved into the Middle Plantation section of the city which is a very affluent area, with houses in the \$200,000 range.

Since Middle Plantation is in the First Colonial High School district, Karl was enrolled there for the tenth grade and is presently a senior.

The class in which he was enrolled in the tenth and eleventh grades and his final averages are listed below:

Tenth Grade		Eleventh Grade	
Average English	C	Average English	B
Geometry	A	Va & US History	D
Latin I	C	Latin II	D
Biology	B	Chemistry	D
Typing I	B	Algebra II/ Trig.	E
Health/PE	B	Basic Tech. Draw.	A

Having failed Algebra II/ Trigonometry in the eleventh grade, Karl enrolled in summer school to repeat the course, and he received an A. For his senior year, Karl is presently taking Average English, Math Analysis, Virginia and US Government, Latin III, Drama I, and Architectural Drawing. The following lists the grades he received for the first semester:

Average English	B
Math Analysis	B
VA & US Gov't	B
Latin III	B
Drama I	A
Arch. Drawing	A

As an eleventh grader, Karl took the SRA test which indicated that his IQ is 139. He also took the SAT and scored a 430 in the verbal section, a 600 in the math section and a 45 in the Test of Standard Written English. His SAT achievement scores are a 510 for the English achievement and a 580 for the math achievement test.

By virtue of his high IQ score, Karl is designated as a gifted student and, therefore, has access to the gifted student programs sponsored by the Virginia Beach School system. One of these programs is a professional apprenticeship offered to gifted seniors throughout the school system. Karl has been chosen as an apprentice for a prestigious architectural firm in Virginia Beach and is presently working there on a daily basis after school. He is also actively involved as an officer in the Drama Club, takes parts in community plays, and is a member of the Latin Club.

In class Karl is quiet and seems to listen intensely. He participates in class discussion when he is interested in what is being discussed; sometimes when he is not interested, he nods off. He is, by in large, a good student, but as yet has not displayed a thirst for knowledge, a quality rarely found in even the most intelligent and highly motivated high school student.

Karl indicates that he wishes to go to a four year college, giving as his choice Virginia Tech in Blacksburg, Virginia. He intends to major in architecture.

When questioned about his writing autobiography, Karl offered the following information:

INVESTIGATOR: When given a writing assignment, what is your first response?

KARL: Panic!

INVESTIGATOR: Once you understand what it is you are to

write about, what is the first thing you do?

KARL: Write it down.

INVESTIGATOR: Do you do any pre-writing? Outline? Cluster?

KARL: I usually outline reference material but I do not pre-write to any great extent.

INVESTIGATOR: What kinds of writing have you done since the tenth grade?

KARL: Book reports in tenth. Transcendentalist views in eleventh.

INVESTIGATOR: What kinds of writing do you find most comfortable?

KARL: Research papers are easier to write but once in a while I like to write non-reference papers [creative writing].

INVESTIGATOR: What kinds cause you the most anxiety?

KARL: Papers that deal with analyzing poetry.

INVESTIGATOR: What kinds of formal composition instruction have you had since the tenth grade?

KARL: I don't consciously remember any, but I must have had some.

INVESTIGATOR: Have any of your teachers ever taught you how to write about literature? If so, how?

KARL: Mr. H taught us to look for the author's hidden meaning and to try to expose the underlying themes.

INVESTIGATOR: When writing about literature, how did you proceed?

KARL: Study paragraph by paragraph and get basic ideas.

INVESTIGATOR: Were you to analyze the literature, or were you able to respond freely to the literature through some personal association with it?

KARL: Easier to analyze and form a hypothesis.

Because Karl's answers were not very expansive, the investigator presented him with another list of questions

to glean further insight into his writing process.

INVESTIGATOR: What causes you to panic when you get a writing assignment?

KARL: Just the fact that writing assignments take a lot of time and thought.

INVESTIGATOR: What do you mean you write it down in response to the question asking you what is the first thing you do when you understand what the assignment is?

KARL: If I don't write down any immediate ideas then I will forget about the paper.

INVESTIGATOR: Why don't you pre-write a paper?

KARL: What is the use! Just write down what you have to say and then make it sound nice.

INVESTIGATOR: Why do you think research papers are easier to write? Explain.

KARL: For a research paper all the thinking has been done, you just need to look it up and put it together in a paper.

INVESTIGATOR: Why do papers that deal with analyzing poetry cause you a degree of anxiety?

KARL: Because teachers are always looking for the hidden meaning of things but when I read it all I see are words. It takes a lot of thinking for me to find hidden meaning.

INVESTIGATOR: Did Mr. H's teaching you how to look for the hidden meaning and expose underlying theme make writing easier? More enjoyable?

KARL: Yes. I enjoyed that class a lot and the papers I wrote for him were probably the best I have written.

INVESTIGATOR: Why, do you suppose, you find it easier to analyze literature than to respond freely to it?

KARL: Looking at something word by word lets you examine different aspects at the same time.

After being queried on his general writing process, Karl wrote his Beowulf paper (page 94-95) on the computer. He was given a series of questions pertaining to his writing of this assignment.

INVESTIGATOR: Which of the two topics did you chose? Why?

KARL: I chose to write about the pagan side of Beowulf. I did this because it seems obvious that he was a pagan -- everything he talked about was pagan centered.

INVESTIGATOR: Once you chose your topic, how did you proceed?

KARL: First I went from speech to speech underlining quotes that dealt with pagan ideals. Then I related the quotes to their place in the story and combined them altogether into a paper.

INVESTIGATOR: What difficulties did you encounter as you wrote the paper?

KARL: The worst difficulty was getting started; after that things usually fall into place.

INVESTIGATOR: Were you comfortable with the topic choices? Why or why not?

KARL: Yes, because it was easy to support.

INVESTIGATOR: When you received your evaluated rough draft and cassette tape, how did you react to the comments?

KARL: I put it off for a few days but then I sat down with my walkman and wrote down everything you said in the margins of the rough draft. Where major changes needed to be made I wrote another rough draft. Then I pieced the first and second rough drafts together to write the final copy. All the corrections you requested were right and I knew where the bad points were so it did not matter.

INVESTIGATOR: What difficulites did you encounter writing the final draft?

KARL: I did not encounter any real difficulties during this part because it is easy to rewrite what you

KARL'S BEOWULF PAPERBEOWULF

Beowulf the person is a pagan hero, the story was written by a Christian. Beowulf spent his entire life trying to achieve never ending glory for himself; a true christian hero would have spent his time fighting for the glory of God. Before and after each of his great battles Beowulf glorifies himself as well as his past accomplishments. His speeches, full of boasting and bragging, pertain to pagan ideals and beliefs.

Beowulf's first speech to Hrothgar is filled with boasting of his great deeds. None of these deeds were attributed to God or decided by God, but infact the outcome was decided by fate. Fate was such a powerfull thing that they gave it a name, Wyrd. At the end of this speech is a reference to the most basic of pagan beliefs, fate. "Fate will unwind as it must!"(455) After this speech he is challenged by Unferth to explain his boast with Brecca and why he lost. As Beowulf explains his adventures at sea he goes into detail about the battles with sea-monsters but nowhere does it say that God helped him, instead it was his own power that kept him alive. "Fate saves the living when they drive away death by themselves!"(572)

In his speech to Hrothgar after he killed Grendel he attributes his victory to his heart and hands. "What we did was what our hearts helped our hands to perform."(958) Again the name of God is not mentioned.

KARL'S BEOWULF PAPER CONTINUED

His speech before battling Grendel's mother is full of pagan ideals. "It is better for us all to avenge our friends, not mourn them forever." (1384) "He who can earn it should fight for the glory of his name; fame after death is the noblest of goals." (1357)

Beowulf's speech after killing Grendel's mother is full of more boasting. "I've avenged their crimes, and the Danes they've killed." (1669) This line gives the credit killing both Grendel and Grendel's mother to Beowulf.

In the speech before entering battle with the fire dragon there is a sense of forboding. Even when Beowulf knows that he will die he remains strong and courageous. "I've never known fear, as a youth I fought in endless battles. I am old, now, but I will fight again, seek fame still, if the dragon hiding in his tower dares to face me." (2511) "No one else could do what I mean to, here, no man but me could hope to defeat this monster." (2532)

Beowulf's last words typify the pagan hero's beliefs. "Fate has swept our race away, Taken warriors in their strength and led them to the death that was waiting. And now I follow them." (2814) It is these points in the story, when Beowulf is speaking, that convey his true beliefs which are pagan to the end.

have already written.

INVESTIGATOR: Would you be willing to revise the paper if necessary?

KARL: Yes.

Karl's Chaucer paper (page 97) was generated next. He chose to create his own pilgrim. When questioned about the direction his writing took, he responded as follows:

INVESTIGATOR: Which topic did you choose? Why?

KARL: I chose to write about a character. I chose to write it in prose because it was the easiest to do.

INVESTIGATOR: Once you chose your topic how did you proceed?

KARL: I thought of a modern day hero type person and then thought of all the bad things that might be a part of this person. After I had a mental checklist I started to type into the computer. Then I took a copy home and revised it.

INVESTIGATOR: What difficulties did you encounter as you wrote the paper?

KARL: Creating things directly from my head is not the easiest thing to do so it took a while to think up enough to write a paragraph. Once I had the ideas down it was easy.

INVESTIGATOR: Were you comfortable with the topic choice? Why or why not?

KARL: I was comfortable with the one I chose but would have hated to do it in poetry form.

INVESTIGATOR: When you received your evaluated rough draft, how did you react to the comments?

KARL: The evaluation did not bother me. I did not do a final draft.

The final teacher generated topic on which Karl wrote was Macbeth (page 98-99). When questioned about the

KARL'S CHAUCER PAPER

Among the rankes was a professional athlete. At first glance he seemed holy enough but with careful scrutiny it was proven that his chrome plating was rusted out. He was big and tall and full of muscles. His playing ability however had declined in the past few months and a simple blood test would have found not only steroids but cocain as well. He had joined us not only as a pilgrim but also as a fugitive who was fleeing the pressures of professional sports. He wanted to clean up his act, play it straight, but first he needed time to reconstruct his life. His intentions were so well ment that I had to wish him the best of luck on this journey.

approach he took to generate this paper, he offered the following:

INVESTIGATOR: Which of the topics did you chose? Why?

KARL: Is Macbeth a tragic hero? It seemed to be a topic that I could support well.

INVESTIGATOR: Once you chose your topic, how did you proceed?

KARL: I started by picking out quotes that would support my paper. Then I put the goutes in the outline and wrote the paper.

INVESTIGATOR: What difficulties did you encounter while writing this paper?

KARL: Finding quotes that explained what I wanted to say was hard.

INVESTIGATOR: Were you comfortable with the topic choices? Why or why not?

KARL'S MACBETH PAPER

Tragic Hero

A tragic hero is a hero with a flaw that is the eventual reason for his downfall. Macbeth, in Macbeth written by William Shakespeare, is a traditional hero. Bravery, courage, strength, and wisdom are all traits that Macbeth has an abundance of, however he is also ambitious, and it is this ambition that is the flaw in his character that makes him a tragic hero. This overpowering will to succeed will also bring about his death.

Macbeth is described as a hero in the beginning of the first act, a brave and strong leader, "brave Macbeth-well he deserves that name"(I,ii,16) was said by one of his sargents regarding the battle with Norway. "O valiant cousin! worthy gentleman!" (I,ii,24) is the response that Duncan gave when he heard of Macbeths courage. However it is not long after this that we see the cold calculating ambitious side of his character. This part of him might never have come out if not for the witches who, by telling Macbeth that "fair is foul, and foul is fair"(I,i,11) messes up his sense of right and wrong "So foul and fair a day I have not seen." (I,iii,39)

Macbeth does not start to be a tragic hero until he acts upon the half-truths told to him by the fates. He lets his ambition take over and in the process kills many innocent people. He tells Macduff that, "my soul is too much

KARL'S MACBETH PAPER CONTINUED

charged with blood of thine already." (V,viii,5-6) because he is tired of killing people. In the end it was the belief in those half-truths that also killed him. Macbeth believed that he was invincible but when he realises that he is not he curses Macduff. "Accursed be that tongue that tells me so, for it hath cowed my better part of man!" (V,viii,17-8) Before his death he starts to realize that what he has done is wrong but by then it is too late. "I have lived long enough. ... and dare not." (V,iii,23-8) Macbeth is the tragedy, Macbeth was a good hero who let his ambition turn him to the evil side of life.

KARL: Yes, because they were detailed enough to make it easy to write about.

INVESTIGATOR: Will you be willing to revise this paper if you are not satisfied with the evaluation of your rough draft?

KARL: Yes.

Karl's final paper (page 101-103) was written as a response statement to the poem "Have You Seen This Child?" (page 76). Like the other papers written on this poem by the other subjects, Karl's paper was handwritten. The questions pertaining to his writing of the paper and the answers he offered follow:

INVESTIGATOR: After reading the poem, what was your initial response?

KARL: I thought it was sad but enlightening. I felt sorry for the way he was treated by life.

INVESTIGATOR: How did you feel about writing in response to an open-ended assignment?

KARL: It was not as hard as I thought it would be.

INVESTIGATOR: How did you decide to proceed with this paper? Please detail the steps you took to complete the assignment.

KARL: After reading it I wrote down a few points I wanted to say then correlated them into my paper.

Karl almost never came to the computer lab on the first day we were scheduled for its use with a rough draft in hand. He might have a paragraph or a few notes jotted down, but never a full fledged draft. He preferred to compose at the computer. On day one of his work on the Macbeth paper he inquired about the tragic hero and was referred by the investigator to the literary terms section

KARL'S RESPONSE STATEMENT

"Have you seen this child?"

After reading the poem one singular thought came to mind and that was "conformity is death". There are many ways to define conformity and there are many ways to define death but any definition has the same general meaning. This poem made me very sad because I saw parts of me in it, as I think everyone else does, that I tried to forget. I have found, in my relatively short life, that everyone is forced to conform in one definition or another, maybe it was just dressing the same or talking the same or maybe it was something harder like thinking the same or living the same but it was still conformity. When a person is forced to conform a piece of their personality is chipped off and falls to the floor never to be reattached. This piece of their personality dies. There are

KARL'S RESPONSE STATEMENT CONTINUED

many levels of death each one a little more devastating than the first. When you conform continually more and more chips of your personality fall off and die. Each one by itself does relatively little damage, but when each chip is added to the others you soon find that a rather large part of your personality, or it could be said your life, is dead never to return. In our society the non-conformists are shunned and ridiculed because of their abstract views. The only reason I can see for this is that the conformists are jealous because they no longer have a personality of their own, they let it be molded by others and now they are dead, not in a physical sense but an inner sense. I think that if everyone could read and understand this poem the world would be a much easier place to live in there would be

KARL'S RESPONSE STATEMENT CONTINUED

no social groups or peer pressure
to conform with.

of his textbook. He researched the tragic hero and began composing his essay. After composing for about ten minutes he paused briefly to socialize with two of his friends, one who was working at the computer next to him, the other who was waiting to use the computer.

After this brief respite, he returned to composing and spent another twenty minutes working, intent on what he wrote and the accuracy of what he had written. From time to time he would stop to look up the spelling of a word in the dictionary. He would also pause to read what had been written. When reading the screen, he would lean back in his chair in a relaxation mode and would stretch out his legs in front of him under the table. Then, when he was satisfied with what he had written, he would lean forward again and continue typing.

When searching for a quotation from the play to prove a point he has made, Karl becomes very absorbed; he is not easily distracted by his friends. He seeks the perfect quotation to fit in with what he is trying to say. At one point, after having inserted a quotation in his Macbeth paper, he exclaimed, "Oh, awesome!" as he rubbed his hands together in delight for composing what he considered to be a particularly good sentence.

After his exclamation, Karl became even more absorbed in his composing, leaned forward and furiously typed in as much as he could get done in the remaining minutes.

At this time he shunned socializing, even told his friends, "Hush! I'm trying to write!" so he could put his newest thought in writing. Up until this point of absorption, Karl had been distracted seven times during the 50 minute bell.

Karl's Brain Preference

Karl was identified as having a distance left brain preference as a result of the Herrmann Brain Dominance Instrument. As can be seen from his consolidated score sheet (page 106), Karl shows a distinct preference for processing information in both the upper and lower left quadrants. This indicates that on the instrument itself he chose answers that characterize him as factual, rational, mathematical, logical, analytical, detailed, and controlled. As analytical is most descriptive of him, it is marked with an asterisk. In the Work Elements section, i. e., those activities in which he rated himself highly, it can be noted that the activities in which he felt he had strength are shown to be indicative of and upper and lower left brain thought processor. Also indicative of an upper and lower left brain processor are Karl's choices in the Best/Worst Subjects section.

Karl's scores in the Adjective Pairs section indicate an upper and lower left thinking mode preference. The total numeric summation of Karl's data clearly shows his preference for the upper and lower left thinking modes. His scores were 117 for the Upper Left A quadrant and 89

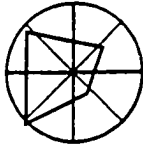
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for the Lower Left B quadrant, while those for the Upper Right D and Lower Right C were 53 and 23 respectively.

When these scores are visually displayed (page 108), the intensity of Karl's left brain dominance is clear. There is a definite primary (1) in both the Upper Left A and the Lower Left B quadrants which shows his preference for these thinking modes. Karl has a secondary in the Upper Right D which indicates a secondary preference or an ease with usage for the thinking styles characterized by this quadrant, namely creative, innovating, and conceptualizing. Karl's scores also indicate a tertiary in the Lower Right C where his numeric score is a 23. This indicates a lack of preference for or even avoidance of the characteristics in this quadrant, namely emotional, symbolic, intuitive, and musical.

Karl's profile code is therefore a 1132. According to the profile descriptions sent to the investigator, along with the results of the HBDI, this is a double dominant two most preferred modes of processing occurring in the Upper Left A and the Lower Left B quadrants. Thus, the characteristics typical of Karl's profile would include the ability to be logical, analytical, and rational in the Upper Left A quadrant and controlled, conservative, and organized in the Lower Left C quadrant. The secondary in the Upper Right D quadrant would include Karl's ability to be imaginative, holistic, and synthesizing, yet these characteristics are

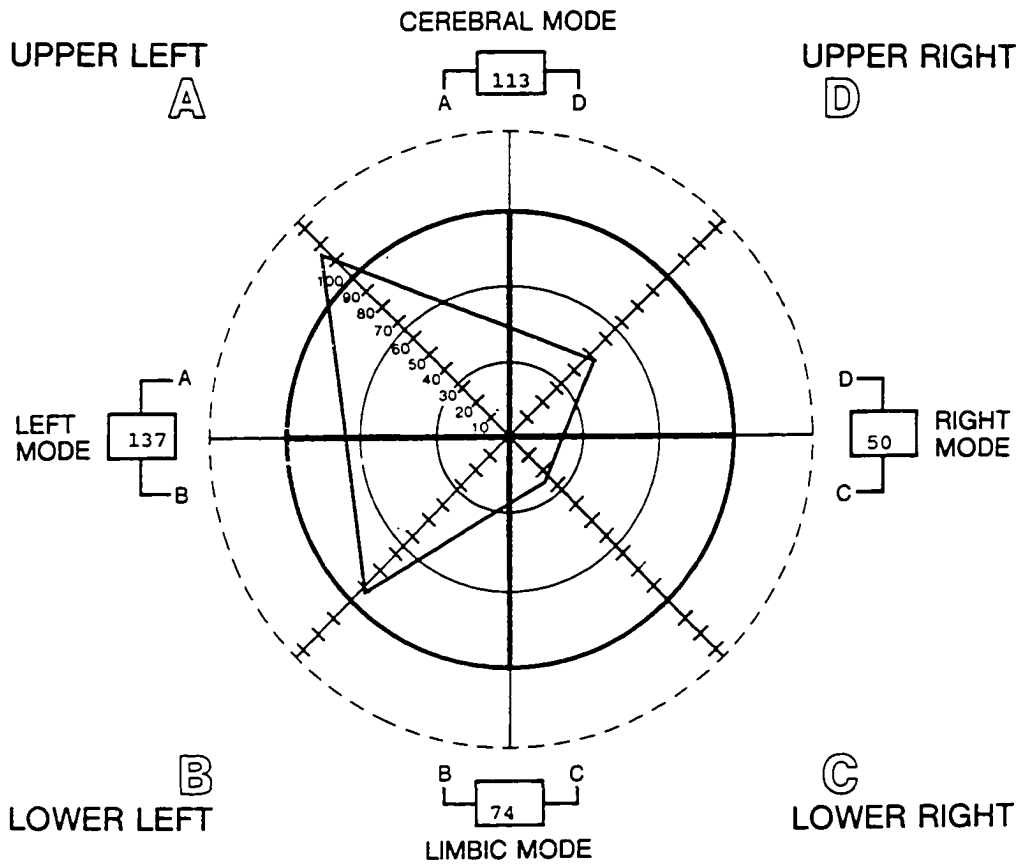
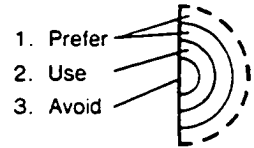
KARL'S HERRMANN BRAIN DOMINANCE PROFILE



GENERIC PROFILE
CODE 1 1 3 2

Quadrant:	A	B	C	D
Profile Code:	1	1	3	2
Adjective Pairs:	9	8	2	5
Profile Score:	117	89	23	53

PROFILE DATA SUMMARY



clearly secondary to those mentioned above. Characteristics such as emotional, interpersonal, and spiritual would be visibly lacking or even avoided as shown by the tertiary in the Lower Right C quadrant. The distinct secondary and tertiary position of the two right quadrants would reinforce the strength of and preference of the left modes, and this person would clearly be seen as logical, rational, controlled, and organized. Occupations for this profile would include professional contributor positions in the technical and engineering positions, the financial occupations, and some in middle management positions.

Drew

Drew is a handsome black male, who is very tall with the stride and well built physique of an athlete. He was a starter for the 1987 First Colonial High School football team and been active in both baseball and track.

Drew is very quiet and reserved. His lack of participation in class discussions stems more from lack of confidence than it does from lack of interest, though English is not a favorite subject.

Drew was born in Jacksonville, Florida on January 29, 1970. His father, who holds a bachelor of science degree in sociology is retired from the navy and is presently in school seeking an advanced degree. His mother, an executive, holds a bachelor of science degree in communications.

Drew wishes to win a football scholarship to James Madison University in Harrisonburg, Virginia, where he wants to major in accounting. His career goal is to become a certified public accountant and own his own business.

Drew attended ninth grade at Plaza Junior High School in Virginia Beach. While there he took the following classes with the resultant grades:

Average English	C
Earth Science	C
Spanish II	E
World History	C
Algebra I	C
Health/PE	B

His family moved within the city from the Plaza Junior High School district to the district serving First Colonial High School, where he enrolled in the tenth grade and is presently a senior. He took the following classes in the tenth and eleventh grades and received the following grades:

Tenth Grade		Eleventh Grade	
Average English	C	Average English	C
Geometry	B	Algebra II	D
Spanish II	C	Spanish III	D
Biology	C	VA & US History	C
Naval Science I	C	Marine Science	C
Health/PE	A	Music Apprec.	B

As an eleventh grader Drew took the SRA test which indicated his IQ at 114. His scores on the SAT were as follows: 420 in verbal and 620 math; on the Test of Standard Written English he scored a 48 out of 60.

Drew is taking the following full year classes as a

senior: Average English, PE, and Virginia and United States Government. The remaining are semester classes: Accounting, Trigonometry, and Food Management I and II. His grades for the first semester were these:

Average English	D
Sociology I	C
VA & US Gov't	B
Accounting	B
PE 12	A
Food Man. I	B

Outside of his classes, Drew is not only involved in sports. He is active as well in the Spanish Club, the Industrial Arts Club, the Black Culture Club, Young Life (a Christian Athlete youth group), his church's youth group, and church choir. He was selected to the All Beach Football Team for 1987 and has been elected to an All Star Baseball Team. He also has jobs each summer.

Drew was questioned as to his writing autobiography and he offered the following answers to the investigators questions:

INVESTIGATOR: When you're given a writing assignment, what is your first response?

DREW: I hate it. My ideas usually conflict with those of the teacher.

INVESTIGATOR: Once you understnad what it is you are to write about, what is the first thing you do?

DREW: Outline and jot down ideas.

INVESTIGATOR: Do you do any pre-writing? Outline? Cluster?

DREW: Outline.

INVESTIGATOR: What kinds of writing have you done since the tenth grade?

DREW: Poetry, essay, book reports.

INVESTIGATOR: What kinds of writing do you find most comfortable?

DREW: Book reports.

INVESTIGATOR: What kinds cause you the most anxiety?

DREW: Essays.

INVESTIGATOR: What kinds of formal composition instruction have you had since the tenth grade?

DREW: ?

INVESTIGATOR: Have any of your teachers ever taught you how to write about literature?

DREW: No.

INVESTIGATOR: When writing about literature, how did you proceed?

DREW: I don't know.

INVESTIGATOR: Were you to analyze the literature, or were you able to respond freely to the literature through some personal association with it?

DREW: Analyze.

Since Drew's answers were not expansive, the investigator questioned him further by presenting him with a series of questions based on the answers he gave above:

INVESTIGATOR: Please explain how your ideas usually conflict with your teacher's.

DREW: When writing papers, I sometimes come up with wonderful ideas and work hard at getting my point across. But usually the teacher doesn't see my point as well as I do and I end up with an average grade. After a while I guess I got frustrated and didn't put as much effort into it. I dropped out of Superior English in 8th grade because there was more creative writing than I could stand. I don't like it because there is no right or wrong; there are too many ideas.

INVESTIGATOR: Do you ever get permission to pursue your own ideas on a paper? If you did would it then be easier to complete the paper?

DREW: Choosing my own topics to write on would not make it easier because there are too many ideas, some good, some bad; and it's too hard to tell the difference.

INVESTIGATOR: When you jot down ideas, where do you get them? Your mind? The book? Class discussion? Lecture notes?

DREW: Most of my ideas I jot down come from the book, class discussion, and lecture notes because the information is already there and is correct.

INVESTIGATOR: What kinds of essays have you written?

DREW: I have written all types of essays (all the ones high school students write).

INVESTIGATOR: When doing a book report were you allowed to choose the book you read?

DREW: Most of the time I was allowed to choose my own book for a report. I try to choose a book where the theme is easy to determine.

INVESTIGATOR: What is it about a book report that makes it the most comfortable paper to write?

DREW: A book report has a set theme(s), set ideas, and everything you need to know is right there in front of you.

INVESTIGATOR: What I am asking you here (question 7 on original questions) is have any of your teachers ever told you or taught you specific techniques for writing papers, i. e., research papers, persuasive essays, etc.?

DREW: Yes, I have been taught techniques of writing (although I can't remember any).

INVESTIGATOR: Your answer of "I don't know" to question number 9 on the first set of questions is not enough. When you write a book report, you are writing about literature. Therefore, how do you proceed? What step by step process do you use when writing a book report?

DREW: After reading a book, I first jot down ideas. I then make an outline, try to include as many examples as possible, then write the paper.

INVESTIGATOR: If you could respond freely to a piece of literature without having to analyze it or write on a specific topic, would this appeal to you?

DREW: Yes. I like hearing other ideas and comparing them to mine. It's interesting.

Drew's first piece of writing for the study was his Beowulf paper (page 115-16). After the completion of the paper, Drew was questioned about the approach he took to complete the assignment.

INVESTIGATOR: Which of the topics did you choose? Why?

DREW: I chose to show Beowulf was a Christian hero. I chose it because I could support it easily from the book and from class notes and discussions.

INVESTIGATOR: Once you chose your topic, how did you proceed?

DREW: I wrote an outline, then got all the quotations and info. I needed.

INVESTIGATOR: What difficulties did you encounter as you wrote your paper?

DREW: I wasn't sure how to put all the information together and get ideas from the three battles.

INVESTIGATOR: Were you comfortable with the topic choices? Why or why not?

DREW: Yes, they were all the things we had discussed in class.

INVESTIGATOR: When you received your evaluated rough draft and cassette tape how did you react to the comments?

DREW: I was not surprised because I knew it needed a lot of work.

INVESTIGATOR: Did you encounter any difficulties when

DREW'S BEOWULF PAPER

The war of good versus evil was an important theme during the Anglo-Saxon period. In the epic poem Beowulf, Beowulf is a Christian hero who battles against pagan foes.

Beowulf's deeds and beliefs prove that he is a Christian hero. For example, after hearing of Grendel's crimes against the Danes, He decides to go and help fight against the evil monster. Beowulf hopes that almighty God will keep him safe during his expedition. The Danes feel that God has sent Beowulf to help their cause. The Danes are not sure if Beowulf will win , but God is supporting him and the poet says,"The strength of one overcame all."

Beowulf, as a Geat warrior, is said to be placed there by God to protect the hall against the pagan monster Grendel. After defeating Grendel, Beowulf acknowledges God for giving him the strength to win. A battle against Grendel's mother, which Beowulf won, had a special significance in Beowulf's close tie to Christianity. When Grendel's mother dies, the room glowed with a great light which symbolized the presence of good defeating evil.

Beowulf does his final good deed by killing the feared fire-dragon. Beowulf knows that he may become a hero for defeating the fire-dragon, but he does it to save the people, not for glory. This shows the unselfishness of Beowulf.

DREW'S BEOWULF PAPER CONTINUED

Undoubtly, Beowulf is a true Christian hero. He defeats Grendel, Grendel's Mother, and the fire-dragon who all stand for evil. Beowulf looks to God for his strength and thanks him for his victories. Beowulf's good deeds prove his Christianity.

writing your final draft?

DREW: No. I just followed your suggestions for correction and instructions for what was missing and it was easy.

INVESTIGATOR: Would you be willing to write a further revision?

DREW: Not really. Only if my grade depended on it.

The Chaucer paper (page 118) was the second composition written by Drew. Once again he was queried as to the direction his writing took to complete the paper:

INVESTIGATOR: Which of the topics did you choose? Why?

DREW: I chose to write about a famous person I know.

INVESTIGATOR: Once you chose the topic, how did you proceed?

DREW: I wrote down all the interesting qualities about the person, I made an outline, and wrote the paper.

INVESTIGATOR: What difficulties did you encounter as you wrote the paper?

DREW: I encountered few difficulties in writing my paper. It was interesting because of the person I wrote about.

INVESTIGATOR: Were you comfortable with the topic choices?

DREW: Yes, because I chose my own person to write about.

INVESTIGATOR: When you received your evaluated rough draft, how did you react?

DREW: I expected the comments. I thought I wrote a decent paper and I got a decent grade.

Drew's third paper was written on a choice of topics for Macbeth (page 119-120). After the completion of his paper, David turned in the following answers to the investigators questions:

DREW'S CHAUCER PAPER

Standing five-foot six with golden brown skin
He's a giant who stands above men
Not a knight, a warrior, or a star in shobiz,
But a college football player he is.
He goes to school in the fall,
And to every class he carries the ball.
When asked why he carries the ball on his side,
"It's attached to my side" to everyone he lied.
But it seemed what he said was undoubtedly true
Cause' it never left his side, not for a moment or two
"Sticky Fingers", yes that was his name,
and playing football was his claim to fame.
Was he good? No, not really, just ten touchdowns a game,
And his moves on the field I think no one could tame.
He was strong and smart and had a great build,
But what really stunned folks is what he did off the field.
For fun he would bet us all ten bucks
That he could stand flat footed and jump over a truck.
Then with the strength of a bulldozer and a flex of his thigh
He jumped over the pickup truck, about nine feet high.
On another occasion he thrilled us with a treat,
He did a triple back flip and landed on his feet
The most amazing feat was when he slam dunked the ball,
That's no big deal right; but the goal's twelve feet tall.
He's a hero to some and to some he's a bum,
And he's a college football player and he's sure not dumb.

DREW'S MACBETH PAPER

In the play, Macbeth by William Shakespeare, Lady Macbeth understands everything about Macbeth. She knows his weaknesses and also the guilt he is going through and tries to ease his troubled conscious.

Lady Macbeth knows Macbeth's weaknesses and exploits them to drive Macbeth to murder Duncan to gain the crown. After reading one of Macbeth's letters about the murder, Lady Macbeth knows she must convince to proceed with the horrible deed. Lady Macbeth wants to motivate him and she says, "...And live a coward in thine own esteem, letting 'I dare not' wait upon 'I would' like the poor cat i' the adage?" Of course this hurts Macbeth's pride and makes him want to prove himself as being a brave man. She also tells him, "When you durst do it, then you were a man." Again she plays on his manhood knowing that he was too proud not to proceed with the murder of Duncan.

Macbeth is feeling an immense amount of guilt for the crime he has committed and Lady Macbeth tries to get him to forget it. Macbeth looks at the blood on his hands and wonders if he will ever be rid of this horrible deed. Lady Macbeth assures him that, "A little water clears us of this deed." She wants him to wash the blood from his hands and put the murder out of his mind. Macbeth feels that he is doomed with the guilt forever because he can't seem to put it out of his mind. Lady Macbeth realizes this and tells him, "You lack the season of all nature, sleep," and Macbeth agrees. Lady Macbeth knows that Macbeth's guilt will not be easily rid of but she is doing all she can to help.

Lady Macbeth attempts to ease Macbeth's guilty conscious by belittling the murders he has committed. She sees that Macbeth is not enjoying himself at the when he keeps to himself. She tells him that, "Things without all remedy should be without regard; what's done is done." She wants him to put it out of his mind as if it is a small problem with no solution anyway. Macbeth knows that what he has done is wrong and that grief should be felt. Lady Macbeth realizes that his grief is taking it's toll and advises that, "These deeds must not be thought after these ways; so, it will make us mad." Lady Macbeth insists there is nothing else he can do except dismiss the murders from his mind and go on.

Lady Macbeth knows Macbeth's character and feelings about the situation. She uses all of her persuasiveness, attempting to help Macbeth erase his guilty conscious. She

DREW'S MACBETH PAPER CONTINUED

gives him advise on forgetting and getting through this period. She understands what he is going through and this helps her help him.

INVESTIGATOR: Which topic did you choose? Why?

DREW: I chose to write on the topic who knows the other better, Macbeth or Lady Macbeth, to show that Lady Macbeth knows Macbeth better.

INVESTIGATOR: Once you chose your topic, how did you proceed?

DREW: I wrote an outline and gathered all the information I needed like quotations, class notes, etc.

INVESTIGATOR: What difficulties did you encounter as you wrote the paper?

DREW: I could not find enough info to support my paragraphs.

INVESTIGATOR: Were you comfortable with the topic choices? Why or why not?

DREW: Yes. They were discussed in class.

INVESTIGATOR: Will you be willing to revise this paper if you are not satisfied with the evaluation of your rough draft?

DREW: Yes.

The final paper written by Drew was his response statement to the poem "Have You Seen This Child?" (page 76) Drew's paper (page 122-23) was handwritten and turned in to the investigator with a handwritten outline.

His answers to the investigator's questions regarding his writing process for this assignment follow:

INVESTIGATOR: After reading the poem, what was your initial response?

DREW: I thought it was very interesting and put a vivid picture in your mind.

INVESTIGATOR: How did you feel about writing in response to an open-ended assignment?

DREW: I didn't think this was bad at all.

INVESTIGATOR: How did you decide to proceed with this

DREW'S RESPONSE STATEMENT

For example, "After that his mother bought him a tie and he always drew airplanes and rocket ship like everyone else." The child stopped drawing his strange and imaginative drawings and just wasnt himself anymore. "He was square inside and brown and his hands were stiff, and he was like everyone else." His whole creative personality had been changed to be considered normal.

This change, which normalizes him, destroys him as an individual. The child had lost what made him unique. The poem says, "And the things inside him that needed saying didnt need saying anymore. It had stopped pushing. It was crushed. Stiff. Like everyone else." His sacrifice to be normal was giving up his creative individuality.

Drawing was the way the child expressed his feelings and emotions. No one understood him and therefore he was not accepted as normal. His change to normal ways made him acceptable to society but destroyed his unique character. Society forced him to conform to their way to be accepted.

DREW'S RESPONSE STATEMENT CONTINUED

In the poem, Have You Seen This Child?, the child is one who expresses his seemingly strange ideas through drawing. Because his behavior is not accepted as normal, he changes it to be accepted and this change destroys him as an individual.

The child's behavior is not normal and therefore is not accepted by society. He has a strange imagination which he uses to draw and create. Drawing was the way he expressed himself since no one understood or even cared what he had to say. The child's teacher is not please with the child and urges him to be normal. For example, the poem says, "She told him to wear a tie like all the other boys." When he drew, his teacher was still displeased and urged him, "Why do you do something like Ken's drawing?" All of this upsets the child because he sees he is not fitting in.

After the child is pushed to be normal, he changes his behavior to be accepted.

paper? Please detail the steps you took to complete the assignment.

DREW: I picked out the three main ideas and wrote an outline. I picked out important quotes and sentences; then I wrote the paper.

Drew generally brought his outline and the paper on which he had jotted down his ideas to the computer for the first day of our scheduled lab usage. He would always use a computer in the back of the room and would intermittently compose and socialize for the entire bell. If the paper was one he did not seem too enthusiastic about, he would socialize more and compute less. If, as in the case with the Chaucer paper, he liked the topic, he would socialize less. Although it was apparent that he disliked writing all but the Chaucer paper, he did complete all three teacher-generated assignments in the computer lab and turned them in on time.

Drew's Brain Preference

Drew was identified as having a distinct upper left brain processing preference, although he also shows two other primaries: lower left and upper right. As shown on the Key Descriptor section of his consolidated score sheet (page 125), Drew shows that he chose answers on the HBDI that characterize him as factual, critical, logical, analytical, controlled, detailed and mathematical. As mathematical is the most descriptive of him, it is marked with an asterisk.

DREW'S CONSOLIDATED SCORE SHEET

NAME:		GROUP: 453/5999.00			
OCCUPATION:		GENDER: MALE			
CODE:	1 1 3 1	COLUMN A UPPER LEFT	COLUMN B LOWER LEFT	COLUMN C LOWER RIGHT	COLUMN D UPPER RIGHT
KEY DESCRIPTORS (* = most descriptive)		Factual X Quantitative Critical X Rational Mathematical * Logical X Analytical X	Conservative Controlled X Sequential Detailed X Dominant Speaker Reader	Emotional Musical Spiritual Symbolic Intuitive Talker Reader	Imaginative Artistic Intuitive Holistic Synthesizer X Simultaneous Spatial
WORK ELEMENTS (5 = most, 1 = least)		Analytical 5 Technical 5 Problem Solving 5 Financial 5	Organization 5 Planning 3 Administrative 1 Implementation 4	Teaching 4 Writing 3 Expressing 3 Interpersonal 3	Integration 4 Conceptualizing 5 Creative 3 Innovating 4
BEST/WORST SUBJECTS		XXX			XXX
EDUCATION		X	X	X	X
OCCUPATION		X	X	X	X
HOBBIES			X	X	
HANDEDNESS		RIGHT/ LEFT/ PRIMARILY RIGHT SOME LEFT MIXED SOME RIGHT PRIMARILY LEFT X			
LANGUAGE CENTER		LEFT	DISTRIBUTED	RIGHT X	
ENERGY LEVEL		DAY	EQUAL X	NIGHT	
MOTION SICKNESS		I II III IV V X			
INTROVERT/EXTROVERT		INT	X		EXT
ADJECTIVE PAIRS		9	6	2	7
PROFILE SCORES		111	72	29	77

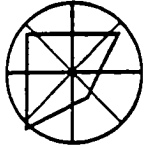
In the Work Elements section, Drew chose analytical, technical, problem solving, financial, organization, and creative as activities in which he rated himself highly. This indicates that though he has most of the characteristics to distinguish him as being an upper and lower left brain thought processor, he also is characterized as having strength in creativity, an upper right brain thought processing mode. This dichotomy also is seen in the Best/Worst Subjects section. His is characterized as having strength in both the Upper Left A and Upper Right D quadrants.

Drew's scores in the Adjective Pairs section indicate an upper right and upper left thinking mode preference. The total numeric summation of Drew's data clearly shows his three primaries. His score for the Upper Left A quadrant was the highest at 111, his next highest score was 77 in the Upper Right D quadrant; he scored a 72 in the Lower Left C quadrant and a 29 in the Lower Right C quadrant, which indicates a tertiary.

When these scores are visually displayed (page 127), the three primaries of Drew's brain dominance are clearly seen. There is a definite primary in the Upper Left A quadrant; the two other primaries, though less definite, are clearly seen in the Lower Left B quadrant and the Upper Right D quadrant. The tertiary in the Lower Right C quadrant is also clearly apparent.

Drew's profile code is therefore a 1131. This is a

DREW'S HERRMANN BRAIN DOMINANCE PROFILE



GENERIC PROFILE
CODE 1 1 3 1

Quadrant:

Profile Code:

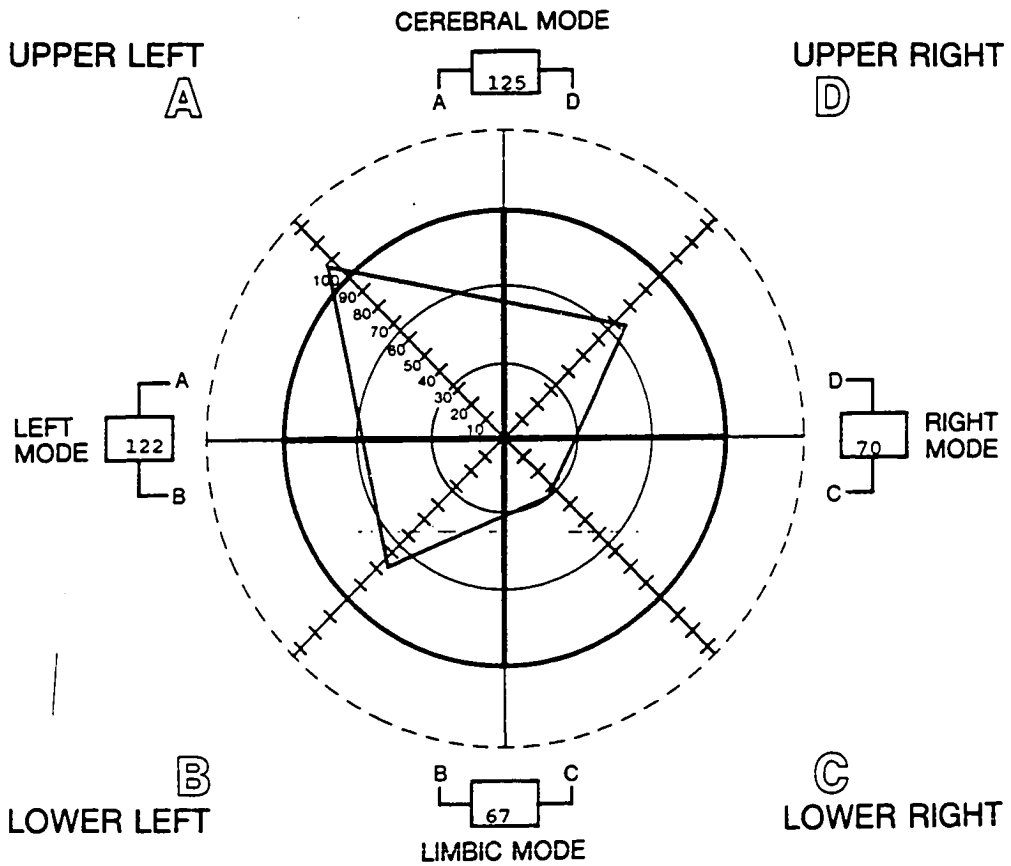
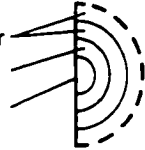
Adjective Pairs:

Profile Score:

A	B	C	D
1	1	3	1
9	6	2	7
111	73	29	77

PROFILE DATA SUMMARY

1. Prefer
2. Use
3. Avoid



triple dominant profile with the three most preferred modes of processing occurring in the Upper Left A, Upper Right D, and the Lower Left C quadrants. The characteristics of this profile would be logical, analytical, and rational in the Upper Left A, controlled, conservative, and organized in the Lower Left B, and conceptual, holistic, and creative in the Upper Right D quadrant. This is a multi-dominant profile, yet in a relative sense, it lacks a level of personal touch as shown by the tertiary in the Lower Right C quadrant. The characteristics of this quadrant--emotional interpersonal, and spiritual, would be visibly lacking or even avoided.

Occupations with this profile would be those requiring a combination of logical and analytical problem solving coupled with imaginative and innovative thinking long with administrative and managerial duties. Such occupations would include design engineers, financial managers, and some middle management positions.

Diane

Diane, an attractive white female, is very tall and quite thin. She has long light brown hair and a pale complexion; she usually wears little or no makeup. Diane seems very intense. At times it appears she is physically trying to hold herself together. She seems very much a perfectionist and prone to stress. She appears very shy when on first encounters her, but after one is allowed to make con-

with her, she is found to be very friendly, articulate, and decided in her opinions about herself and others. She is aware of her tendency toward perfectionism and is working toward becoming more accepting of herself.

Diane was born in Virginia Beach on August 11, 1970. Her father and mother graduated from high school are both employed. Her mother is a real estate agent and her father is a self-employed used car dealer. Diane plans on going to college and, though she is unsure at this point, she thinks she would like to attend the Philadelphia College of Art. She expects to major in fine art and says of her career plans: "I would like to be a fine artist or maybe the owner of a studio where other artists would pay to show their work or a photographer."

Diane attended Frank W. Cox High School for her ninth grade. While there, she took the following classes with the resultant grades:

Average English	B
Algebra I	D
Earth Science	D
World History	D
Art I	B
Health/PE	B

Having transferred into the First Colonial High School district, Diane was enrolled in First Colonial for her tenth grade and is presently a senior. For the tenth and eleventh grades, Diane took the following classes with the resulting grades:

Tenth Grade		Eleventh Grade	
Superior English	C	Average English	A
Biology	D	Advertising Design	A
Geometry	B	US History	C
Public Speaking I	C		
Art II	B		
Health/PE	C		

As a senior, Diane is enrolled in the Vocational Technical program offered through the Virginia Beach School System. That is, she attends the Vo Tech program in the morning and First Colonial in the afternoon. At First Colonial she takes Average English, for which she received a B for the first semester and Virginia and United States Government, for which she also received a B. At Vo Tech she takes Advertising Design and she received a B for the first semester. As an extra course, Diane takes Advanced Placement Art after school so that she may take the Advanced Placement exam in May of 1988.

As an eleventh grader, Diane took the SRA Test, the results of which indicated that her IQ is 126. She also took the PSAT and scored a 45 on the verbal section and a 49 on the math section. Diane's extracurricular activities include: VICA Class Secretary, VICA School Secretary, and art classes.

When given the set of questions regarding her writing autobiography, she offered the following information:

INVESTIGATOR: When you're given a writing assignment, what is your first response?

DIANE: I wonder if this is going to be interesting to me.

INVESTIGATOR: Once you understand what it is you are to write about, what is the first thing you do?

DIANE: If I like the subject I will think about it and/or read about it; if I don't like it, it bothers me because I wonder how I'm going to get it done.

INVESTIGATOR: Do you do any pre-writing? Outline? Cluster?

DIANE: I usually get together all information and then put it in sequential or other organized form.

INVESTIGATOR: What kinds of writing have you done since the tenth grade?

DIANE: Research papers, creative writing, writing on a teacher's chosen topic, book reports.

INVESTIGATOR: What kinds of writing do you find most comfortable?

DIANE: For School -- a research paper of my own chosen topic. For personal -- not to be graded, I like creative writing.

INVESTIGATOR: What kinds cause you the most anxiety?

DIANE: Working on a topic for which I have little or no interest.

INVESTIGATOR: What kinds of formal composition instruction have you had since the tenth grade?

DIANE: How to write a research paper, a persuasive paper, and general structure of persuasive or study paper.

INVESTIGATOR: Have any of your teachers ever taught you how to write about literature?

DIANE: Yes, we usually made a thesis statement about a character or the book itself and supported the statement.

INVESTIGATOR: When writing about literature, how did you proceed?

DIANE: I like to look at the overall plot or study (get into) one of the characters.

INVESTIGATOR: Were you to analyze the literature, or were you able to respond freely to the literature through some personal association with it?

DIANE: I usually begin a book by feeling personal association, and as I progress, I may change to analyzing it. But usually I always feel personal association throughout the book and then analyze it when I am through.

Diane's answers generated more questions from the investigator, so she was presented with another set of questions to expand on those asked above:

INVESTIGATOR: What kinds of writing assignments do you find interesting?

DIANE: Research papers where I can make my own topic. It really depends on my mood. Sometimes I'm in the mood to write poetry, sometimes daily journals to express feelings and write my problems down.

INVESTIGATOR: When you don't like the subject and you wonder how to get it done, what kinds of things do you consider?

DIANE: When I don't like the topic and wonder how to do it, I usually just plan on spending a couple nights, (usually the weekend before it's due or the night before it's due) getting the paper written. I always work to make the whole paper flow, even if I don't like it; the least I can do is make it flow so it sounds fairly good. (I know it has to be done so I do it).

INVESTIGATOR: What kinds of topics do you consider for research papers? Why?

DIANE: I like psychological topics, mental illnesses; and how they fit in to our society. I also like to research artists and their lives. I also like researching topics I know nothing about. I'm not too crazy about political topics and medieval topics though.

INVESTIGATOR: What kinds of creative writing do you like to do?

DIANE: I like to write poetry, sometimes, about my feelings, usually. I also like to keep daily journals when I feel the need to study daily aspects or just to make note of how things move from day to day; or how they sometimes seem to stay the same (but it's usually very flux as far as my feelings

about things).

INVESTIGATOR: Do you find it easier to write about literature when you feel a personal association with it? Explain.

DIANE: It all depends. Sometimes it's easier to approach the whole thing philosophically, but at other times it's easier to relate very strongly to the main character. If I do feel personal association I always choose to jump into the main character's personality and never (very seldom) the other characters.

The first paper that Diane generated in the computer lab was her Beowulf paper (page 134-35). She offered the following answers to the set of questions presented to her by the investigator:

INVESTIGATOR: Which topic did you chose? Why?

DIANE: Beowulf was a Christian Hero. It was easier.

INVESTIGATOR: Once you chose your topic, how did you proceed?

DIANE: I went through the book to find evidence to support my thesis that Beowulf was a Christian.

- 1 -- I decided he was a Christian
- 2 -- found statements to support thesis
- 3 -- separated support into the three battles
- 4 -- wrote opening paragraph
- 5 -- put support into paragraph form
- 6 -- put it together to make the paper

INVESTIGATOR: What difficulties did you encounter as you wrote the paper?

DIANE: No real problems, just the fact that I didn't like the subject matter.

INVESTIGATOR: Were you comfortable with the topic choices? Why or why not?

DIANE: Yes; they didn't force any opinions on me. (I just didn't like the subject matter.)

INVESTIGATOR: When you received your evaluated rough draft

DIANE'S BEOWULF PAPERBEOWULF

In the epic Beowulf, translated by Burton Raffel, the main character, Beowulf, is a Christian. Although there are many Pagan allusions throughout the poem, there is ample evidence to support that Beowulf is a Christian. As a Christian, Beowulf fights against evil for God.

In Beowulf's battle against Grendal, Beowulf believes that the battle is in the hands of God. Beowulf believes that "God must decide who will be given to death's cold grip." (440-441) The poet then writes, "Beowulf was ready, firm with our Lord's high favor..." (669-670) Before entering battle with Grendal, Beowulf says to the Danes, "Let God in His wisdom extend His hand where He wills, reward whom He chooses!" (685-687) Beowulf then wins the battle against Grendal and says of Grendal, "Let him lie in torment, lying and trembling, waiting for the brightness of God to bring him his reward." (977-979) Grendal's reward is, of course, death.

Beowulf is then involved in a battle with Grendal's mother in which he relies on God for help. After having won the battle, Beowulf says in a speech, "I'd have been dead at once...if our Father in Heaven had not helped me." (1656-1658) Beowulf further mentions that "God gives guidance to those who can find it from no one else." This further shows his Christian belief.

After Beowulf's last battle, the battle against

DIANE'S BEOWULF PAPER CONTINUED

the dragon, Beowulf soon passes away and the Geats hold a funeral for him. A Geat soldier says, "We will carry our beloved king...where he'll lie forever in God's keeping." (3107-3109) The poet then speaks of Beowulf's death in saying, "So should all men raise up words for their lords...when their shield and protector leaves his body behind, sends his soul on high." (3174-3178)

Beowulf's words and actions throughout the poem show his Christianity. He believes in God to decide the outcome of his battles and gives thanks to God for his good fortunes. As a Christian, Beowulf fought against evil for God and his people.

and cassette tape, how did you react to the comments?

DIANE: I found them to be true. Since I didn't like the topic I just corrected what was wrong by what was said on the tape.

INVESTIGATOR: Did you encounter any difficulties writing the final draft?

DIANE: No real problems, just pushing myself to get it done.

INVESTIGATOR: Would you be willing to revise this paper if necessary?

DIANE: If I had to for a grade.

Diane's second paper was based on Chaucer's Canterbury Tales (page 137). As with the first paper, she was presented with a series of questions regarding the direction her writing took. She offered the following answers:

INVESTIGATOR: Which topic did you choose? Why?

DIANE: Writing a poem. I had more interest in writing a poem than any of the other choices.

INVESTIGATOR: Once you chose your topic, how did you proceed?

DIANE: I decided on the character. I brainstormed words to describe him. I brainstormed words to describe myself. I worked on the sequence. I worked on the rhythm. I finalized the ending.

INVESTIGATOR: What difficulties did you encounter as you wrote the paper?

DIANE: Having to include visual descriptions (i. e. one's outward appearance) but after I started it, I got a feel for it.

INVESTIGATOR: Were you comfortable with the topic choices? Why or why not?

DIANE: Yes, I felt they were good in that they varied in writing techniques.

DIANE'S CHAUCER PAPER

There was a young man, a musician at heart.
He was tall and thin
And seldom would grin.
His hair was long and free
His eyes were as deep as the sea.
Of fame, he dreamed
But as it seemed,
It was a difficult path
Which often brought wrath.
A young lady, he loved
And always thought of.
A head shorter than he
With eyes that often showed misery
Had a dream, too, she wished to see,
For it was an artist she longed to be.
Although there was time they spent apart,
They were always together within their heart.
They dreamed of a day
They would be able to stay
Together through eternity,
Beyond the trifles of society.

INVESTIGATOR: Would you be willing to revise this paper
if necessary?

DIANE: Yes, I somewhat enjoyed writing it.

The last teacher generated topic was on Macbeth.

Diane did not write this paper (page 138-39) in the computer lab because she had been experiencing emotional problems that she needed to attend to so she withdrew from school for three weeks. Knowing that she would re-enroll in school after this period, she did not withdraw from the study and kept up with all her assignments. Diane's paper is handwritten.

DIANE'S MACBETH PAPER

In MacBeth's speech in Act I, Scene 7 of MacBeth, MacBeth is questioning why he should kill Duncan. He begins his speech by questioning the consequences of murdering Duncan. He then states his duties to Duncan as a Duncan's kinsman and host. He goes on to speak of Duncan's virtuous ways and the effect that his death will have on his followers. He then mentions his ambition to take Duncan's position as king.

In the first ~~ten~~^{twelve} lines, MacBeth questions the aftereffects of murdering Duncan. He would be take the risk more quickly if the murder had no aftereffects, and was final and successful. He is fearful of his murderous actions coming back to him, as the cliché says, "What goes around comes around."

In lines twelve through sixteen MacBeth speaks of his duties as Duncan's kinsman and host. As a kinsman and his subject he knows that he is strong against anyone who would attempt murdering the king. As a host he realizes he ~~sh~~ should protect prevent

DIANE'S MACBETH PAPER CONTINUED

~~the doctor~~ king from shut the door
to against Duncan's murderer and
not carry the knife himself.

In lines sixteen through
twenty five, MacBeth speaks of
Duncan's position as king. He
speaks of Duncan's virtue and
how ~~it~~ ^{his} death would bring
great sorrow to his followers. He
seems to almost express jealousy
in speaking of how the heavens
will ~~welcome~~ open for Duncan
and how his followers would
sorrow over his death. He tends
to see the murder as being less
cruel in that Duncan will be
blessed ~~as~~ whether dead or alive.

In lines twenty five through
twenty eight MacBeth sees his
own ambition as being stronger
than his ~~and~~ inhibitions to murder
Duncan. ~~He feels as~~ He feels as
though there is nothing to keep him
from murdering Duncan, but only feels
a great ambition that overpowers
his doubts.

When responding to the investigator's questions relevant to the approach she took for this paper, Diane offered the following answers:

INVESTIGATORS: Which topic did you chose? Why?

DIANE: Summarizing Macbeth's speech in Act I, scene vii, because it seemed easiest and required less re-searching.

INVESTIGATOR: Once you chose your topic, how did you proceed?

DIANE: I divided the speech into basic sections; developed a general opening; put my ideas on the sections into paragraph form; pulled thoughts together in the ending section.

INVESTIGATOR: What difficulties did you encounter as you wrote this paper?

DIANE: I got aggravated at simplifying the phrases and analyzing them. It just made me aggravated.

INVESTIGATOR: Were you comfortable with the topic choices? Why or why not?

DIANE: The choices were varied and wide-ranged, but I just didn't exactly enjoy the topics.

INVESTIGATOR: Would you be willing to revise this paper if you are not satisfied with the evaluation of your rough draft?

DIANE: Not really, because I didn't enjoy it. Only if the grade required and it would be a "zero" if I didn't.

Diane's final paper was her response statement (page 141-42) written after reading "Have You Seen This Child?" (page 76) Diane's answers to the set of questions presented to her by the investigator follow:

INVESTIGATOR: After reading the poem, what was your initial response?

DIANE: It seemed to really capture my feelings about society. It kind of hurt, but I really felt the

DIANE'S RESPONSE STATEMENT

In response to the poem, "Have You Seen This Child," I ~~would like to say~~ must say that I can relate to the child in this poem and feel that society tends to put pressure on people to conform to the majority standard. ~~Most people end up~~ many people end up giving in so that they will "fit in" with ~~what~~ is expected of them. I admire the ones who keep their creativity, originality, and imagination in a system that seems to neglect those who are individuals and that seldom encourages these individuals to ~~proove~~ be proud of their differences.

We seem to live in such a structured and technological society that it is almost demanded that people conform to more factual, digital, and logical ~~person~~ characteristics. So many times people do not understand or care about those who are more emotional and imaginative. ¶

The boy in this poem started off as an original individual, "but no one understood... but no one cared, ... ~~so~~ So he drew." When he started school he sat in a square desk in a square room that was tight and close and still. He was taught to write numbers and letters, and he hated the whole thing. He was told to dress like all the other boys and that it didn't matter if he liked them or not. When he drew,

DIANE'S RESPONSE STATEMENT CONTINUED

he was asked, "Why don't you do something like Ken's drawing?" "After that his mother bought him a tie and he always drew airplanes and rocket ships like everyone else." He let his originality get "thrown away" as he conformed to what society wanted him to be.

The pressure to conform can be very strong. I realize that without structure and organization our world would not work very well. at the same time I definitely realize that without original people with original ideas that many changes would have never happened and would not continue to happen. I also feel that life in this world would be very dull and draw without imaginative, and creative, and original people.

- meaning. It hurt because I remember feeling like the boy, but it reminded me that I shouldn't let society conform me the way that I have recently let it.

INVESTIGATOR: How did you feel about writing in response to an open-ended assignment?

DIANE: I liked it; it was personal; and really got to me and made me take a look at things.

INVESTIGATOR: How did you decide to proceed with this paper? Please detail the steps you took to complete the assignment.

DIANE: I just went with my initial feelings; how I see society's role, how it effects people, and how I feel about the situation. I opened with how society tends to conform people. Then I took the poem, part by part, to show how the boy was gradually changed from a free-spirited and "individual" child into a conformed "by-product of society." Then I expressed how I felt about the pressure of a stiff, mathematical, cliquish (as having to fit into the standards of society) society.

Diane would not always compute on the first day of our computer lab schedule. Sometimes she would sit at one of the desks located at the sides of the room, where she would write intently, preparing her rough draft, and would then compute the second or third day. When at the computer, she would work diligently until her first draft was completed. She almost never allowed herself to be distracted. Occasionally she would talk to one of the boys in the class who went to Vo Tech with her in the mornings.

Diane was generally very quiet while she worked on her papers. She would compute for a while then read what appeared on the screen, then compute again. From time to time she would pause to look up a word in the dictionary or to

find just the right quotation in whatever text she happened to be working with.

Diane's Brain Preference

Diane was identified as having a distinct right brain preference as a result of the HBDI. As can be seen from her consolidated score sheet (page 145), Diane shows a distinct preference for processing information in both the upper and lower right quadrants. These two primaries indicate that on the instrument itself, she chose answers that characterize her as a reader, as holistic, spiritual, imaginative, artistic, and spatial. As emotional is most descriptive of her, it is marked with an asterisk.

In the Work Elements section, i. e., those activities in which she rated herself highly, it can be noted that the activities in which she felt she had strength are those shown to be indicative of an upper right brain thought processor. In the lower right quadrant she is shown to have strength in writing and expressing. Diane's scores in the Adjective Pairs section indicate an upper right and upper left brain processing preference.

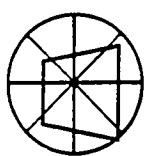
The total numeric summation, however clearly shows her preference for the upper and lower right thinking modes. Her score for the Upper Right D quadrant was 138; for the Lower Right C it was 63. In the Upper Left A and Lower Left B her scores were 50 and 48 respectively.

When these scores are visually displayed (page 146),

DIANE'S CONSOLIDATED SCORE SHEET

NAME:		GROUP: 453/5999.00			
OCCUPATION:		GENDER: FEMALE			
CODE:	2 2 1 1	COLUMN A UPPER LEFT	COLUMN B LOWER LEFT	COLUMN C LOWER RIGHT	COLUMN D UPPER RIGHT
KEY DESCRIPTORS (* = most descriptive)		Factual Quantitative Critical Rational Mathematical Logical Analytical X	Conservative Controlled Sequential Detailed Dominant Speaker Reader X	Emotional * Musical X Spiritual X Symbolic Intuitive Talker Reader X	Imaginative X Artistic X Intuitive X Holistic X Synthesizer Simultaneous Spatial X
WORK ELEMENTS (5 = most, 1 = least)		Analytical 5 Technical 3 Problem Solving 3 Financial 2	Organization 3 Planning 2 Administrative 3 Implementation 2	Teaching 3 Writing 4 Expressing 4 Interpersonal 2	Integration 5 Conceptualizing 5 Creative 5 Innovating 4
BEST/WORST SUBJECTS					
EDUCATION		X	X	X	XXX
OCCUPATION		X	X	X	X
HOBBIES			X	X	XXX
HANDEDNESS		RIGHT/ PRIMARILY RIGHT SOME LEFT MIXED LEFT/ SOME RIGHT PRIMARILY LEFT X			
LANGUAGE CENTER		LEFT X	DISTRIBUTED		RIGHT
ENERGY LEVEL		DAY	EQUAL		NIGHT X
MOTION SICKNESS		I II III IV V X			
INTROVERT/EXTROVERT		INT ◀ --- --- X --- --- --- --- --- --- --- ▶ EXT			
ADJECTIVE PAIRS		7	2	5	10
PROFILE SCORES		50	48	68	138

DIANE'S HERRMANN BRAIN DOMINANCE PROFILE



GENERIC PROFILE
CODE 2 2 1 1

Quadrant:

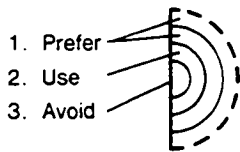
Profile Code:

Adjective Pairs:

Profile Score:

A	B	C	D
2	2	1	1
7	2	5	10
50	40	60	130

PROFILE DATA SUMMARY



1. Prefer

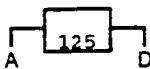
2. Use

3. Avoid

UPPER LEFT

A

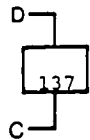
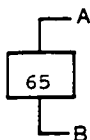
CEREBRAL MODE



UPPER RIGHT

D

LEFT
MODE

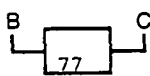


RIGHT
MODE

LOWER LEFT

B

LIMBIC MODE



LOWER RIGHT

C

the intensity of Diane's right brain preference is clear. There is a definite primary in both the Upper Right D and Lower Right C quadrants, which shows her preference for these thinking modes. Diane has secondaries in the Upper Left A and Lower Left B quadrants, which indicates a secondary preference for the thinking styles characterized by these quadrants.

Diane's profile code is therefore, a 2211. According to the profile descriptions researched by Applied Creative Services, the developer of the HBDI this is the third most common profile in the population at large, at 14 percent, and with only a slight difference in the male and female populations--respectively 11 percent and 17 percent.

The characteristics typical of Diane's profile would include ability to be creative, holistic, imaginative, and artistic from the Upper Right D quadrant, and integrating, conceptualizing, and innovating from the Lower Right C quadrant. The left mode secondaries with technical, analytical, organizational, and administrative thinking modes from Upper Left A and Lower Left B would be functional, yet clearly secondary to the preferred right modes of thinking.

Individuals with this profile often have occupations of teaching or facilitating. Other occupations include the arts, such as writers, musicians, artist, designers, as well as psychologists and counselors. Entrepreneurs

can also be found in this profile because it features the imaginative, innovating, and risk oriented behavior of the right modes, quadrants C and D, without the control or preference of the structured, logical, and conservative modes of the left quadrants A and B.

Eve

Being hispanic, Eve has dark, flashing eyes and long, straight black hair. She has a fair complexion which always has a dewy glow. She wears heavy eye makeup and dark, shiny lipstick.

On the surface, this diminutive young lady appears to be shy, but very shortly after one has been with her, one realizes she is a diminutive dynamo. She is very self possessed, and when she forms an opinion, it takes nothing short of a court action to get her to change her mind. She is assertive, as evidenced by her tendency to take over as leader of any peer group in which she is placed.

Eve was born on August 8, 1970 in Sasebo, Japan. Her father holds a college degree and is an engineer; her mother, who also holds a college degree, is a florist. Eve, who speaks fluent Spanish, would like to attend the University of Puerto Rico, majoring in one of her three major choices: languages, communications, or journalism.

At this point in her life, journalism may have gained a decided edge because she is currently busily involved in investigative reporting on the subject of teenage pregnancy.

She has been given the opportunity to have an article published by the Virginian Pilot/Ledger Star, the local newspaper. Teenage pregnancy is a subject that Eve knows well, having delivered her own daughter two years ago in her bedroom unknown to her parents.

Eve attended school in the ninth grade at Virginia Beach Junior High School. While there she took the following courses with the resultant grades:

Superior English	B
Geometry	B
Biology	B
Spanish I	A
Homemaking I	A
Health/PE	A

As Virginia Beach Junior High School is within the First Colonial High School district, Eve enrolled there in the tenth grade and is presently a senior. In the tenth and eleventh grades she took the following courses with the resultant grades:

Tenth Grade		Eleventh Grade	
Superior English	D	Average English	B
Algebra II/Trig	D	Marketing Co-Op	A
World History	A	Chemistry	E
Spanish II	A	Spanish IV	A
Typing I	B	VA & US History	B
Typing II	B		
Health/PE	A		

As a senior, Eve is taking Marine Science, Average English, Spanish V, Earth Science, Virginia and United States Government, and Visual Language. Her first semester grades are as follows:

Average English	B
Marine Science	A
Earth Science	A
Spanish V	A
VA & US Gov't	B
Visual Language	A

As an eleventh grader, Eve took the SRA Test which indicated that her IQ is 120. She took the Spanish Achievement Test for college admission and scored 630. Outside of her studies, she is a member of the Spanish Club, the National Spanish Honor Society, and the Distributive Education Club of America. She has participated in the Virginia Beach Neptune Festival and the Miss Teen Virginia Beach Pageant. She placed first in the Spanish Forensic Composition and the National Spanish Exam. She is also a member of Para Scempe Menuda, an international singing group.

When Eve was given the set of questions relative to her writing autobiography, she offered the following information:

INVESTIGATOR: When you're given a writing assignment, what is your first response?

EVE: The first thing I think is "Oh, @*@#!"

INVESTIGATOR: Once you understand what it is you are to write about, what is the first thing you do?

EVE: Once I understand what I'm supposed to write about, which is rare, I procrastinate until the night before and forget what I understood.

INVESTIGATOR: Do you do any pre-writing? Outline? Cluster?

EVE: Once in a while I pre-write, or write several copies. I hate doing outlines and clusters.

INVESTIGATOR: What kinds of writing have you done since the tenth grade?

EVE: I've done all kinds of writing. The kind I do the least is the type I like most, which is personal free writing.

INVESTIGATOR: What kinds of writing do you find the most comfortable?

EVE: I find free writing or things that I want to write about the most comfortable.

INVESTIGATOR: What kinds cause you the most anxiety?

EVE: Analyzing papers cause me to be anxious.

INVESTIGATOR: What kinds of formal composition instruction have you had since the tenth grade?

EVE: I really can't say. It depends on your definition of formal composition. In tenth grade I had Mrs. C. for Superior English, and I think she was pretty formal in instruction.

INVESTIGATOR: Have any of your teachers ever taught you how to write about literature?

EVE: I think they've taught me, but if I honestly think about it, I don't know how to write about literature.

INVESTIGATOR: When writing about literature, how did you proceed?

EVE: I really don't know how to proceed doing so. I usually just start rambling on paper and turn it in.

INVESTIGATOR: Were you to analyze the literature, or were you able to respond freely to the literature with some personal association with it?

EVE: I'm usually supposed to analyze literature, but once in a blue moon I get to respond freely to it I emphasize that it rarely occurs!!

Eve's first piece of writing for the study was her Beowulf paper (page 152-54). This was completed in the computer lab and upon its completion, she offered the following

EVE'S BEOWULF PAPER

BEOWULF...PAGAN OR CHRISTIAN?

The story of BEOWULF occurred around the year 520 AD. The story of Beowulf was recorded by a bard. It was then passed down through the years and became the only existing old English epic. BEOWULF was composed during the 8th century and written around the year 1000 AD. St. Augustine began the conversion of the Anglo-Saxons from pagans into Christians around the year 597 AD. Beowulf is a pagan hero who lived in pagan times. Due to the anonymous poet who put Beowulf in writing, he has become a Christian hero who has grown and prospered in pagan times; although technically, the Anglo-Saxons had not yet been converted. The book BEOWULF carries the universal Christian theme of good versus evil. Beowulf represents the good, and his adversaries represent the evil.

A Christian hero is one who works primarily for God, then his king, and lastly himself. Beowulf was such a hero; he defeated Grendel, Grendel's mother, and the dragon in order to help in the fight of good against evil.

"It was said that God Himself had set a sentinel
in Herot,
Brought Beowulf as a guard against Grendel and

EVE'S BEOWULF PAPER CONTINUED

a shield

Behind whom the king could safely rest.

And Beowulf was ready, firm with our Lord's

High favor and his own bold courage and strength."

Beowulf was sent to fight against Grendel by God and to protect King Hrothgar from Grendel; he was the epitome of a Christian hero during his time. Grendel is the evil that has invaded Herot; Beowulf is the good that will defeat Grendel with the help of God. Grendel's death is foreshadowed through lines 602-606:

"And when the sun comes up again, opening another
Bright day from the south, anyone in Denmark
May enter this hall: that evil will be gone!"

Beowulf defeats Grendel through the strength and glory of God.
(Lines 808-818):

"Now he discovered-once the afflictor
Of men, tormentor of their days-what it meant
To feud with Almighty God: Grendel
Saw that his strength was deserting him, his claws
Bound fast, Higlac's brave follower tearing at
His hands. The monster's hatred rose higher,
But his power had gone.....
The battle was over, Beowulf had been granted new
glory..."

Beowulf overpowers Grendel which leads to Grendel's

EVE'S BEOWULF PAPER CONTINUED

death. Grendel's mother is the only immediate family Grendel has. In Pagan times, it was appropriate to avenge the death of a loved one. This would be done by either receiving wergild, a monetary payment for the death, or by a fight to the death. Grendel's mother does not request, nor would she accept, a wergild. She is only interested in avenging her son's death with the death of Beowulf. Beowulf fights with Grendel's mother in her own lair. Beowulf struggles with her and realizes that he cannot win without the help of God. Beowulf eventually defeats Grendel's mother. At that same moment, a sudden burst of light enters the area. Grendel's mother represented the darkness; Beowulf represented the light. The sudden burst of light after the defeat of Grendel's mother signifies the defeat of evil by the forces of good.

In the final episode of Beowulf, our hero takes on a very powerful and extremely evil dragon. Beowulf undertakes this task in order to protect his people and to help carry out the wishes of God (to defeat evil). This is Beowulf's last battle. Beowulf has served God well and his name shall live on forever...as a Christian hero.

answers to the investigator's question.

INVESTIGATOR: Which topic did you choose? Why?

EVE: I thought Beowulf should be Christian. I figured this would be the easiest approach.

INVESTIGATOR: Once you chose your topic, how did you proceed?

EVE: After deciding Beowulf was Christian, I sat down at the computer and composed as I went along.

INVESTIGATOR: What difficulties did you encounter as you wrote the paper?

EVE: I had a lack of transition and I needed more examples.

INVESTIGATOR: Were you comfortable with the topic choices? Why or why not?

EVE: It's not a matter of whether or not I was comfortable with them. I never like any topics teachers give because they're too analytical. I like pure "spit back" material or "make up your own" material. I don't like this wishy-washy half-way deal we usually get.

INVESTIGATOR: When you received your evaluated rough draft and cassette tape, how did you react to the comments?

EVE: I always react with a "so what" attitude. It's not important to me. Sure I do them and turn them in, but I don't put a 101% effort into it. When I rewrote for the final draft, I simply went back and tried to correct the mistakes you pointed out and turned it back in.

INVESTIGATOR: What difficulties did you encounter when writing the final draft?

EVE: When I rewrote for the final, I didn't really have any difficulties. It was simply a matter of adding and deleting.

INVESTIGATOR: Would you be willing to revise this paper if necessary?

EVE: Sure.

The second paper Eve generated in the computer lab

was her Chaucer paper (page 157-58). The following answers are relative to the approach she took to complete this assignment:

INVESTIGATOR: Which topic did you choose? Why?

EVE: I added a character to the prologue and wrote a ridiculous poem. I chose to add a character because it seemed to be the easiest choice.

INVESTIGATOR: Once you chose your topic, how did you proceed?

EVE: I chose to add someone, I sat at the computer. I thought about what I know about him. I started composing and trying to make every two lines rhyme.

INVESTIGATOR: What difficulties did you encounter as you wrote the paper?

EVE: It was hard to make every two lines rhyme and come out with a decent poem.

INVESTIGATOR: Were you comfortable with the topic choices? Why or why not?

EVE: Not really, but who was? I had transition problems.

INVESTIGATOR: Would you be willing to revise the paper if you are not satisfied with the evaluated rough draft?

EVE: Sure.

The last of the three computer generated papers was done on the subject of Macbeth. Eve's paper (page 159-162) was once again done at the computer without benefit of a handwritten rough draft.

When given a series of questions inquiring as to the approach she took to complete the Macbeth paper, Eve offered the following answers:

INVESTIGATOR: Which topic did you chose? Why?

EVE'S CHAUCER PAPER

Michael, oh what a scrawny little man!

In recent months he's just come back from Japan.

The young man has joined the pilgrimage under an anonymous name,

For he does not like to associate with people due to extraordinary fame.

Why has he decided then to join our joyous trip?

Well, so I hear, he'd like to talk to the remains of the dead saint, just for a little bit!

Whatever the case may be with Michael, he, she, or it,

We'll assume he's a male, due to what he was born with.

Michael is a very gay guy, as gay as he can be,

But I'm not speaking about laughs and giggles, I mean the birds and the bees.

Michael has no true religion as far as I can tell,

But as far as my impression of him goes, I think he should not in hell.

Michael likes to sing.

He thinks he's as great as a king,

He'd like to party and be bad all night.

But if Michael ever got in trouble and ended up in a fight,

That would be the finish of Michael, my friend.

Because it wouldn't take long to bring Michael to an end.

- - -

EVE'S CHAUCER PAPER CONTINUED

Michael takes to strange interests, we know this is true,
Michael's sending to pet ape, Bubbles, to private preschool.
He is a peculiar man, without a shadow of a doubt,
But what I wonder is whether or not he was ever a boy scout!

EVE'S MACBETH PAPER

Macbeth, the Tragic Hero

A tragic hero is a man of imagination and courage, with a fatal weakness, or tragic flaw in his character. Macbeth is a man of dynamic imagination and unsurpassable courage, but he contains that fatal weakness - that tragic flaw in his character. And what is that fatal weakness? His readiness to accept evil as good, and his continuous assertion that he will overcome and defeat fate; an attitude attributable to his overzealous ambition.

Macbeth begins as a good and just man. But as time passes, he becomes evil and greedy; he becomes less of a man. That is, when he accepts evil as good, becomes greedy and commits crimes, he is lowered on the Great Chain of Beings and comes closer to the devil. He sells his soul to the devil, to become king; he gladly exchanges one for the other which proves to be a fatal mistake.

The intrigue begins as Macbeth is told by the three witches (I,iii,47-50):

"All hail, Macbeth! hail to thee, Thane of Glamis!"
"All hail, Macbeth! hail to thee, Thane of Cawdor!"
"All hail, Macbeth, that shalt be king hereafter!"

Macbeth is flattered and awed at the fact that he will be king. He does not know when his crowning will occur, nor does he wait to let Fate take its own course. Macbeth decides, with the influence of Lady Macbeth, that he should

EVE'S MACBETH PAPER CONTINUED

be king at that time. A minor problem is at hand: at the moment there is a king, King Duncan and the only solution seen by Macbeth, through the eyes of his wife, is the killing of Duncan. As said by Lady Macbeth after the murder of Duncan (II,ii,67): "A little water clears us of the deed." Lady Macbeth pushes her husband to take the crown. Once Macbeth gains the crown, he starts murdering people to keep himself out of trouble when in reality, he's only increasing the problem. "Double, double toil and trouble; fire burn, and Caldron bubble." (IV,i,10-11)

Banquo, friend and confidant of Macbeth, becomes a foe when Macbeth learns that Banquo's children will be kings. Banquo and his son are followed by assassins. Macbeth orders them killed in an attempt to defy Fate. Macbeth succeeds in having Banquo eliminated, but his son Fleance manages to escape.

Macbeth turns on all his friends due to his greed and lust for the crown. He is ruthless at this point; the only ones loyal to him are loyal out of fear for their own lives. In Act IV, scene III, lines 164-172 it is said that:

"Alas, poor country! Almost afraid to know itself. It cannot be called our mother, but our grave; where nothing, but who knows nothing, is once seen to smile; where sighs and groans and shrieks that rend the air are made, not marked; where violent sorrow seems a modern ecstasy. The dead man's knell is there scarce asked for who; and good men's lives expire before the flowers in their caps, dying ere they sicken."

Macduff, just and honorable man, has left to win the support of an English Army in an attempt to restore the crown to Malcolm. This poses a serious threat to the reign of

EVE'S MACBETH PAPER CONTINUED

Macbeth. The three witches told Macbeth (IV,i,69):

"Macbeth! Macbeth! Macbeth! beware Macduff, beware the Thane of Fife..." The hatred between Macbeth and Macduff is mutual for Macduff plans on the defeat of Macbeth and Macbeth planned on the defeat of Macduff, until told by the witches that (IV,i,77-79): "Be bloody, bold, and resolute; laugh to scorn the power of man, for none of woman born shall harm Macbeth." He becomes set on the fact that he is invincible. Macbeth has made the total descent of the tragic hero, in the words of Macduff (IV,iii,55-58): "Not in the legions of horrid hell can come a devil more damned in evils to top Macbeth."

The final battle has begun as Macduff accompanies Malcolm to recapture the title of king and destroy Macbeth. It is in the last scenes of the play that Macbeth has finally realized what he has done (V,iii,19-28):

"Seyton!-I am sick at heart when I behold-Seyton, I say!-This push will cheer me ever, or disseat me now. I have lived long enough. My way of life is fall'n into the sear, the yellow leaf; and that which should accompany old age, as honor, love, obedience, troops of friends, I must not look to have; but, in their stead, cursed not loud but deep, mouth honor, breath, which the poor heart would fain deny, and dare not. Seyton!"

Macbeth realizes what he has lost due to his greed and what he could have had if he had only waited. Life does not last forever and Macbeth comes to this conclusion much too late (V,v,19-28):

"Tomorrow, and tomorrow, and tomorrow,
Creeps in this petty pace from day to day
To the last syllable of recorded time,

EVE'S MACBETH PAPER CONTINUED

And all our yesterdays have lighted fools
 The way to dusty death. Out, out, brief candle!
 Life's but a walking shadow, a poor player
 That struts and frets his hour upon the stage
 And then is heard no more. It is a tale
 Told by an idiot, full of sound and fury,
 Signifying nothing."

Sympathy is felt towards Macbeth as the loss of such great potential is acknowledged. Macbeth and Macduff meet once again, face to face, to fight a man's battle; Macbeth has no other alternatives that he can see. Macbeth sees that he has been stooped by the witches when told by Macduff that, "Despair the charm; and let the angel whom thou still hast served tell thee, Macduff was from his mother's womb untimely ripped." (V,viii,15-17)

Macduff is the only man who can defeat Macbeth. Realizing this, Macbeth momentarily hesitates to fight Macduff, but knows at this point that if he doesn't, he will be make a public spectacle. Macbeth, aware of the fact that if he will die dishonorably and in shame if he does not fight, responds to Macduff's offer with, "Lay on, Macduff, and damned be him that first cries "Hold, enough!" ' (V,viii,33-34) After a heated battle, Macbeth is defeated. Malcolm is restored to the throne, and our tragic hero is forever lost. Had Macbeth realized his weaknesses earlier, he might have become a great and just king. Ambition was the force from within him that caused his own defeat.

EVE: The one on showing him as a tragic hero. There seemed to be more evidence in the play.

INVESTIGATOR: Once you chose your topic, how did you proceed?

EVE: By playing around with it bit by bit -- throwing stuff in here and there.

INVESTIGATOR: What difficulties did you encounter as you wrote the paper?

EVE: Finding quotations to support what I was saying.

INVESTIGATOR: Were you comfortable with the topic choices? Why or why not?

EVE: Yes, because they were logical, but no, because they were not imaginative.

INVESTIGATOR: Will you be willing to revise this paper if you are not satisfied with the evaluation of your rough draft?

EVE: Yes.

Eve's handwritten response statement (page 164) on the poem "Have You Seen This Child?" (page 76) was the last piece of writing that she completed for the study. Her answers to the investigator's questions regarding the writing approach taken for this piece follow:

INVESTIGATOR: After reading the poem, what was your initial response?

EVE: Well, I kind of felt like, " Well, that's nice he must have been right brained. Well, poo poo!"

INVESTIGATOR: How did you feel about writing in response to an open-ended assignment?

EVE: Uneasy because when you write something for a teacher, it's never open-ended.

INVESTIGATOR: How did you decide to proceed with this paper? Please detail the steps you took to complete the assignment.

EVE'S RESPONSE STATEMENT

"Have I Seen This Child?"

I really don't have any idea of what you mean by "react to this poem" so I'll just summarize it in the way that I view it. I see a child who was lost, had no direction in life. He began to draw and was creative. The child was content this way... to be himself. He began to sing and felt out of place; he tried to be different, but that made him different. He conformed to the life of an average person in his age range → assimilating what the culture expected → but he is left tormented, confused, and silent.

EVE: Well, I stated that I didn't exactly know how to respond to it except to retell the story in the way it came to me.

Eve's Brain Preference

Eve was identified as having a distinct right brain preference as a result of the HBDI. As can be seen from her consolidated score sheet (page 166) Eve shows a distinct preference for processing information in both the upper and lower right quadrants. This indicates that on the instrument itself she chose answers that characterize her as a synthesizer, as artistic, intuitive, simultaneous, emotional, and musical. As imaginative is most descriptive of her, it is marked with an asterisk.

In the Work Elements section, i. e., those activities in which she rated herself highly, it can be noted that the activities she felt she had strength in are those shown to be indicative of an upper and lower right brain processor. Organization, a characteristic of the lower left thinking mode is also descriptive of her. This is because she has a secondary in that quadrant. The subjects Eve chose in the Best/Worst Subjects section are those that are indicative of an upper and lower right brain processor.

Eve's scores in the Adjective Pairs section indicate a lower right and an upper right thinking mode. The total numeric summation of Eve's data clearly shows her preference for the upper and lower right thinking modes. Her scores were 135 for the Upper Right D quadrant and 101

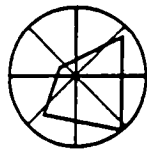
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for the Lower Right C quadrant, while those for the Lower Left B and Upper Left A were 62 and 15 respectively.

When these scores are visually displayed (page 168), the intensity of Eve's right brain dominance is clear. There is a definite primary in both the Upper Right D and the Lower Right C quadrants which shows her preference for those thinking modes. Eve has a secondary in the Lower Left C quadrant, which indicates a secondary preference for the thinking styles characterized by this quadrant. There is a clear tertiary in the Upper Left A quadrant, which indicates a lack of preference or even avoidance of the thinking modes characteristic of this quadrant.

Eve's profile is therefore a 3211. This profile features double dominant profiles in the right mode with the most preferred quadrants occurring in the Upper Right D and the Lower Right C quadrants. The secondary preference appears in the Lower Left B, while the least preferred, expresses as a tertiary, occurs in the Upper Left A quadrant. The Upper Right D primary quadrant would express itself in creative, holistic, synthesizing, and artistic modes of thinking. The Lower Right C primary, is characterized by interpersonal, spiritual, emotional, and musical aspects. Together these would express themselves in intuitive, insightful thinking, both in feeling and problem solving processes. The secondary in Lower Left B, would typically be functional in terms of organization,

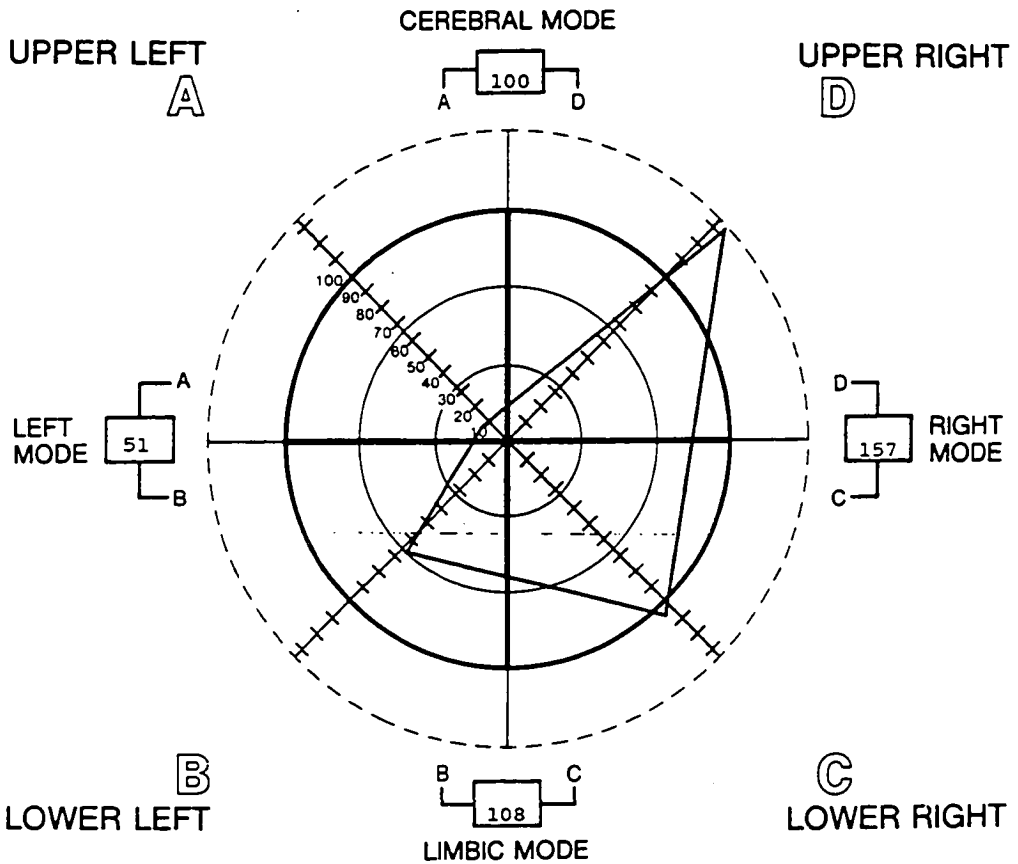
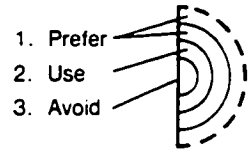
EVE'S HERRMANN BRAIN DOMINANCE PROFILE



GENERIC PROFILE
CODE 3 2 1 1

Quadrant:	A	B	C	D
Profile Code:	3	2	1	1
Adjective Pairs:	0	4	10	10
Profile Score:	15	62	101	135

PROFILE DATA SUMMARY



administrative responsibilities, and control, yet is distinctly secondary to the right modes. The tertiary in the Upper Left A quadrant, is characterized by a lack or even avoidance of logical, analytical, mathematical, and rational modes of thinking. This profile is frequently that of professionals in the human resources area, sales persons, teachers, social workers, nurses, entrepreneurs, and artists and writers.

Gary

Gary is one of the two subjects for whom the data are incomplete. Shortly after encountering Gary in the beginning of the school year, long before the study was even begun, this researcher realized that he is immature for a senior. He is small in stature and has a young looking face. His dress is very "preppy" as is the cut of his hair. He is garrulous, even when he should not be. He giggles a lot and is extremely amiable and personable. His academic pursuit amounts to expending more effort in trying to determine how to do the absolute minimum amount of work required to get by, rather than putting forth the maximum effort.

Gary transferred to First Colonial High School at the beginning of his senior year from a small private school in Virginia Beach. He attended this school for grades nine, ten and eleven. The final grades he received there are as follows:

Ninth Grade			Tenth Grade		
English	9	D	English	10	C
Algebra	I	B	Geometry		B
World Cult.		C	US History		C
Spanish	I	D	Spanish	II	B
Health/PE		B	Health/PE		A
			Photography	I	A

Eleventh Grade		
English	11	B
Math Analysis		B
Chemistry		A
US Gov't		B
Spanish	III	B
Photography	II	B

During the summer before his eleventh grade, Gary took a typing course at the private school for no credit and received a passing grade.

School records indicate that Gary has an IO of 121. Having taken the SAT test in November of 1987, he scored a 480 on the verbal section, a 630 on the math section and a 47 on the Test of Standard Written English.

As a senior at First Colonial High School, Gary is enrolled in the college preparatory program and is taking the following courses with the resultant first semester grades (note that a grade of E in the Virginia Beach School System is failing):

Average English	C
Physics	E
Math Anal. (audit)	E
Spanish III	B
Technical Drawing	A

Gary has participated in many extracurricular activities, including Key Club, Spanish Club, Photography Club,

Theta Club, and the Young Republican Club. He has run cross country and been involved in political campaigning for the Republic Party. He has won the following awards: the National Science Merit Award and the Harold Huff Award for Excellence in Science.

Gary was born on November 24, 1970 in Oakland, California, where his father, now retired, was stationed in the United States Navy. His father, who is now a real estate agent, earned a masters degree in personnel management. His mother who had two years of college is also a real estate agent. Gary plans to go to college and expresses a desire to attend the United States Naval Academy. He qualifies his choice by saying, ". . . but I will probably have to go to one year of prep school before I could get in." He would like to major in engineering and envisions a career as a navy pilot, followed by a career as an engineer in private industry.

When presented with the set of questions pertaining to his writing autobiography, Gary offered the following:

INVESTIGATOR: When you're given a writing assignment, what is your first response?

GARY: I ask myself what is the easiest and quickest way to do it.

INVESTIGATOR: Once you understand what it is you are to write about, what is the first thing you do?

GARY: Lately I look through old notes from years ago to see if I have already done a similar one years ago. Then I go through some reference books I have.

INVESTIGATOR: Do you do any pre-writing? Outline?

Cluster?

GARY: No, I don't usually even write a rough draft.

INVESTIGATOR: What kinds of writing have you done since the tenth grade?

GARY: Research papers and character analysis.

INVESTIGATOR: What kinds of writing do you find most comfortable?

GARY: Research and plot.

INVESTIGATOR: What kinds cause you the most anxiety?

GARY: Papers dealing with symbolism and character analysis give me the most anxiety.

INVESTIGATOR: What kinds of formal composition instruction have you had since the tenth grade?

GARY: Last year we did a little on organization, but not much more.

INVESTIGATOR: Have any of your teachers ever taught you how to write about literature?

GARY: No.

INVESTIGATOR: When writing about literature, how did you proceed?

GARY: I have a hard time writing about literature. I used to use Cliff Notes in conjunction with the novel itself.

INVESTIGATOR: Were you to analyze the literature, or were you able to respond freely to the literature through some personal association with it?

GARY: I had to analyze it.

Since Gary's answers were not expansive enough, the investigator questioned him further to glean an understanding of Gary's writing autobiography:

INVESTIGATOR: What would you consider the easiest and quickest way to complete a paper?

GARY: The quickest way to complete a paper would be to just sit down and do it. Because I dislike doing papers so much, I will wait to the last possible moment to do it. I will also use a computer [at home] for writing the paper because it makes things a lot cleaner and easier to correct. If I really have to, but I have not done it this year, I will use old papers from CHC [the private school he attended] or papers from my older brother and sister.

INVESTIGATOR: When you look through reference books to research a topic, what are you looking for? Explain.

GARY: I am either looking for general or specific topics, depending on the paper I am doing. I am looking for words I can use in my paper.

INVESTIGATOR: If you don't write a rough draft, does that mean you consider all your papers complete?

GARY: Most of the papers I do could be improved on, but I do not like to write and, therefore, I write as neat as I can the first time.

INVESTIGATOR: When you say you find research and plots the most comfortable papers to write, what do you mean? Explain.

GARY: Research and plots are the easiet ones to find information on. Therefore, they are easy to complete.

INVESTIGATOR: Why do papers with symbolism and character analysis give you the most anxiety?

GARY: Because these kinds of papers you have to interpret and I don't do very well with symbolism, etc.

Gary was asked two other questions: "Why do you find writing about literature so difficult?" and "When you analyze literature in preparation to writing about it, what things do you consider and how do you proceed?" Since he did not answer these two questions, the investigator assumes he either chose not to or, more likely, he probably did not

see them since they were on the back of the paper.

Gary's first paper for the study was on Beowulf (page 175-76). Like all the papers for the teacher generated topics, this paper was done in the computer lab. Gary was given the same set of questions regarding the approach he had taken to complete the assignment as the other students, but he neglected to answer them.

The second piece of writing that Gary did for the study was his Chaucer paper (page 177-78). Again he was presented with a series of questions about the direction his composing took and he offered the following information:

INVESTIGATOR: Which topic did you choose? Why?

GARY: I chose the one where we had to make our own character and write about it. I chose it because it was easier. It was easier because I have made up characters before and I also chose a political figure which I could relate to very much. I have worked for politicians before and I have done research on them before also and if you know enough about them it is easier to criticize them.

INVESTIGATOR: Once you chose your topic, how did you proceed?

GARY: Once I chose my topic I thought about all the embarrassing things that have happened in the news lately to the politicians. There is not too much to talk about when illustrating the step by step process because I almost did it all in one period. I watch the news for about an hour and a half every night and therefore I consider myself pretty well informed with the past of any of the [presidential] candidates.

INVESTIGATOR: What difficulties did you encounter as you wrote the paper?

GARY: [No answer was given to this question.]

GARY'S BEOWULF PAPERBEOWULF

Beowulf speaks of fate and fame as the governors of his life. Certain quotes throughout the book indicate that he is a pagan, for example, "Fame after death is the noblest of goals."

(1388) This is a heroic ideal. Beowulf wanted everlasting fame. Everlasting fame is fame after death.

During the time that this story was put down on paper the people were Christians. Therefore when the poet wrote the poem he converted Beowulf into a Christian. When Beowulf actually lived Christianity had only been around for a short time. People had not yet fully converted from the belief in polytheism to the belief in monotheism. This is quite a transition from a religion that had been around for millions of years before. Another statement that exemplifies Beowulf's paganism is the following, "But Beowulf longed only for fame..."(1530) This quote from "The Fight With Grendel's mother"(1250-1887), tells us that the only reason that Beowulf fought these monsters is because he desires immortality. This is seen in the following,

No Dane doubted the victory, for the proof,
hanging high from the rafters where Beowulf
had hung it, was the monster's arm, claw and
shoulder and all. (833-836)

Beowulf wanted everyone to see so there would be no doubt that he killed Grendel and so he could become immortal.

GARY'S BEOWULF PAPER CONTINUED

The whole brave company came riding to Herot,
anxious to celebrate Beowulf's success and
stare at that arm. (918-920)

The people came from afar to help secure his immortality.

Other characters in the book thought of him as a hero,
for example,

Unferth was afraid, gave up that chance to
work wonders, win glory and a hero's fame.
But Beowulf and fear were strangers; he
stood ready to dive into battle. (1469-1472)

Unferth could have won himself immortality by fighting and
defeating Grendel's mother, but he was afraid, and Beowulf
was not.

Beowulf is one of the last epic poem's revolving around
Paganism. In this epic poem we see the weakening in the
Pagan sense, of the reliance of the power of arbitrary fate,
and the future acknowledgement of the Christian idea of
dependence on just one God.

GARY'S CHAUCER PAPER

THE CONGRESSMAN

The Congressman said that he was the first in his family to go to college in a thousand generations, the idea was someone else's. An enemy of his leaked to the press that he stole the idea from another political personality from another country.

He changed the date of his marriage to hide the true date because he did not want anyone to find out that his son was born out of wedlock. But somehow the press found out and now everybody in the country knows.

He was caught lying about a suspension he had from law school in the sixties, the press found out and now serious political damage has been done.

He was caught shredding controversial campaign documents the press found out and he may lose his job because of it.

He had his father, who was a Senator, get him out of combat duty in the Korean conflict, since the press found out he now has no chance for President.

With an investment of \$140,000 in a cable TV company, he voted for a bill that gave the cable companies less governmental regulation and more freedom to expand. The

GARY'S CHAUCER PAPER CONTINUED

press is making a large issue out of this even though he did not gain monetarily from it.

The commonwealth attorney and long time friend of the congressmen switched parties and is now supporting the other side, since the press made a big deal out of it he may of lost an important election.

The congressmen's philosophy is that the press is going to be the downfall of this country.

INVESTIGATOR: Were you comfortable with the topic choices?
Why or why not?

GARY: I was comfortable with the topic choices because I was already familiar with Canterbury Tales and I knew a little about each choice.

INVESTIGATOR: Would you be willing to revise this paper if necessary?

GARY: [No answer was given to this question.]

The third paper generated in the computer lab was on Macbeth (page 180-81). Gary wrote the questions given him by the investigator regarding his approach to writing this piece.

In the case of writing the response statement on the poem "Have You Seen This Child?" (page 76), Gary never wrote the response statement, so he was given no questions about his writing of this particular piece.

Gary's Brain Preference

Gary was identified as having a distinct left brain preference as a result of the HBDI. As can be seen from his consolidated score sheet (page 182), Gary shows a distinct preference for processing information in the upper left and lower left quadrants. This indicates that on the instrument itself he chose answers that characterize him as factual, rational, mathematical, logical, technical, and analytical. As quantitative is the most descriptive of him, it is marked with an asterisk.

In the Work Elements section, i. e. those activities in

GARY'S MACBETH PAPER

When Lady Macbeth is sleep walking in the last act her speeches are full of the images of disease. The image of disease, found throughout the play, relates to the theme of evil and order vs. disorder. Shakespeare's use of plant imagery relates to the theme of "fair is foul and foul is fair."

Canst thou minister to a mind diseased,
Pluck from the memory a rooted sorrow,
Raze out the written troubles of the brain,
(Act V, Sc.3)

Macbeth calls her memory, of murder on Duncan as a "rooted sorrow" as if it were an unwanted plant, thus the plant imagery.

The theme of guilt is reinforced with certain images, one example would be "cast The water of my land, find her disease, And purge it to a pristine health." Act V scene III, and "All the perfumes of Arabia will not sweeten this little hand" Act V scene I. These references of washing and water contributes to the theme of guilt.

All of the uses of imagery helps us understand what is going on and gives us a picture of what the character is feeling. The images of plants, disease, butchery and washing as well as others helped the themes by making them clearer.

GARY'S MACBETH PAPER CONTINUED

Imagery is an overall term for the forms of poetic language. These forms include, metaphors, similes and symbols. Imagery is important to imaginative writing. Most good writings contain imagery to some extent. Imagery gives immediate understanding to a piece of writing. Usually, imagery is incorporated with words or descriptions that symbolize an experience that leads to many associations.

Shakespeare uses imagery to give speeches a greater range of meaning. For example, when Angus in Act V scene II say's,

Now does he feel his title
Hang loose about him, like a gaint's robe
upon a dwarfish thief.

This gives the image of Macbeth's new distinction sit ill upon him like a badly fitting garment. Other garment images give the image of masking or covering up ideas such as,

Come, thick night,
And pall thee in the dunnest smoke of hell,
That my knife see not the wound it makes,
Nor heaven peep through the blanket of the dark .
To cry, "Hold, Hold!" (Act I, Sc. V)

GARY'S CONSOLIDATED SCORE SHEET

NAME:
OCCUPATION:

GROUP:
GENDER: 453/5999.00
MALE

CODE: 1 1 2 2

COLUMN A
UPPER LEFT

COLUMN B
LOWER LEFT

COLUMN C
LOWER RIGHT

COLUMN D
UPPER RIGHT

KEY DESCRIPTORS
(* = most descriptive)

Factual X
Quantitative *
Critical
Rational X
Mathematical X
Logical X
Analytical X

Conservative X
Controlled
Sequential
Detailed
Dominant
Speaker
Reader

Emotional
Musical
Spiritual
Symbolic
Intuitive X
Talker
Reader

Imaginative
Artistic
Intuitive X
Holistic
Synthesizer
Simultaneous
Spatial

WORK ELEMENTS
(5 = most, 1 = least)

Analytical 5
Technical 5
Problem Solving 5
Financial 4

Organization 2
Planning 4
Administrative 4
Implementation 3

Teaching 2
Writing 2
Expressing 3
Interpersonal 3

Integration 3
Conceptualizing 4
Creative 2
Innovating 5

BEST/WORST SUBJECTS
EDUCATION
OCCUPATION
HOBBIES

XXX
X
X
X

X
X
XXX

X
X

X
X
X
X

HANDEDNESS

RIGHT/ LEFT/
PRIMARYLY RIGHT SOME LEFT MIXED SOME RIGHT PRIMARYLY LEFT
X

LANGUAGE CENTER

LEFT DISTRIBUTED RIGHT
X

ENERGY LEVEL

DAY EQUAL NIGHT
X

MOTION SICKNESS

I II III IV V
X

INTROVERT/EXTROVERT INT

◀-|---|---|---|---|X|---|---|---|---|▶ EXT

ADJECTIVE PAIRS

10 6 4 4

PROFILE SCORES

126 72 36 57

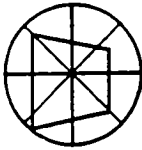
which he rated himself highly, it can be noted that the activities he felt he had strength in are those shown to be indicative of an upper left brain processor. Indicative of an upper left, as well as a lower left preference, are the subjects and hobbies Gary chose in the Best/Worst Subjects section.

Gary's scores in the Adjective Pairs section indicate an upper and lower left thinking mode preference. The total numerative summation of Gary's data clearly shows his preference for the upper and lower left thinking modes. His scores were 126 for the Upper Left A quadrant, 72 for the Lower Left B quadrant, 36 for the Lower Right C quadrant and 57 for the Upper Right D quadrant.

When these scores are visually displayed (page 184), the intensity of Gary's left brain preference is clear. There are two primaries: one in the Upper Left A quadrant and one in the Lower Left B quadrant which shows his preference for these thinking modes. Gary also has two secondaries: one in the Upper Right D quadrant and the other in the Lower Right C quadrant. These secondaries indicate a secondary preference for the thinking styles characterized by these quadrants.

Gary's Profile code is a 1122. According to the profile descriptions compiled by Applied Creative Services, the developers of the Herrmann Brain Dominance Instrument, this is a double dominant profile with primaries in the

GARY'S HERRMANN BRAIN DOMINANCE PROFILE



GENERIC PROFILE
CODE 1 1 2 2

Quadrant:

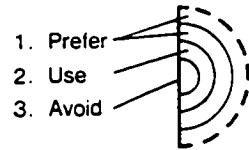
Profile Code:

Adjective Pairs:

Profile Score:

A	B	C	D
1	1	2	2
10	6	4	4
124	72	36	57

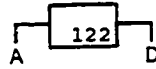
PROFILE DATA SUMMARY



UPPER LEFT

A

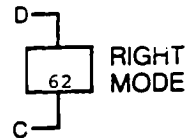
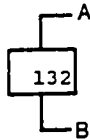
CEREBRAL MODE



UPPER RIGHT

D

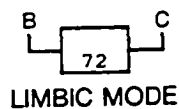
LEFT
MODE



RIGHT
MODE

LOWER LEFT

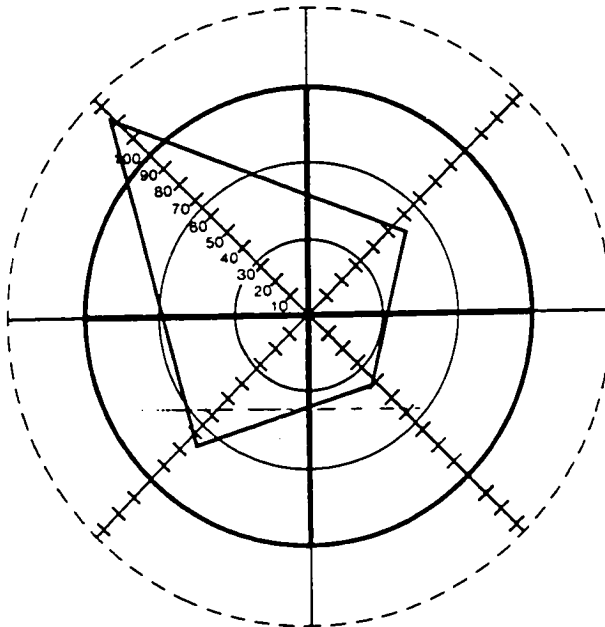
B



LIMBIC MODE

LOWER RIGHT

C



Left mode--Upper Left A and Lower Left B quadrants. It is the second most common profile in the general population, representing 15 percent, and the most common profile for males, representing 21 percent. The profile is characterized by a logical, analytic, technical orientation, and is effective in rational problem solving from the Upper Left A quadrant. Lower Left B quadrant preferences include planning, organizing, implementing, and administrative activities. In this profile, the processing modes of Upper Left A and Lower Left B would clearly be the most preferred, and the interpersonal emotional, and spiritual modes of the Lower Right C and the holistic, creative, and synthesizing modes of the Upper Right D would be functional, but clearly secondary preferences.

This profile is typical of those occupations in technical fields, such as engineering and manufacturing, financial positions, middle managers, and in general, those positions for which left mode processing is clearly most important, with the right mode processing being necessary, yet secondary.

Daniel

Daniel is the second subject for whom the data are incomplete. Daniel's data are not complete because he withdrew from school toward the end of the study period. A family move necessitated his transferring.

Daniel is medium in height and has a slight build. He has sandy brown hair and a pale complexion. Daniel's

self esteem seems to be low. Rather than walk, he shuffles his feet and skulks into the classroom. He spent more time sleeping in class than in paying attention. He spent many a day in In-School Suspension. His grades were poor. Upon his withdrawal from school, he was failing several subjects, English included.

Daniel was born on May 22, 1970 in Jacksonville, North Carolina. David's father earned a college degree in computer science and business and is a colonel in the United States Marine Corps. His mother, who does not work outside of the home, is presently attending a community college.

Daniel is not sure whether or not he will attend college. He indicated that he may attend the community college where his mother is enrolled, eventually transferring to San Diego State, where he would like to major in marine science. His career goals consist of joining the reserves after high school and becoming a salesman at the new car dealership where he is now working as a lot attendant. He would like to earn enough money to move to California and live in the house his family owns there and work at Sea World as a marine biologist.

Daniel attended Edmond Middle School in Edmod, Oklahoma in the ninth grade. While there he took the following classes with the resultant grades:

English	9	B
Algebra	I	C
Speech		B
Health/PE		B
Aerospace Science		A
Typing	I	C

His father having been transferred to Virginia Beach, Daniel enrolled in First Colonial High School in the tenth grade. He is presently one half credit shy of senior status. The courses in which he was enrolled for the tenth and eleventh grades are listed below with the final grades he received (note a W connotes withdrawal with a failing grade):

Tenth Grade		Eleventh Grade	
Average English	E	Average English	D
Geometry	E	Practical Geometry	D
Biology	C	Marine Science	D
World Geography	D	US History	C
Latin I	W	Visual Language	E
Health/PE	B	PE	C

Since he failed English 10, Daniel went to summer school and repeated the course, making a D. He also attended summer school after the eleventh grade to take Art Appreciation to fulfill the fine arts requirement for graduation; he received a B. As an eleventh grader, Daniel took the SRA Test which indicated he had an IQ of 106. As far as extracurricular activities are concerned, Daniel lettered in swimming in the ninth grade but has not been involved in any other extracurricular activities since.

When Daniel received the initial set of questions from the investigator relative to his writing autobiography,

Daniel was very enthusiastic about being in the study. He answered the questions with alacrity and returned them with several samples of writing from previous years (Appendix E).

The answers to the first set of questions follow:

INVESTIGATOR: When you're given a writing assignment, what is your first response?

DANIEL: To be honest -- "Oh, *\$#@!"

INVESTIGATOR: Once you understand what you are to write about, what is the first thing you do?

DANIEL: Think about how to put things together.

INVESTIGATOR: Do you do any pre-writing? Outline? Cluster?

DANIEL: No.

INVESTIGATOR: What kinds of writing have you done since the tenth grade?

DANIEL: Analyzing papers.

INVESTIGATOR: What kinds of writing do you find most comfortable?

DANIEL: Imaginative writing.

INVESTIGATOR: What kinds cause you the most anxiety?

DANIEL: Book reports.

INVESTIGATOR: What kinds of formal composition instruction have you had since the tenth grade?

DANIEL: Analysis in Mr. H's eleventh grade class.

INVESTIGATOR: Have any of your teachers ever taught you how to write about literature?

DANIEL: I don't think so.

INVESTIGATOR: When writing about literature how did you proceed?

DANIEL: I've never written just about literature except I wrote about Of Mice and Men.

INVESTIGATOR: Were you to analyze the literature, or were you able to respond freely to the literature through some personal association with it?

DANIEL: I don't know. Respond freely to it maybe.

Since Daniel's answers were not very expansive, the investigator questioned him further about his writing.

INVESTIGATOR: When you think about how to put things together what things do you try?

DANIEL: Well, with models of cars and planes and stuff like that, I try to put the easiest things on first (like with a plane, I try to put the two sides together then the wings, then the propeller and wheels); then I look at the instructions for the detailed stuff. I like to do things that look interesting before I do them in order.

INVESTIGATOR: If you do no pre-writing how do you proceed to complete the paper?

DANIEL: As you can see on my old English papers [Appendix E], I just start writing ideas that come to mind in the paragraphs. I don't have a step by step process. When I have an idea for a paper the ideas turn into a flow and I can write for hours, especially if it's a topic I like or am getting interested in.

INVESTIGATOR: What do you mean by analyzing papers?

DANIEL: I'm not really sure either--that's what Mr. H. called it "analyzing a paper or book." But I didn't know what he was talking about. Mainly I used BS and double talk.

INVESTIGATOR: What kinds of composition instruction did you receive from Mr. H.?

DANIEL: Mr. H. tried to teach us about stating a hypothesis at the beginning of the paper and prove the hypothesis throughout the paper; he also tried "point of views" (philosophical, psychological)--that kind of stuff.

INVESTIGATOR: What I am asking you in questions 8 from the first sheet is whether or not any of your teachers ever taught you specific techniques for writing papers.

DANIEL: Somewhere in elementary school I was taught how to form paragraphs, how to state the topic, and how to capture the reader's interest, but I was never taught a technique or style. That's all dependent upon the writer, I think. Mr. H. taught form but not technique.

INVESTIGATOR: If you've written a book report, you've written about literature. How then would you proceed when writing about a book? What might you include?

DANIEL: I don't understand the question that well.

INVESTIGATOR: When responding to a piece of literature, what things might you include? What would be an important thing for you to tell the reader about the literature?

DANIEL: How the person felt when he/she wrote it. Like if the person is insecure or not, whether or not the writer contradicts himself. An important thing to tell someone about their literature is whether or not it kept my interest.

Daniel wrote his first and only piece of literature for the study on Beowulf (page 191). His response to the series of questions given him by the investigator follow:

INVESTIGATOR: Which of the topics did you choose? Why?

DANIEL: I chose the pagan hero topic. I remembered more about him as a pagan than a Christian hero.

INVESTIGATOR: Once you chose your topic, how did you proceed?

DANIEL: Here again, I don't have a step by step process. I just started writing my thoughts down in the form of sentences and paragraphs. That's why if I don't have a rough draft my ideas are jumbled around. I just write them down as they come to mind.

INVESTIGATOR: What difficulties did you encounter as you wrote the paper?

DANIEL: Not having enough ideas to support the topic, and trying to remember where certain quotes were in the book.

DANIEL'S BEOWULF PAPERBeowulf

Beowulf was a pagan hero. There are many reasons that this is obvious. The first and most logical reason is that christianity was non-existent in the period in which Beowulf lived. There are also many textual clauses that show this act. One example of this is that in all the speeches that he made he always boasted of his own strength and the fate that was on his side, "Fate will unwind as it must(455)." "As Beowulf had done armed with only his bare hands, 990" These two examples show how Beowulf relied on fate and his strength in the battle against Grendel.

In the fight against Grendel's Mother, Hrothgar is the one who shows us that Beowulf is a pagan by telling us that, "Beowulf was born a better man! Your fame is everywhere. 1703-1704." "As your fame deserves. When morning shines we shall each have owned more of my treasure." 1783-1784. In these two examples Hrothgar shows us the ways that the heroic ideal identify with pagan beliefs.

DANIEL'S BEOWULF PAPER CONTINUED

In his last major battle Beowulf boasts before he enters the dragon's den that "I will fight again, seek fame still, If the dragon in the tower dares to face me." 2512-2515, "fought with fate against him. 2574 Beowulf also asked to have a huge bower built so that he will be remembered by all.

INVESTIGATOR: Were you comfortable with the topic choices?
Why or why not?

DANIEL: Not really. I tried to BS my way through the first one I wrote because it doesn't matter to me whether he did it for paganism or Christianity. (So I just wrote what I thought would be acceptable and what you wanted to hear.)

INVESTIGATOR: When you received your evaluated rough draft and cassette tape how did you react to the comments?

DANIEL: "Damn, she's &^\$\$\$@!" I felt bad because you realized what was going on and I realized I shouldn't have written that paper that way. To be honest, I didn't know what to write so I wrote something to hand in to stall for more time to write another one.

INVESTIGATOR: What difficulties did you have revising the paper?

DANIEL: Same as in number three.

INVESTIGATOR: Would you be willing to revise this paper again if necessary?

DANIEL: If my grade depended on it, I would rewrite it, but otherwise I'd kind of like to put that behind me.

Daniel withdrew from school shortly after this so he wrote no further papers for the study.

Daniel's Brain Preference

Daniel was identified as having a right brain preference as a result of the HBDI. As can be seen from his consolidated score sheet (page 194), Daniel shows a distinct preference for processing information in both the upper and lower right quadrants. This indicates that on the instrument itself he chose answers that characterize him as intuitive, holistic, spatial, emotional, musical,

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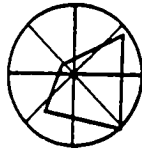
and spiritual. As imaginative is most descriptive of him, it is marked with an asterisk. In the Work Elements section, i. e. those activities in which he rated himself highly it can be noted that the activities in which he felt he had strength are those shown to be indicative of an upper and lower right brain processor. It is also indicated from the Best/Worst Subjects section, that he is characterized as preferring those subjects included in the upper right thinking mode.

Daniel's scores in the Adjective Pairs section indicate an upper and lower right thinking mode preference. The total numeric summation of Daniel's data clearly shows his preference for the upper and lower right thinking modes. His scores were 126 for the Upper Right D quadrant, 78 for the Lower Right C quadrant, 53 for the Lower Left B quadrant and 26 for the Upper Left A quadrant.

When these scores are visually displayed (page 196), the intensity of Daniel's right brain dominance is clear.

There is a definite primary in both the Upper Right D and the Lower Right C quadrants which shows his preference for these thinking modes. Daniel has a secondary in the Lower Left B quadrant, which indicates a secondary preference for the thinking styles characterized by this quadrant, namely organization, planning, administrative, and implementing. There is a definite tertiary in the Upper Left A quadrant which indicates a lack or even an avoidance of

DANIEL'S HERRMANN BRAIN DOMINANCE PROFILE



GENERIC PROFILE
CODE 3 2 1 1

Quadrant:

Profile Code:

Adjective Pairs:

Profile Score:

A	B	C	D
3	2	1	1
2	3	11	8
26	52	78	136

PROFILE DATA SUMMARY

1. Prefer

2. Use

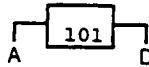
3. Avoid



UPPER LEFT

A

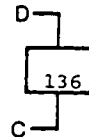
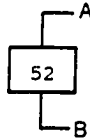
CEREBRAL MODE



UPPER RIGHT

D

LEFT
MODE

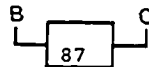


RIGHT
MODE

LOWER LEFT

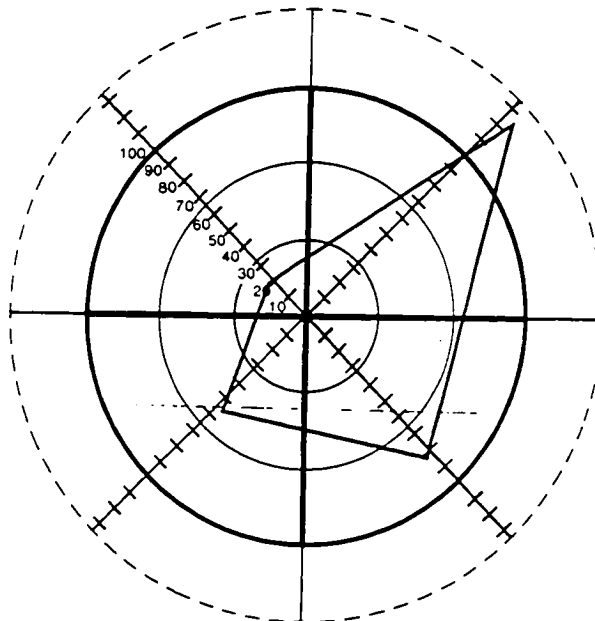
B

LIMBIC MODE



LOWER RIGHT

C



the thinking modes of this quadrant, namely analytical, logical, rational, mathematical, and factual.

Daniel's profile code is therefore a 3211. According to the profile descriptions compiled by Applied Creative Services, this profile features double dominant profiles in the right mode with the most preferred quadrants occurring in the Upper Right D and the Lower Right C quadrants. The secondary preference appears in the Lower Left B quadrant, while the least preferred, expressed as a tertiary, occurs in the Upper Left A quadrant. The Upper Right D primary quadrant would express itself in creative, holistic, imaginative, and artistic modes of thinking. The Lower Right C primary is characterized by interpersonal, spiritual, and emotional aspects. Together these would express themselves in intuitive, insightful thinking, both in the feeling and problem solving processes. The secondary in Lower Left B would typically be functional in terms of organization, administrative responsibilities, and control, yet is distinctly secondary to the right modes. The tertiary in the Upper Left A quadrant is characterized by the lack or even avoidance of logical, analytical, mathematical, and rational modes of thinking. This profile is frequently that of professionals in the human resources area, sales persons, teachers, social workers, nurses, entrepreneurs, artists, and writers.

The Teacher Evaluators

' During the testing phase of the study, the four teacher evaluators were given the Herrmann Brain Dominance Instrument at the same time as the students. They were given a set of questions pertaining to their teaching of composition and their evaluation of student papers.

The teacher evaluators, who were blind to their own hemisphericity, were also kept blind to the names and the hemisphericities of the students. After the students had completed the writing of their response statements to the poem "Have You Seen This Child?" (page 76), their papers were given to the teachers who had been trained to holistically evaluate these papers relative to their right brain and left brain features. Each teacher evaluated the student papers independently of each other.

Each of the teachers was instructed to indicate the number of the right or left brain feature/features they identified in each of the student papers, to assign an overall right or left brain preference, and to also assign a letter grade relative to content only. The right and left brain features are those that were discussed in the third chapter of this study. Briefly, the features are as follows:

Right Brain Features

1. holistic
2. creative
3. metaphorical
4. intuitive

5. visual/spatial

Left Brain Features

1. linear
2. logical/rational
3. literal
4. logical/propositional
5. analytical

Profiles of the four teachers appear below.

Casandra

Casandra has a Bachelor of Arts degree in English and a Master of Arts degree in educational administration. She has been teaching English for twenty-one years. She has taught, at various times, English 7 to 12 in three states: New Jersey, Illinois, and Virginia. She is presently teaching three remedial English 11 classes and one average English 11 at First Colonial High School.

When asked what aspect of English she prefers teaching, she listed her preferences as follows:

1. Literature
2. Grammar
3. Vocabulary
4. Composition

When asked how she approaches teaching, i. e., from notes, from strict adherence to a lesson, or "winging it", she indicated that she uses a little of each; she sometimes wings it, sometimes uses notes, has a lesson plan as a guide, but never uses an outline. When asked if she would teach something else if she could start all over again, she indicated she would like to teach art or industrial arts.

She was also questioned as to her approach to the

teaching of composition, her least preferred teaching activity. Her responses follow:

INVESTIGATOR: How do you approach the teaching of writing?

CASANDRA: Other than giving the expected answer of "as a process," the approach of deductive thinking is often used. Actually the approach depends on the specific assignment.

INVESTIGATOR: What approach has proved the most successful?

CASANDRA: The most successful approach varies based on the objective of the assignment and the subject of it. Generally encouraging the students to concentrate on ideas rather than mechanics, initially, is effective.

INVESTIGATOR: What characteristic of student writing do you value most? Least?

CASANDRA: Most valued: Critical thinking.
Least valued: neatness of penmanship.

INVESTIGATOR: In evaluating student writing, what are you essentially looking for?

CASANDRA: Generally I look for critical thinking, originality of ideas, and a sense of order to the paper's structure as well as variety of sentence structure.

INVESTIGATOR: When you are evaluating a student's paper are you aware of a need to correct student errors -- faulty structure, spelling and punctuation, etc.?

CASANDRA: Yes.

Casandra's Brain Preference

Casandra was identified as having a distinct right brain preference as a result of the Herrmann Brain Dominance Instrument. As can be seen from her consolidated score sheet (page 201), Casandra shows a preference for processing

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information in both the upper and lower right quadrants. She also has a preference for the lower left quadrant, but the intensity is not quite as great as that for the the right quadrants. This indicates that on the instrument itself she chose answers that characterize her as a talker, as intuitive, symbolic, spiritual, artistic, and spatial in the upper and lower right quadrants and as administrative and planning in the lower left. As emotional is most descriptive of her, it is marked by an asterisk.

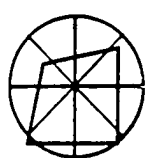
In the Work Elements section, i. e., those activities in which she rated herself highly, it can be noted that the areas in which she felt she had strength are those shown to be indicative of those in the upper left quadrant. In the Education section, her strengths are those shown to be indicative of those in the lower left quadrant. In the Occupation section, her strengths are those shown to be indicative of those in the lower right quadrant, while in the Hobbies section, her strengths are those indicative of those in the upper right quadrant.

Casandra's scores in the Adjective Pairs section indicate a lower right thinking mode preference. The total numeric summation of Casandra's data clearly shows her preference for the Lower Right C quadrant. Her scores were 107 for the Lower Right C quadrant and 86 for the Upper Right D quadrant, while those for the Lower Left B and the Upper Right A quadrants were 68 and 56 respectively.

When these scores are visually displayed (page 204), the intensity of Casandra's lower right brain dominance is clear. There is a definite primary in this quadrant. There are two other primaries: one in the Upper Right D quadrant and one in the Lower Left B quadrant. There is a secondary in the Upper Left A quadrant which, indicates a secondary preference for the thinking styles characterized by this quadrant, namely analytical, technical, problem solving and financial.

Casandra's profile code is therefore a 2111. According to the profiles descriptions compiled by Applied Creative Services the developers of the Herrmann Brain Dominance Instrument, this is a triple dominant profile with two primaries in the right mode, Lower Right C and Upper Right D quadrants, and the third in the Lower Left B. It is the most common of all profiles, with 16 percent of the population exhibiting this multi-dominant array of preferences. It is the clear majority of the female population, 24 percent exhibiting this profile. The 2111 profile is characterized by its multi-dominant and "generalized" nature, and fairly balanced amount of understanding and ability to use the three primary quadrants--the preferred processing modes being artistic, intuitive, and spatial from the Upper Right D quadrant, expressing, emotional, and symbolic from the Lower Right C quadrant, and planning, organizing, and administrative from the Lower Left B quadrant. The Upper Left A qua-

CASANDRA'S HERRMANN BRAIN DOMINANCE PROFILE



GENERIC PROFILE
CODE 2 1 1 1

Quadrant:

Profile Code:

Adjective Pairs:

Profile Score:

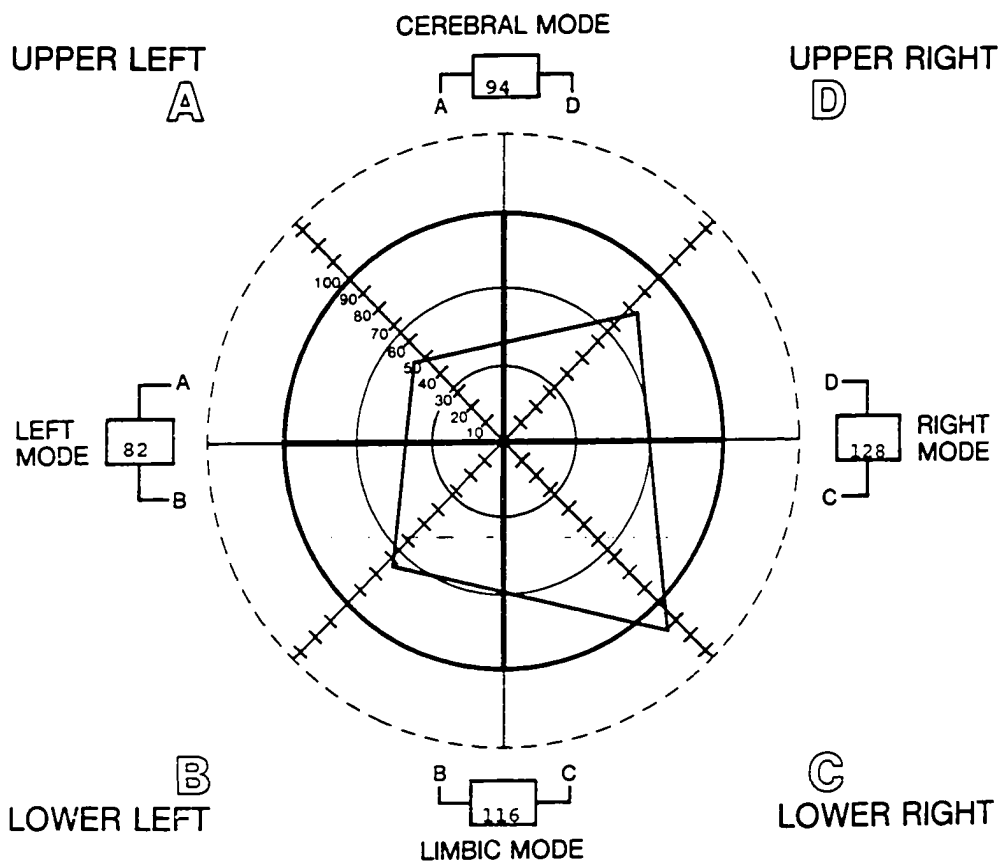
A	B	C	D
2	1	1	1
5	5	11	2
56	68	107	86

PROFILE DATA SUMMARY

1. Prefer

2. Use

3. Avoid



drant is least preferred, but still the person is typically quite functional in their use of the logical and analytical aspects of this quadrant. This profile is typical of many personnel and human resource professionals including teachers as well as those whose occupations require an understanding and ability to function on many levels, such as social workers, executive secretaries, and supervisory nurses.

Casandra's Evaluation of the Student Papers

When Casandra evaluated the student papers, she noted the number of the right and left brain features. She made an overall determination of the brain preference and assigned a letter grade. The following list indicates the grade and the brain preference--right or left--Casandra assigned to the students' response statements.

The evaluated student papers appear in Appendix F.

STUDENT	BRAIN PREFERENCE	GRADE
Sarah	right/left	A-
Karl	right	A-/B
Drew	left	C-
Diane	right/left	A
Eve	left	C-/D

Anthea

Anthea holds a Bachelor of Arts degree in English and has taught for nineteen years. She has taught Drama I-V, English 7 and 8, three levels of English 10--remedial, average, and superior, and two levels of English 12--

remedial and average. She has also taught Visual Language, a media/communications course, for which she has just completed writing a formal curriculum for the Virginia Beach School System. Because this course has become so popular, she is now teaching this exclusively (four sections). She has taught in two Virginia cities: two years in Roanoke and seventeen in Virginia Beach.

When asked about her teaching, she indicated that the aspects of English she preferred to teach are literature and composition. When asked if she works from notes, outlines, lesson plans, or from "winging it", she replied that she works from notes and "lots of wing." She was asked if she could start all over again what she might like to teach, and she said she would like to teach "art or history or music." As an afterthought, she also indicated she would like to teach humanities and philosophy and put a star before these.

Anthea was questioned by the investigator about her approach to the teaching and evaluating of composition. The questions she was asked and her responses follow:

INVESTIGATOR: How do you approach the teaching of writing?

ANTHEA: My approach to writing is holistic. I find it difficult to separate my teaching of writing approach from my writing approach. When I teach writing the focus is on ideas/purpose/content/substance first; then I help students on those skills or mechanics or elements that will help them to say what they want.

INVESTIGATOR: What approach has proved the most successful?

ANTHEA: I use a "need to know" approach probably because that's the way I feel most comfortable learning. I think we lose students' young, tender, developing ideas if we don't give them room to grow. To get them started expressing is the aim of writing. If we put too many restrictions on them (rules) then we've smothered the young embers.

INVESTIGATOR: What characteristics of student writing do you value most? Least?

ANTHEA: I value honesty, clarity, conciseness in tone and content. I get irritated with fluff, irrelevant filler.

INVESTIGATOR: In evaluating student writing, what are you essentially looking for?

ANTHEA: The successful communication of the author's purpose.

INVESTIGATOR: When you are evaluating a student's paper are you aware of a need to correct student errors--faulty structure, spelling and punctuation, etc.?

ANTHEA: Yes, I am aware of the need to correct student's writing. I guess because my eye is trained to proofread. I do tend to overlook some picky errors if they don't distract from the overall meaning/tone.

Anthea's Brain Preference

Anthea was identified as having a distinct right brain preference as a result of the Herrmann Brain Dominance Instrument. As can be seen from her consolidated score sheet (page 208), Anthea shows a distinct preference for processing information in both the upper and lower right quadrants. This indicates that on the instrument itself she chose answers that characterize her as a talker, as spiritual, intuitive, artistic, and simultaneous. As holistic is most descriptive of her, it is marked with an asterisk.

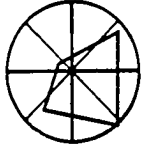
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In the Work Elements section, i. e., those activities in which she rated herself highly, it can be noted that the activities in which she felt she had strength are those shown to be indicative of an upper and lower right brain processor. Also indicative of this are the subjects Anthea chose in the Best/Worst Subjects section. Her answers in the Education, Occupation, and Hobbies sections also indicate that she has a right brain preference.

Anthea's scores in the Adjective Pairs section indicate an upper and lower right thinking mode preference. The total numeric summation of Anthea's data clearly shows her preference for upper and lower right thinking modes. Her scores were 122 for the Upper Right D quadrant and 101 for the Lower Right C quadrant, while for the Lower Left B and Upper Left A quadrants her scores were 63 and 32 respectively.

When these scores are visually displayed (page 210), the intensity of Anthea's right brain dominance is clear. There is a definite primary in both the Upper Right D and the Lower Right C quadrants which shows her preference for these thinking modes. Anthea has a secondary in the Lower Left B quadrant which indicates a secondary preference for the thinking modes characterized by this quadrant, namely organization, planning, administrative, and implementing. There is also a tertiary indicated in the Upper Left A quadrant which indicates a lack or even avoidance of the thinking modes characterized by this quadrant, namely analytical,

ANTHEA'S HERRMANN BRAIN DOMINANCE PROFILE



GENERIC PROFILE
CODE 3 2 1 1

Quadrant:

Profile Code:

Adjective Pairs:

Profile Score:

A	B	C	D
3	2	1	1
1	6	9	8
32	62	101	132

PROFILE DATA SUMMARY

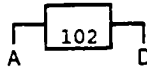
1. Prefer
2. Use
3. Avoid



UPPER LEFT

A

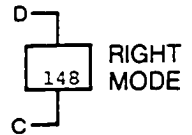
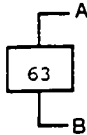
CEREBRAL MODE



UPPER RIGHT

D

LEFT
MODE

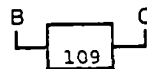


RIGHT
MODE

LOWER LEFT

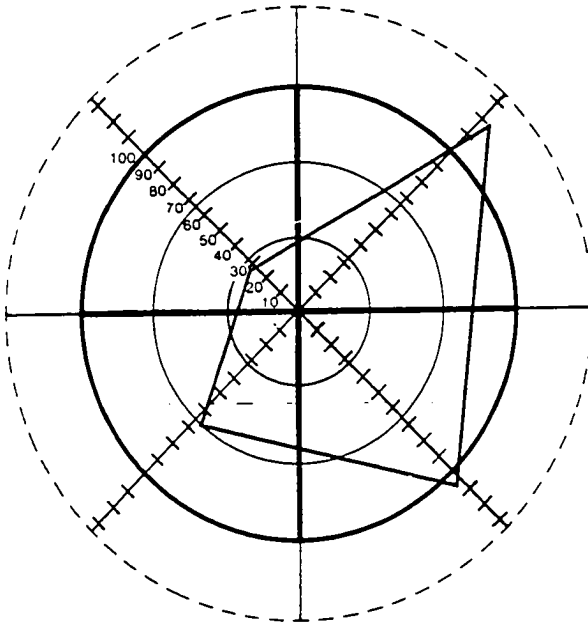
B

LIMBIC MODE



LOWER RIGHT

C



rational, mathematical, and logical.

' Anthea's profile code is a 3211. According to the profile descriptions compiled by Applied Creative Services, this profile features double dominant profiles in the right mode with the most preferred quadrants occurring in the Upper Right D and the Lower Right C quadrants. The secondary preference appears in Lower Left B, while the least preferred, expressed as a tertiary, occurs in the Upper Left A quadrant. The Upper Right D primary quadrant would express itself in artistic, holistic, intuitive, and simultaneous modes of thinking. The Lower Right C primary is characterized by interpersonal, spiritual, and emotional aspects. Together these would express themselves in intuitive, insightful feeling and problem solving processes. The secondary in Lower Left B would typically be functional in terms of organization, administrative responsibilities, and control, yet is distinctly secondary to the right modes. The tertiary in the Upper Left A quadrant is characterized by the lack or even avoidance of logical, analytical, mathematical, and rational modes of thinking. This profile is frequently that of professionals in the human resource area, sales persons, teachers, social workers, nurses, entrepreneurs, writers, and artists.

Anthea's Evaluation of The Student Papers

Anthea evaluated the student papers given to her by the investigator. She was instructed to make a determin-

ation as to the right or left brain features of the papers and to assign a letter grade relative to content alone. The following list indicates the grade and hemispheric determination for each of the student papers:

STUDENT	BRAIN PREFERENCE	GRADE
Sarah	Right	B-
Karl	Right	C-
Drew	Left	B-
Diane	Right	B+
Eve	Right	B+

Nick

Nick holds a bachelor of arts degree in English and has been teaching English for three and a half years. He has taught in Rochester, New York and is presently teaching at First Colonial High School in Virginia Beach. In New York he taught English 11 (Regents). At First Colonial he has taught Remedial English 9, two levels of English 10: remedial and average, Average English 11 and Average English 12. He is presently teaching Average English 10 and 11.

When asked about his teaching, he indicated that he preferred teaching literature to all the other areas of the subject. He indicated that he teaches mostly from memory, relying on notes from time to time, but uses no outlines, nor a strict adherence to a lesson plan. When asked if he would like to teach anything else if he could start all over again, he indicated he would not teach at all, saying "It's not worth it." His goal is to be a writer.

As were the other teachers, Nick was queried relative

to his teaching of writing. The questions asked by the investigator and Nick's answers follow:

INVESTIGATOR: How do you approach the teaching of writing?

NICK: I try to relate the writing assignments to the literature that we're working with in class. I try to get students to analyze structural elements of the literature so that they will understand (partly) why a particular piece is successful. The act of putting together a composition is a process which consists of constant revision. I use different brainstorming techniques outlined in our writing and skills textbooks to get students started. I have no formula for putting a paper together, but I like to see all of the student's notes and drafts when I take up an assignment. I emphasize the importance of revision and try to give examples of it (from their writings) whenever possible.

INVESTIGATOR: What approach has proved the most successful?

NICK: I present topics that direct their papers but give enough freedom for creativity, (i e., after finishing a short story unit one of three topics I assigned: "Using the short story 'The Big Two-Hearted River,' by E.H. [Ernest Hemingway] create a character like Nick in an urban environment.") This forces the students to analyze Nick's character and use their findings to recreate their versions of Nick in a completely different environment. Students are using Hemingway as an example, as a model for their work. They analyze and demonstrate understanding of literature. And they create a story. This type of assignment is successful for me because it allows me to evaluate their understanding of the literature as well as their use of the language.

INVESTIGATOR: What characteristics of student writing do you value most? Least?

NICK: Most: 1. Active verbs Least: Incoherence
 2. Description
 3. Transistion

INVESTIGATOR: In evaluating student writing what are you essentially looking for?

NICK: It depends on the assignment. Usually I'm looking

for mastery of specific grammatical skills (things we've worked with in class for that assignment). For example with the assignment on "The Big Two-Hearted River," I'm looking for development of character and setting.

INVESTIGATOR: When you are evaluating a student's paper are you aware of a need to correct student errors--faulty sentence structure, spelling and punctuation, etc.?

NICK: Yes. I feel it's important for students to recognize these errors. I don't correct them. I circle errors.

Nick's Brain Preference

Nick was identified as having a definite right brain preference as a result of the Herrmann Brain Dominance Instrument. As can be seen from his consolidated score sheet (page 215), Nick shows a distinct preference for processing information in both the upper and lower right quadrants. This indicates that on the instrument itself he chose answers that characterize him as imaginative, artistic, musical, and spiritual. As intuitive is most descriptive of him, it is marked with an asterisk.

In the Work Elements section, i. e., those activities in which he rated himself highly, it can be noted that the activities in which he felt he had strength are those shown to be indicative of upper left thinking modes, while in the Occupation and Hobbies sections he clearly shows a preference for the upper and lower right thinking modes.

Nick's scores in the Adjective Pairs section indicate a lower and upper right thinking mode preference. The total

NICK'S CONSOLIDATED SCORE SHEET

NAME: _____		GROUP: _____	
OCCUPATION: _____		GENDER: _____ 453/5552.00 MALE	

CODE: 2 2 1 1	COLUMN A UPPER LEFT	COLUMN B LOWER LEFT	COLUMN C LOWER RIGHT	COLUMN D UPPER RIGHT
KEY DESCRIPTORS (* = most descriptive)	Factual	Conservative	Emotional	Imaginative
	Quantitative	Controlled	Musical	Artistic
	Critical	Sequential	Spiritual	Intuitive
	Rational	Detailed	Symbolic	Holistic
Mathematical	Dominant	Intuitive	Synthesizer	
Logical	Speaker	Talker	Simultaneous	
Analytical	Reader	Reader	Spatial	

WORK ELEMENTS (5 = most, 1 = least)	Analytical 4 Technical 3 Problem Solving 5 Financial 4	Organization 4 Planning 4 Administrative 5 Implementation 3	Teaching 5 Writing 5 Expressing 5 Interpersonal 5	Integration 4 Conceptualizing 5 Creative 5 Innovating 5
--	---	--	--	--

BEST/WORST SUBJECTS	XXX	X	X	X
EDUCATION	X	X	X	X
OCCUPATION	X	X	XXX	XXX
HOBBIES	X	X	XXX	XXX

HANDEDNESS	PRIMARILY RIGHT	RIGHT/ SOME LEFT	MIXED	LEFT/ SOME RIGHT	PRIMARILY LEFT
	X				

LANGUAGE CENTER	LEFT	DISTRIBUTED	RIGHT
	X		

ENERGY LEVEL	DAY	EQUAL	NIGHT
			X

MOTION SICKNESS	I	II	III	IV	V
	X				

INTROVERT/EXTROVERT	INT	X	EXT
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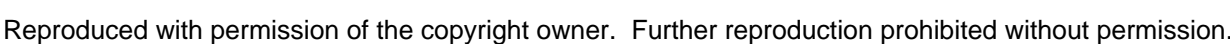
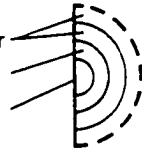
ADJECTIVE PAIRS	3	4	10	7

PROFILE SCORES	66	53	95	114

numeric summation of Nick's data clearly shows his preference for the upper and lower right thinking modes. His scores for the Upper Right D quadrant were 114 and 95 for the Lower Right C quadrant, while those for the Lower Left B and the Upper Left A quadrants were 53 and 66 respectively.

When these scores are visually displayed (page 217), the intensity of Nick's right brain dominance is clear. There is a definite primary in both the Upper Right D and Lower Right C quadrants, which shows his preference for these thinking modes. Nick has two secondaries in the upper and lower left thinking modes, which indicates a secondary preference for the thinking styles characterized by these quadrants, namely, analytical, logical, and rational in the Upper Left A quadrant and organization, administrative, problem solving, in the Lower Left B quadrant.

Nick's profile code is therefore a 2211. According to the profile descriptions compiled by Applied Creative Services, this profile features two primaries in the right mode, quadrants C and D, and two secondaries in the left modes, quadrants A and B. It is the third most common profile in the population at large, at 14 percent, and with only a relatively slight difference in the male and female populations -- respectively 11 percent and 17 percent. Typical characteristics of this profile would include the ability to be creative, holistic, and synthesizing from the Upper Right D, and interpersonal, emotional, and spiritual



from the Lower Right C. The left mode secondaries with logical, analytical, and mathematical thinking styles from Upper Left A, and the organizational, planning, and structure from Lower Left B, would be functional, yet clearly secondary to the preferred right modes of thinking. Those with this profile often have the occupations of teaching or facilitating. Other occupations include the arts, such as writers, musicians, artists, and designers, as well as those in the helping fields--psychologists and counselors. This profile could also support entrepreneurial behavior, since it features the imaginative, innovating, and risk oriented behavior of the right mode, quadrants C and D, without the control or preference of the structured, logical, and conservative modes of the left quadrants A and B.

Nick's Evaluations of the Student Papers

Nick was given the students' response statements by the investigator upon their completion. He was instructed to make a determination of the right and left brain features he had been trained to locate and to make an overall determination of the hemispheric dominance of the paper. He was instructed also to assign a letter grade to the papers relative to content alone. The following list indicates Nick's evaluations of the student papers:

STUDENT	BRAIN PREFERENCE	GRADE
Sarah	Left	D+
Karl	Right	D
Drew	Left	B

Diane	Left	D+
Eve	Left	E

Ariel

Ariel holds a bachelor of arts degree in English and has taught English two and a half years. Her entire teaching career has been done at First Colonial High School. She has taught two levels of English 9: remedial and average, Average English 10, and Average English 11. She is currently teaching Average English 11.

When asked what aspect of English she enjoyed teaching the most, she indicated she liked teaching grammar the most, followed by literature. She was also asked how she went about teaching, and she replied by saying she used a lesson plan to help her organize the lesson, referring to the lesson plan as ". . . simply an organized guideline of key points to cover." When asked what she might like to teach if she could start all over again, she replied she would not change.

The investigator gave Ariel a set of questions relative to her teaching of writing. The questions and Ariel's responses follow:

INVESTIGATOR: How do you approach the teaching of writing?

ARIEL: I teach students how to brainstorm, cluster and freewrite in order to either decide on a topic or develop ideas (thoughts) on a specific topic. I teach them how to develop a main objective or purpose for the paper which then leads to teaching the development of the paper.

INVESTIGATOR: What has proved the most successful?

ARIEL: Deciding the main purpose and then choosing the

best prewriting method for each individual student and go from there.

INVESTIGATOR: What characteristic of student writing do you value most? Least?

ARIEL: Most--successfully completing the main purpose of the paper through organization and conciseness.

Least--number of paragraphs.

INVESTIGATOR: In evaluating writing, what are you essentially looking for?

ARIEL: Whether or not the student successfully completed the main objective/purpose of the paper.

INVESTIGATOR: When you are evaluating a student's paper are you aware of a need to correct student errors -- faulty sentence structure, spelling and punctuation, etc.?

ARIEL: I used to have this "need." Now, I simply point out the fact there is an error on a particular line (via check mark), and the student is responsible to seek out and correct the error(s). Of course there will always be an exception!

Ariel's Brain Preference

Ariel was identified as having a distinct right brain preference as a result of the Herrmann Brain Dominance Instrument. As can be noted from her consolidated score sheet (page 221), Ariel shows a preference for processing information in both the upper and lower right quadrants. This indicates that on the instrument itself she chose answers that characterize her as imaginative, intuitive, simultaneous, and musical. As emotional is most descriptive of her, it is marked with an asterisk.

In the Work Elements section, i. e., those activities in which she rated herself highly, it can be noted that the

ARIEL'S CONSOLIDATED SCORE SHEET

NAME:					
OCCUPATION:		GROUP: 453/5552.00			
		GENDER: FEMALE			
CODE:	2 2 1 1	COLUMN A UPPER LEFT	COLUMN B LOWER LEFT	COLUMN C LOWER RIGHT	COLUMN D UPPER RIGHT
KEY DESCRIPTORS (* = most descriptive)		Factual Quantitative Critical Rational X Mathematical Logical Analytical X	Conservative Controlled Sequential Detailed Dominant X Speaker Reader	Emotional * Musical X Spiritual Symbolic Intuitive X Talker Reader	Imaginative X Artistic Intuitive X Holistic Synthesizer Simultaneous X Spatial
WORK ELEMENTS (5 = most, 1 = least)		Analytical 2 Technical 2 Problem Solving 1 Financial 2	Organization 3 Planning 5 Administrative 3 Implementation 5	Teaching 4 Writing 4 Expressing 3 Interpersonal 2	Integration 3 Conceptualizing 4 Creative 5 Innovating 4
BEST/WORST SUBJECTS					
EDUCATION		X	X	XXX	X
OCCUPATION		X	X	X	X
HOBBIES				XXX XXX XXX	XXX XXX
HANDEDNESS		RIGHT/ SOME LEFT PRIMARILY RIGHT MIXED LEFT/ SOME RIGHT PRIMARILY LEFT X			
LANGUAGE CENTER		LEFT X	DISTRIBUTED		RIGHT
ENERGY LEVEL		DAY	EQUAL		NIGHT X
MOTION SICKNESS		I II III IV V X			
INTROVERT/EXTROVERT	INT	<- --- --- --- --- X --- --- --- --- > EXT			
ADJECTIVE PAIRS		5	6	8	5
PROFILE SCORES		42	57	95	93

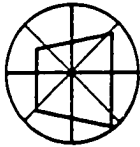
activities in which she felt she had strength are those in which' show that Ariel has a preference for those subjects characterized by lower right thinking modes. In both the Occupations and Hobbies sections she also showed a preference for the upper and lower right thinking modes.

Ariel's scores in the Adjective Pairs section indicate a lower and upper right thinking mode preference. The total numeric summation of Ariel's data clearly shows her preference for the upper and lower thinking modes. Her scores were 93 for the Upper Right D quadrant and 95 for the Lower Right C quadrant, while those for the Lower Left C and Upper Left D quadrants were 57 and 42 respectively.

When these scores are visually displayed (page 223), the intensity of Ariel's right brain dominance is clear. There is a definite primary in both the Upper Right D and Lower Right C quadrants. Ariel has secondaries in the Upper Left B and the Upper Left A quadrants, which indicates a secondary preference for the thinking styles characterized by these quadrants, namely analytical, logical, rational, administrative, implementing, and organization.

Ariel's profile code is therefore a 2211. According to the profile descriptions compiled by Applied Creative Services, this profile features two primaries in the right mode, quadrants C and D, and two secondaries in the left mode, quadrants A and B. It is the third most common profile in the population at large, at 14 percent, and a rel-

ARIEL'S HERRMANN BRAIN DOMINANCE PROFILE



GENERIC PROFILE
CODE 2 2 1 1

Quadrant:

Profile Code:

Adjective Pairs:

Profile Score:

A	B	C	D
2	2	1	1
5	6	8	5
42	57	85	92

PROFILE DATA SUMMARY

1. Prefer

2. Use

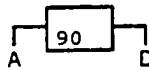
3. Avoid



UPPER LEFT

A

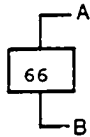
CEREBRAL MODE



UPPER RIGHT

D

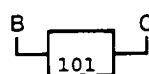
LEFT
MODE



LOWER LEFT

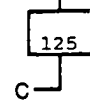
B

LIMBIC MODE

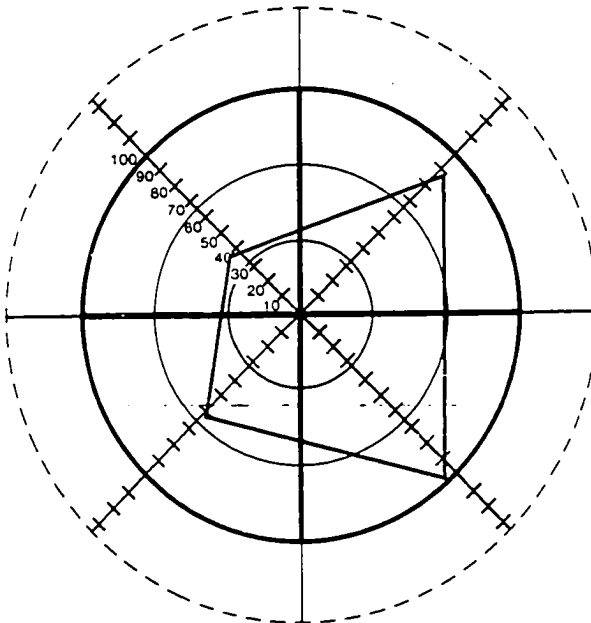


LOWER RIGHT

C



RIGHT
MODE



atively slight difference in the male and female populations--respectively 11 percent and 17 percent. Typical characteristics of this profile would include the ability to be creative, holistic, and synthesizing from the Upper Right D quadrant, and interpersonal, emotional, and spiritual from the Lower Right C. The left mode secondaries indicate that the logical and rational thinking styles from Upper Left A, and the organizational, planning, and structure from Lower Left B, would be functional, yet clearly secondary to the preferred right modes of thinking. Those with this profile often have the occupation of teaching or facilitating. Other occupations include the arts, such as writers, musicians, artists, and designers, as well as those in the helping fields--psychologists and counselors. This profile could also support entrepreneurial behavior, since it features the imaginative, innovating, and risk oriented behavior of the right mode, quadrants C and D, without the control or preference of the structured, logical, and conservative modes of the left quadrants, A and B.

Ariel's Evaluation of The Student Papers

Ariel was given the students' response statement by the investigator with instructions to make a determination of the right and left brain features. She was also instructed to make an overall determination of the hemispheric dominance of the paper, and to assign a letter grade to the paper relative to content alone. The following lists her

evaluations and the grades she assigned to the student papers:

STUDENT	BRAIN PREFERENCE	GRADE
Sarah	Right	C+/B-
Karl	Right	C/C-
Drew	Left	C/C+
Diane	Left	C/C-
Eve	Right	E/D-

CHAPTER V

CONCLUSIONS AND RECOMMENDATIONS

Implications of Results

Since the first "split-brain" studies, much has been said about, written about, and conjectured about the role of hemisphericity in learning and thought. The concept that the hemispheres have specialized functions is now entrenched in many people's minds. The popularization of the concept can be found in magazines, where simplistic "tests" are offered the reader, who, by taking the "test" can determine his/her brain preference; it can be found in television commercials; it can be found in cartoons in one's local newspaper.

Despite this popularization, this mainstreaming of science into the pop culture, the fact remains that the two hemispheres of the brain do tend to have specialized functions and individuals do tend to manifest a left or right thinking mode preference. Dominance is a human condition and for most of us, one of the two hemispheres is the dominant one, in terms of preferred modes of processing.

Perhaps where individuals, skeptical of the concept of hemisphericity, err is in their thinking that hemisphericity implies dichotomy. This is not the case. Dominance

is distributed in various intensities between the two hemispheres, as shown in the dominance profiles of all the individuals in the study. Each of the subjects showed various intensities of brain dominance, but each of the subjects had primary and secondary preferences which indicate that individuals function in both hemispheres, that the two hemispheres work together, but that one clearly takes the lead.

The findings in this study tend to indicate that students process their writing relative to their brain hemisphericity. Sarah, Diane, Eve, and Daniel, all clearly right brain dominant, use words like "expressing," "imaginative," "picture," and "personal" when talking about their writing. Sarah says she gets ". . . these little cartoons in my mind, pictures of what I should write about, of how I'm feeling or my ideas." Daniel says his favorite type of writing is imaginative. Diane says she likes to ". . . write about my feelings, usually." Eve says of her writing: "The kind I do the least is the type I like the most which is personal free writing."

When discussing the teacher generated topics they had to write on, the right brain dominant students, by in large, disliked the topics. When asked what difficulties she encountered while writing the Beowulf paper, Sarah replied, "Trying to get into the paper itself since I don't really like being told what to write." When asked the same question, Diane said she had "No real problems, just the fact

that I didn't like the subject matter." When asked if she were comfortable with the topics for the Beowulf paper, Eve replied in a similar vein: "It's not a matter of whether or not I was comfortable with them. I never like any topics teachers give because they're too analytical."

The answers relative to their writing given by Karl, Drew, and Gary, all clearly left brained, mention words such as "analyze," "outline," "research," "detail," "hypothesis," and "reference." Karl says, "I usually outline reference material," when asked if he did any pre-writing. Drew says he does an outline before writing a paper and said that he feels most comfortable about writing book reports because "a book report has a set theme(s), set ideas, and everything you need to know is right there in front of you." Karl says essentially the same thing when he says doing research papers is the most comfortable for him because "for a research paper all the thinking has been done; you just need to look it up and put it together in a paper." Gary, too, prefers research papers because they "are the easiest to find information on." Gary even looks for topics in reference material. "I am looking for general or specific topics depending on the paper I'm doing. I am looking for words I can use in my paper."

The left brain dominant students were clearly more comfortable with research papers and papers that require analysis. Of analysis papers Karl stated that he found it

easier to analyze literature than to write freely about it because "Looking at something word by word lets you examine different aspects at the same time." When asked about his liking or disliking the given topic choices, he replied that he liked them because "they were easy to support" or ". . . because they were detailed enough to make it easy to write about." Drew, having also expressed being more comfortable with research papers, replied when asked about teacher generated topics: "I dropped out of Superior English in 8th grade because there was more creative writing than I could stand. I don't like it because there is no right or wrong" When asked about the topics for the Beowulf paper, Drew said the one he chose was chosen "because I could support it easily from the book and from class notes and discussions." Gary's response about teacher generated topics were similar to Karl's and Drew's. When asked why he didn't like to write papers that dealt with symbolism and character analysis, Gary replied, "Because these kinds of papers you have to interpret and I don't do very well with symbolism, etc."

Sarah, Diane, Eve, and Daniel, have quite different responses when asked what kinds of writing they liked or disliked. Each of these right brain dominant students indicated a dislike for research papers and for teacher generated topics. When talking about the kinds of papers that cause her the most discomfort, Sarah said, "I don't

like when I have to write stuff like term papers on factual stuff. I like to use my feelings to write." Donna disdains writing about topics she hasn't picked for herself. When asked what kinds of papers caused her the most anxiety, she replied, "Working on a topic for which I have little or no interest." Eve indicated that the kinds of papers that cause her the most discomfort are "analyzing papers." Daniel indicated that he could "write for hours . . . if it's a topic I like or am getting interested in."

The teacher generated topic for the Chaucer paper was the only one of the three such topics that had any potential for creative writing. Because of this the responses to the investigators questions met with varying answers from the right brain dominant and the left brain dominant students. Of this topic Sarah said she liked it: "because it gave me a chance to create, and to comment on society through my writing." Diane said, about the topics, ". . . I felt they were good in that they varied in writing techniques." Eve didn't express a liking for the topics for this paper but she chose to write a poem which she termed "a ridiculous poem." Her disliking the topic seemed to stem from her experiencing difficulty with making the poem rhyme: "It was hard to make every two lines rhyme and come out with a decent poem."

Perhaps she disliked having to write in the style of Chaucer which forced her to conform and had she not had

to model the poet, she may have enjoyed adding a character more.

Karl, Drew, and Gary also offered various opinions about the Chaucer paper. Their characters were not created from their imaginations; two out of the three chose to write in prose disdaining poetry. Karl said he chose to add his own pilgrim to the Canterbury Tales and to write it in prose because, ". . . it was the easiest to do." He said that he experienced difficulties, even while writing in prose, because, "Creating things directly in my head is not the easiest thing to do. . . ." He said he was comfortable with his choice of topic but ". . . would have hated to do it in poetry form." Drew seemed to like the topic. The character he wrote about was not his mind's creation but rather, he chose to ". . . write about a famous person I know." He said the topic was "interesting because of the person I wrote about" and he was comfortable with his choice "because I chose my own person to write about." Despite the more creative nature of this paper, Drew still wrote an outline first before proceeding to write his poem. Gary's Chaucer paper was another research project for him. About the topic he chose he said:

I chose it because it was easier. It was easier because I made up characters before and I also chose a political figure which I could relate to very much. I have worked for politicians before and I have done research on them also. . . ."

Gary's paper was written in prose and resembled political

satire more than Chaucer's Canterbury Tales.

The nature of the investigator's questions did not seem to matter; in most cases, the right brain dominant students gave answers that indicated a right thinking mode preference, and the left brain dominant students rendered answers that indicated a left brain thinking mode preference.

Similar findings occurred in the case of the teacher evaluators. Casandra, who indicated that teaching composition was her least favorite activity, approaches the teaching of composition as an exact science. She says that she values "critical thinking" most in student papers. Having a secondary in Upper Left Quadrant A, which is characterized by the analytical and logical thinking modes, her valuing critical thinking comes as no surprise.

Anthea, who likes teaching composition and literature best, takes what she terms a "need to know" approach that gets students "started expressing." She says further, "If we put too many restrictions on them [students] then we've smothered the young embers [ideas]." Clearly a statement made by a right brain dominant individual, with its metaphor "embers" to stand for "ideas."

Nick, too, has decided ideas about his approach to teaching composition. He tries to relate the writing assignment to the literature they are reading at the time. He has his students brainstorm ideas for their writing and emphasizes revision. When asked what he was looking

for in student papers, he indicated that he wanted to see the use of "active verbs, description, [the] mastery of specific grammatical skills . . . [and] . . . development of character and setting." These statements show Nick's primaries in the right brain thinking modes, but they also clearly show his secondaries in the left brain thinking modes. He wants correctness, a left brain characteristic, but he also wants description, a right brain characteristic.

Ariel also has a double dominant primary in the right mode and a double secondary in the left mode. She indicated that her favorite area to teach is grammar. Grammar with its logical, analytical skill orientation, is perhaps something a left thinking mode secondary would indicate. She also likes to teach her students how to cluster, brainstorm, and free write, seemingly more right mode thinking techniques.

The hemispheric dominance of the teacher evaluators also became evident when they evaluated the students' response statements on the poem "Have You Seen This Child?" Sarah's paper was evaluated as clearly right brained by Anthea and Ariel, as showing left and right characteristics by Cassandra, and as left by Nick.

Karl's paper was evaluated as right by all of the teachers, which, though he is clearly left brain dominant, is understandable because Karl also has a secondary in the Upper Right D and was characterized as artistic and creative;

his response statement also shows creativity. Drew's response statement was evaluated as being left brained by all four of the teachers.

Diane's paper was evaluated as being clearly right brained by Anthea, as both right and left by Casandra, and as left brained by Nick and Ariel. Perhaps the reason both Nick and Ariel determined that Diane's paper was left brained is that they both have a 2211 profile code, as does Diane. Therefore, these teachers, who admittedly look for correctness in their students' papers, looked for and found such correctness in the response statement written by Diane, who says when she has to do a paper she doesn't like, "I always work to make the whole paper flow, even if I don't like it; the least I can do is make it flow so it sounds fairly good."

When the teachers evaluated Eve's paper, Anthea saw it as right brained, as did Ariel, while Nick and Casandra saw it as left brained. Perhaps this difference occurs because Eve's paper does not contain the characteristics that both Casandra and Nick value most in a student paper. Eve was also given the lowest letter grade by Casandra and Nick. Casandra gave her a C-/D, while Nick gave her an E (failing). Ariel too gave Eve a failing grade, but Anthea who viewed it as clearly right, gave the paper a B+.

Sarah's paper was given an A- by Casandra, a B- by Anthea, a D+ by Nick, and a C+/B- by Ariel. The following grades were given to Drew's response statement; Anthea

gave him a B-, Ariel gave the paper a C/C+, Nick gave him a B, and Casandra gave the paper a C-. There was also an inconsistency in the grades given to Diane's response statement. Anthea gave her a B+, Casandra gave her an A, Nick gave her a D+, and Ariel gave her a C/C-.

The results of the teacher grading are inconclusive. It can be seen, that for the most part, the hemispheric dominance assigned to the papers tended to correspond with the teacher's own hemispheric dominance, and to the student's hemispheric dominance, but there was no such correspondance shown in the letter grades assigned these papers by the teachers. Perhaps the reason for this lack of correspondance results from the fact that the teachers' grading practices, i. e., making a judgment, varied in this study because the teacher evaluators were given no specific directions on the grading process. They did, however, receive specific instructions about how to determine hemispheric dominance, and they were evaluating hemispheric dominance consistently the same; the study provided no design for judging grading discrepancies. Further more, since all of the teacher evaluators tested with the Herrmann Brain Dominance Instrument turned out to be right brain dominant, there were no left brain teachers to result in any contrast. Therefore, it is not known from the results of this study whether hemispheric dominance has anything to do with grading.

Implications for English Education

The implications of this research for the teaching of English are many. This study implies that before we focus on either the writing process or the written product, we first need to understand how our students process information. Teachers of English need to be aware that sitting in our classrooms are both left and right brained students and that these students prefer various thinking styles and various approaches to their writing.

Not only do they have preferences for a particular writing process, they also respond to literature relative to their thinking mode preference. This is evidenced from the response the students wrote on the poem, "Have You Seen This Child?" (page 76), and to the answers they offered to the questions relative to the writing of their response statements. Sarah said, "The poem really moved me. It made me want to give everyone copies and let them read it. Experience what I was feeling." Diane said,

It seemed to really capture my feelings about society. It kind of hurt, but I really felt the meaning. It hurt because I remember feeling like the boy, but it reminded me that I shouldn't let society conform me the way that I have recently let it.

When asked how she approached the writing of this paper, Diane said, "I just went with my initial feelings; how I see society's role, how it effects people, and how I feel about the situation."

The left brained students also revealed their hemis-

pheric dominance when responding to the the poem. Karl said that after reading the poem he "thought it was sad but enlightening. I felt sorry for the way he was treated by life." Although his response said what he thought, and not what he felt, Karl's written response statement is distinctly right brained. The entire basis of his paper is an extended metaphor: "conformity is death." This use of metaphor is clearly right brained and is consistent with Karl's secondary preference in the Upper Right D quadrant, characterizing him as intuitive, creative, and holistic. Even Drew, a clearly left brained student responded in right brained terms when asked about his initial response to the poem. He said, "I thought it was interesting and put a vivid picture in your mind." Seeing pictures in one's mind is a right brain characteristic. Again, as in Karl's response, the emphasis was on what he thought, not on what he felt, unlike the responses of the right brained students, all of which revealed what they felt.

If, in discussing a literary work with our students we tell them that the only interpretation to a given work is ours, we are in danger of stifling any creative inquiry on the part of our students, be they right or left brained. We are removing any desire on the part of our students to think for themselves and to form their own judgments; we are, by this dehumanizing form of education, creating frustrated automatons. As Drew says: "After a while I guess I

got frustrated and didn't put as much effort in to it." We are allowing ourselves to be satisfied with student regurgitation rather than with student creative thinking. We are rewarding the best regurgitators by giving them the best grades, while telling the creative student, who approached the writing assignment from a perspective we had not envisioned, that he/she fails because he/she did not follow the topic assignment to the letter.

Implications for Urban Education

Also implicit in the results of this study is that urban school systems need to consider the possibility that their drop out rates could be linked to something as simple as a student's brain hemisphericity. Of the ten students identified by Applied Creative Services as extreme left brained and six right brained, four of them have had emotional problems serious enough to require institutionalization. Two of those four have a voluminous record of in-school and out-of-school suspensions. All four of them are right brained; all four of them have average or above average IQ's, ranging from 109 to 139; all four of them are artistically talented. Certainly there are many variables to account for this, but could not being a right brained student in a left brained society and school system be one of them?

Perhaps the growing illiteracy rate could also be related to brain hemisphericity. Are more illiterates right

brained than left? And if there is a correlation between illiteracy and crime, could creating school systems and curricula that value both brains make a difference? Could teaching to both sides of the brain make such a difference?

Implications for Higher Education and Research

There are implications here for higher education as well. Perhaps schools of education need to develop teacher training curricula that teaches prospective teachers how to teach to the whole brain. Thus, we need to develop teaching models to enable this to happen.

The implications for researchers lie in the development of valid and reliable instruments to identify students' thinking mode preferences. There is a need to develop one that is suitable for elementary level students. Early detection would enable teachers to help students to become functional in the less dominant thinking modes so frustration in this sense would not create learning problems.

Recommendations for Further Research

Despite the popularization of the concept of brain dominance, so much remains unexamined. Further research is required to better generalize about the influence of hemisphericity on the composing process. A larger sample of subjects would enable making generalizations more valid. Taking samples from other grade levels and other ability levels would also serve that end. Investigating and observ-

ing a sample of students for an entire school year might also render⁴ more conclusive results.

Longitudinal studies are also realistic. Testing a sample of elementary school subjects and following them closely from elementary school through high school would enable investigators to determine if there is a forced shift from right brain to left brain processing in a right brained student by the left brain orientation in the school system.

The possibilities for correlation studies abound. Is there a correlation between self-esteem and hemisphericity and what effect might this have on learning? Is there a correlation between general personality traits and hemisphericity and does this effect education? Is there a correlation between school drop-outs and brain hemisphericity? Is there one between criminals and hemisphericity? Is there a relationship between a student's willingness to continue revising a paper and brain hemisphericity?

Such correlation studies are necessary because there is a need to know if an individual's hemispheric dominance is instrumental in how he/she thinks, learns, and perceives his/her world. For example, if it could be shown that school drop-outs are predominantly right brained, or that illiterates are predominantly right brained, it would demonstrate the need for a whole brain teaching approach. Why is it that so many semi-illiterates have only a fourth grade reading level? If it could be demonstrated that these semi-illiterates are

predominantly right brained could that mean that in the fourth grade the curriculum begins gearing itself to the left hemisphere? Could that result in the student's inability to move ahead? Could a right brain approach to reading and writing help such an individual?

Also necessary are studies to investigate whether a teacher's evaluation of student papers is influenced by the teacher's hemispheric dominance. Should such an influence be found the whole area of teacher evaluation would require further scrutiny.

Hopefully a much needed dialogue will develop from all of this. But, if nothing more is accomplished by this study than awakening awareness in teachers, in curriculum developers, in school superintendents, in city managers, in parents, and in researchers, a service will have been rendered for all the students.

APPENDIX

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APPENDIX A

HERRMANN BRAIN DOMINANCE INSTRUMENT

PLEASE NOTE:

Copyrighted materials in this document have not been filmed at the request of the author. They are available for consultation, however, in the author's university library.

These consist of pages:

244-246

University
Microfilms
International

300 N. ZEEB RD., ANN ARBOR, MI 48106 (313) 761-4700

[247]

APPENDIX B

CONSOLIDATED SCORE SHEETS AND HERRMANN BRAIN
DOMINANCE PROFILES FOR STUDENT ATTRITIONS

[248]

PETER'S CONSOLIDATED SCORE SHEET

NAME:
OCCUPATION:

GROUP: 453/5999.00
GENDER: MALE

CODE:

2 1 2 1

COLUMN A
UPPER LEFT

COLUMN B
LOWER LEFT

COLUMN C
LOWER RIGHT

COLUMN D
UPPER RIGHT

KEY DESCRIPTORS
(* = most descriptive)

Factual
Quantitative X
Critical
Rational
Mathematical
Logical
Analytical

Conservative
Controlled
Sequential
Detailed
Dominant X
Speaker X
Reader

Emotional
Musical
Spiritual
Symbolic
Intuitive X
Talker X
Reader

Imaginative X
Artistic X
Intuitive X
Holistic *
Synthesizer
Simultaneous
Spatial X

WORK ELEMENTS
(5 = most, 1 = least)

Analytical 4
Technical 2
Problem Solving 4
Financial 2

Organization 3
Planning 3
Administrative 3
Implementation 5

Teaching 4
Writing 5
Expressing 5
Interpersonal 3

Integration 3
Conceptualizing 4
Creative 5
Innovating 5

BEST/WORST SUBJECTS
EDUCATION
OCCUPATION
HOBBIES

X
X

X
X
X

X
X
XXX

XXX
X
X
XXX

HANDEDNESS

RIGHT/
SOME LEFT MIXED LEFT/
SOME RIGHT PRIMARILY LEFT
X

LANGUAGE CENTER

LEFT DISTRIBUTED RIGHT
X

ENERGY LEVEL

DAY EQUAL NIGHT
X

MOTION SICKNESS

I II III IV V
X

INTROVERT/EXTROVERT

INT ◀ | | | | | X | | | | | ▶ EXT

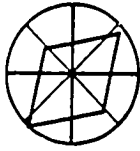
ADJECTIVE PAIRS

3 3 6 12

PROFILE SCORES

39 71 66 131

PETER'S HERRMANN BRAIN DOMINANCE PROFILE



GENERIC PROFILE
CODE 2 1 2 1

Quadrant:

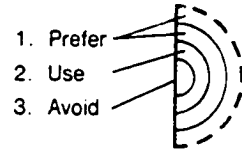
Profile Code:

Adjective Pairs:

Profile Score:

A	B	C	D
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3	3	6	12
39	71	66	121

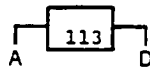
PROFILE DATA SUMMARY



UPPER LEFT

A

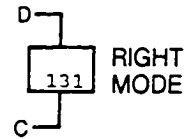
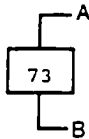
CEREBRAL MODE



UPPER RIGHT

D

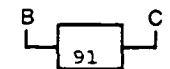
LEFT
MODE



RIGHT
MODE

LOWER LEFT

B

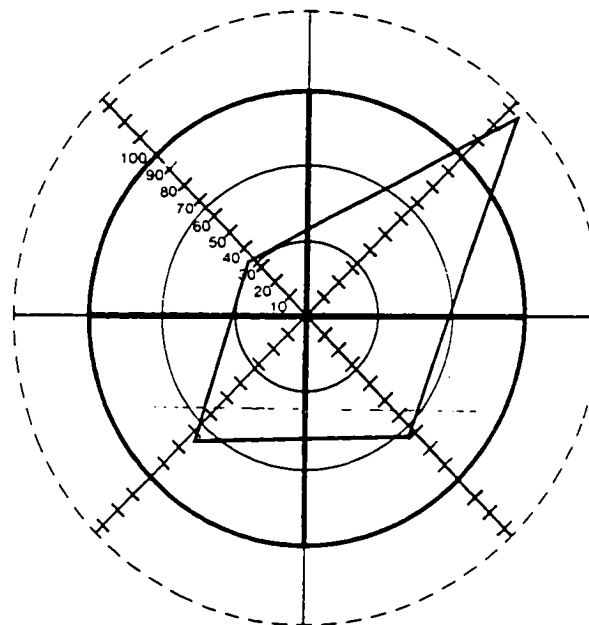
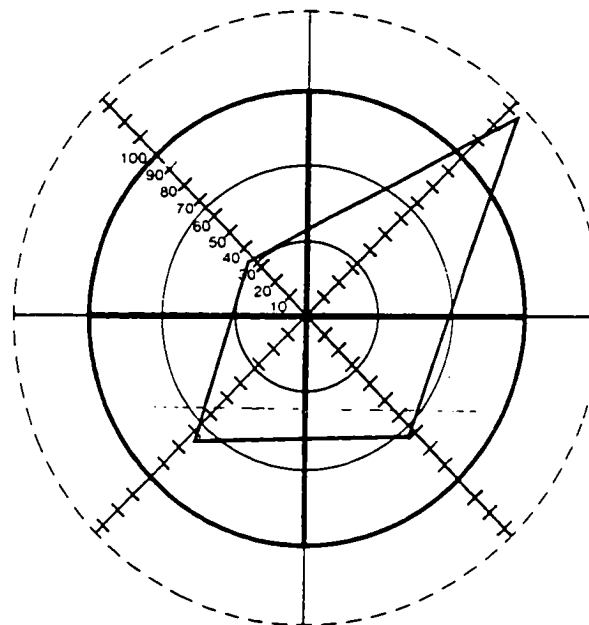
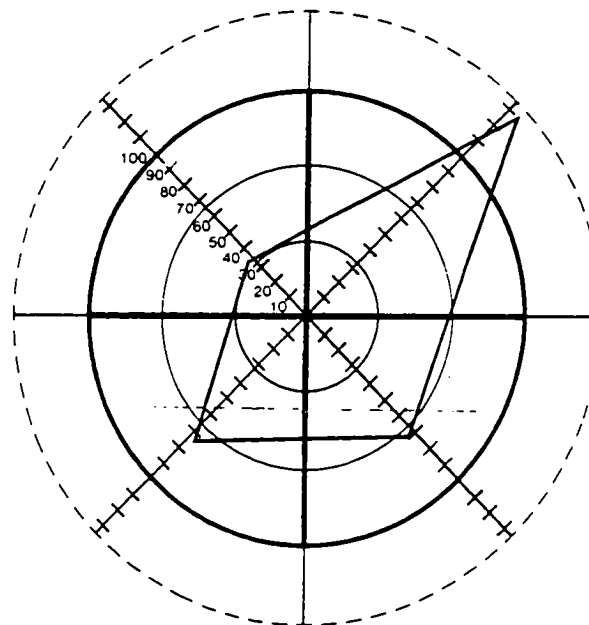
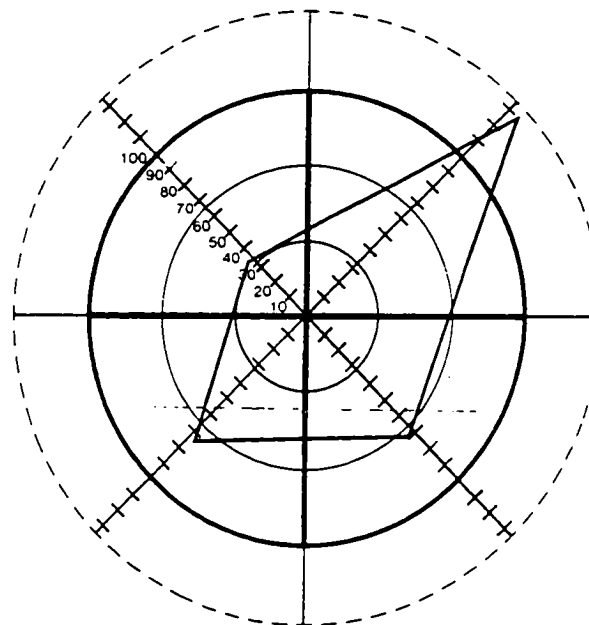
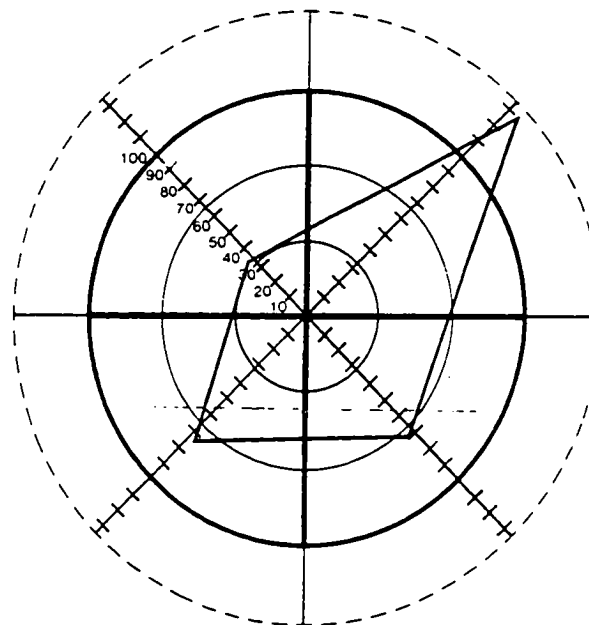
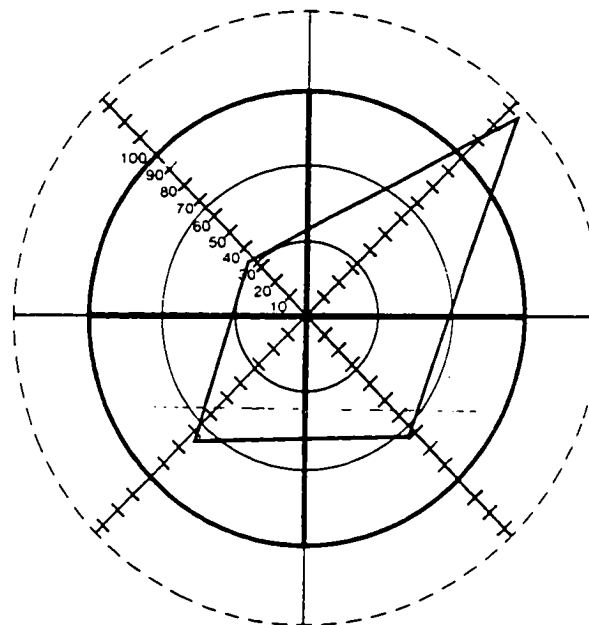
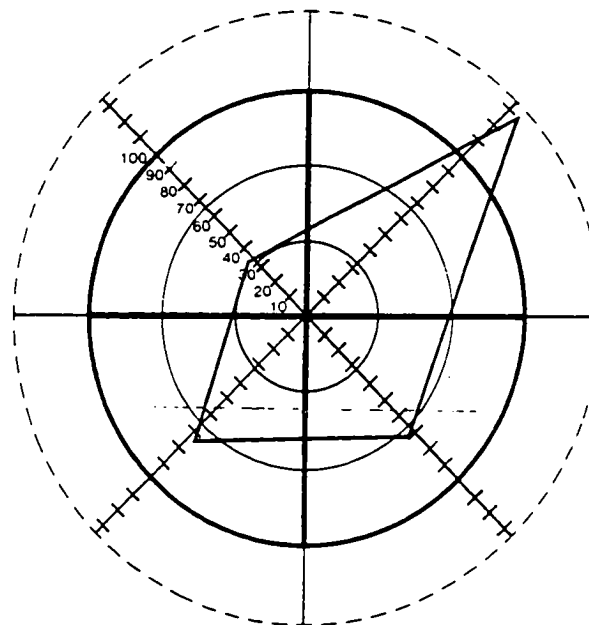
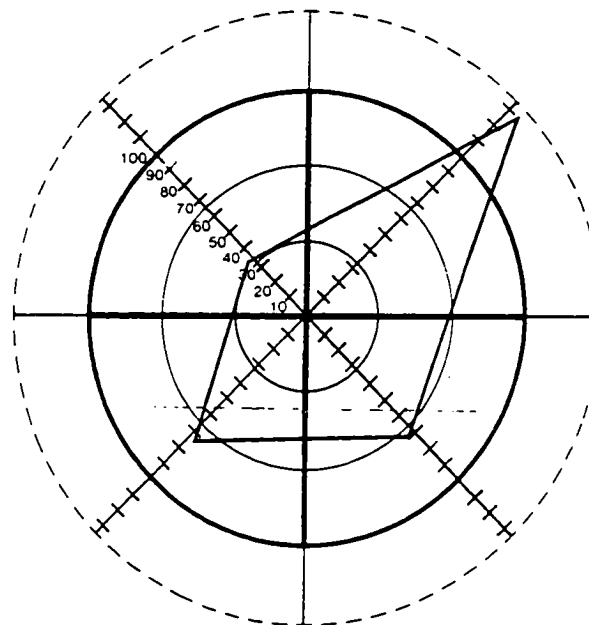
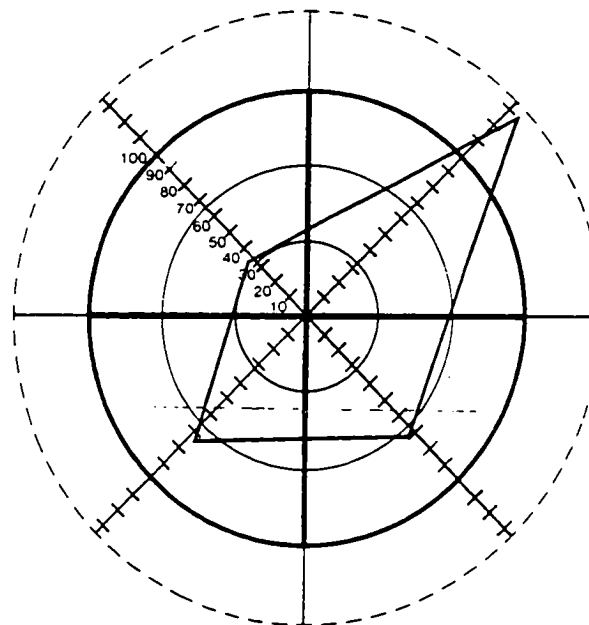
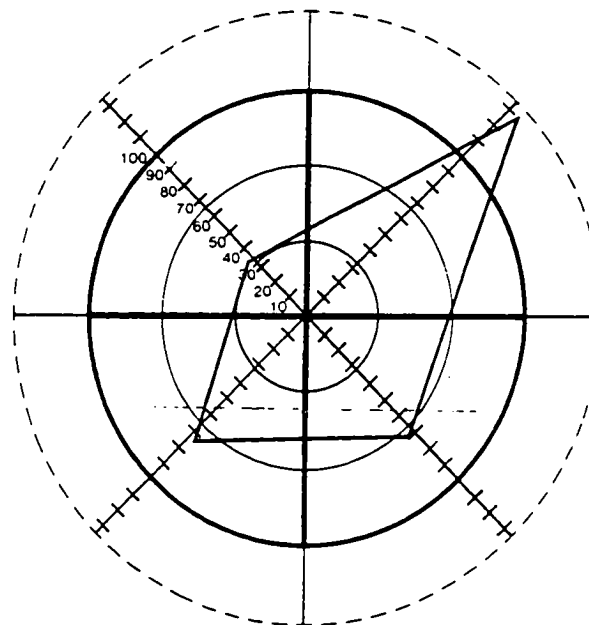
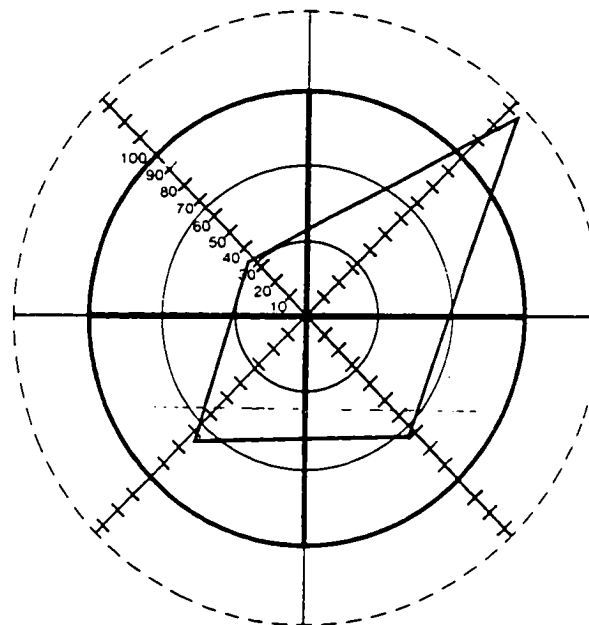
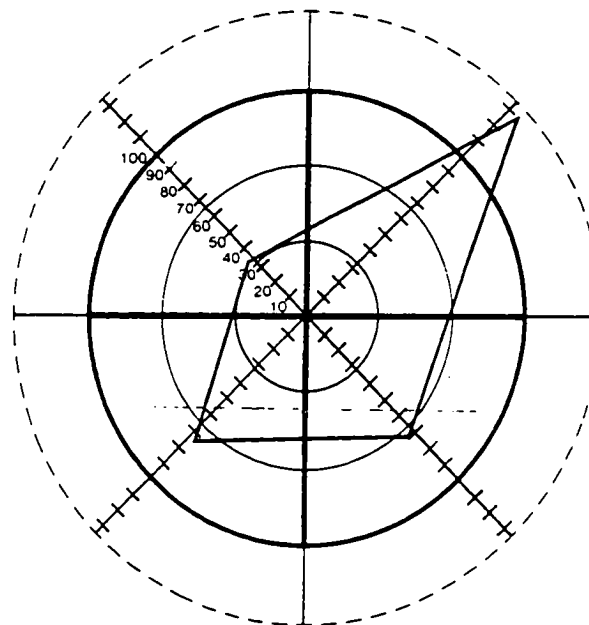
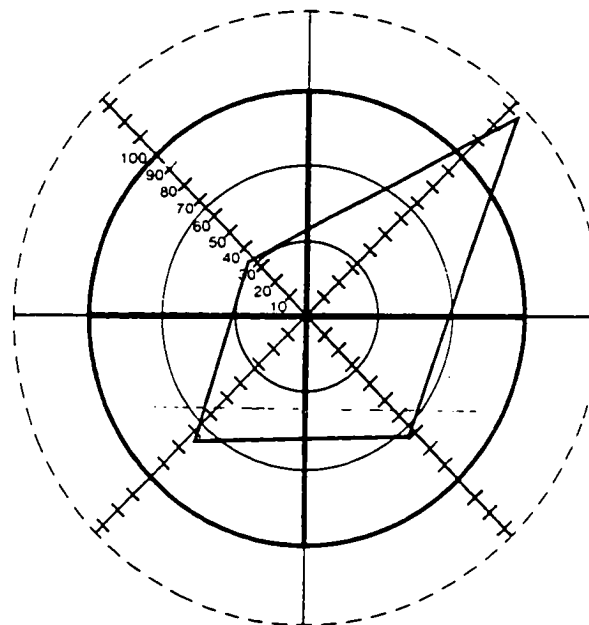
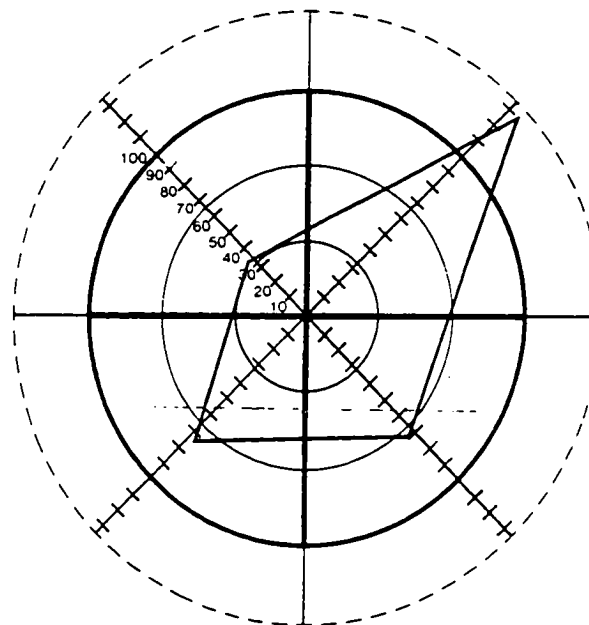
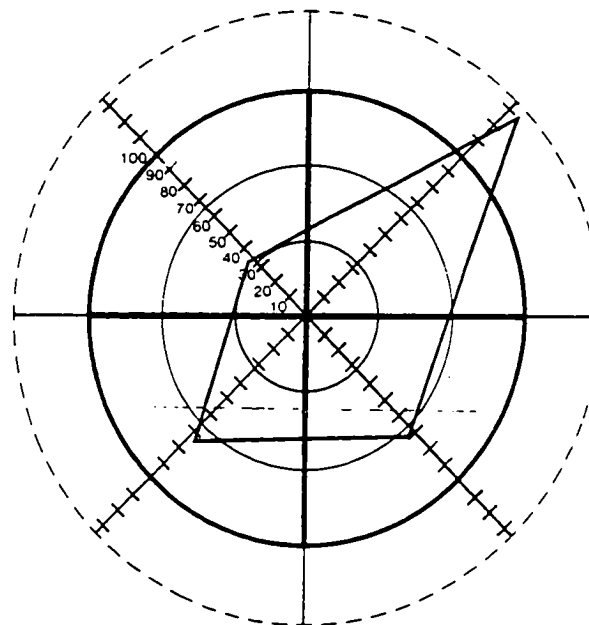
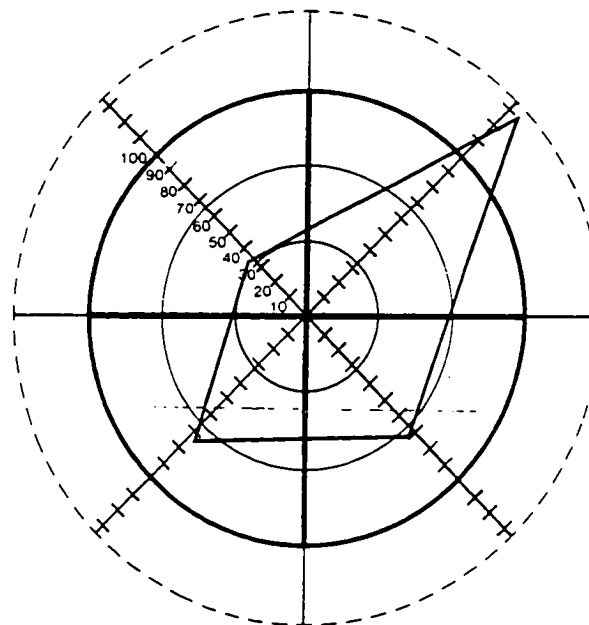
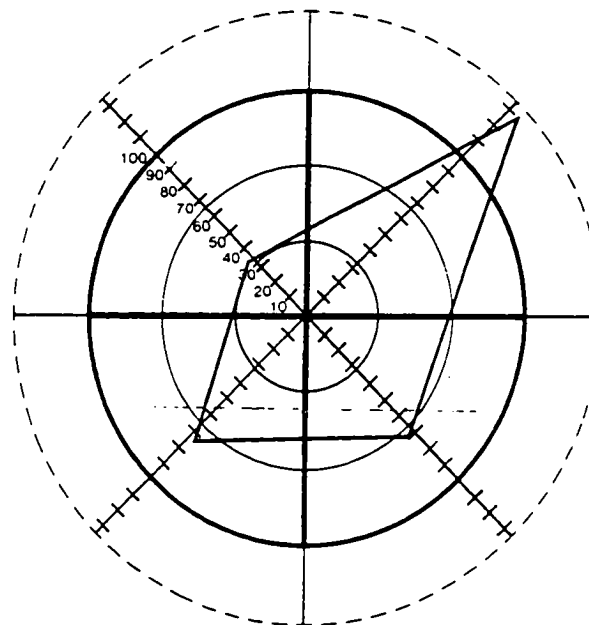
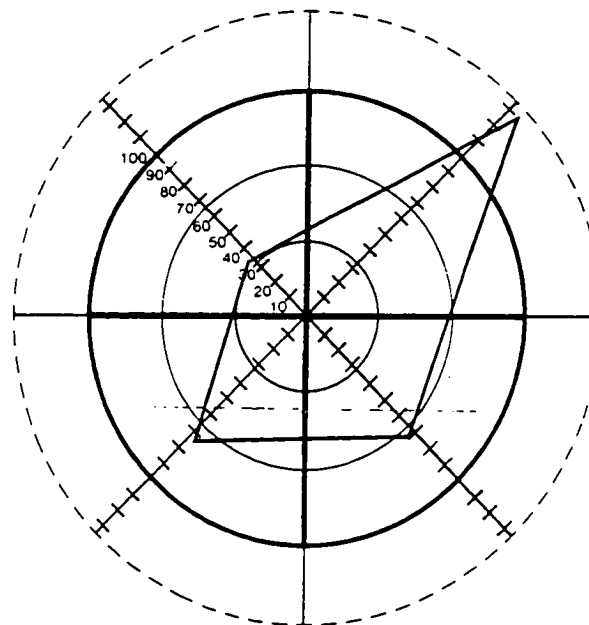
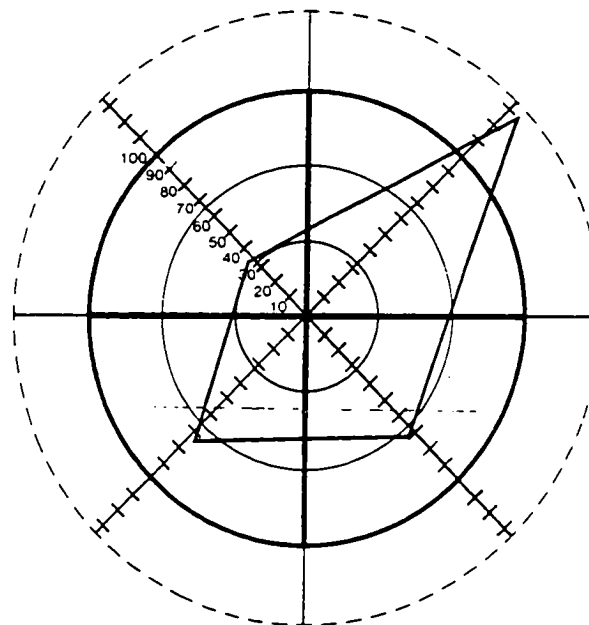
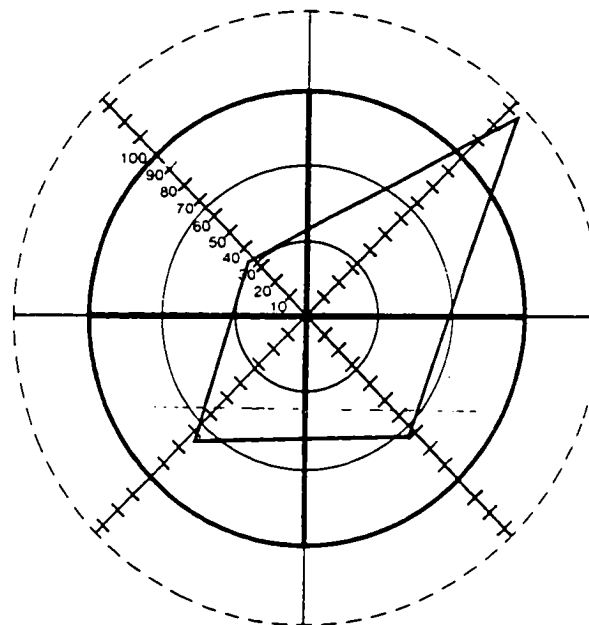
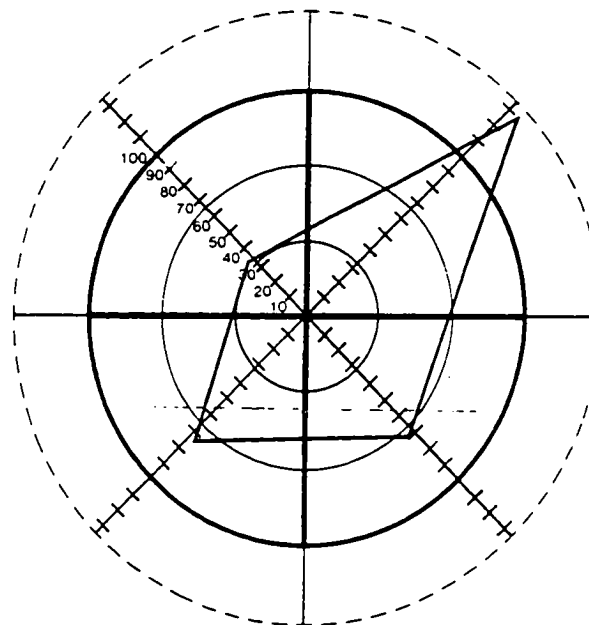
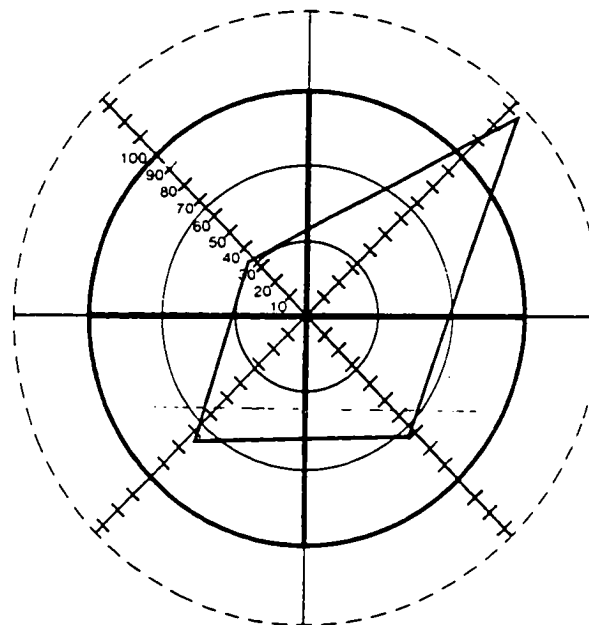
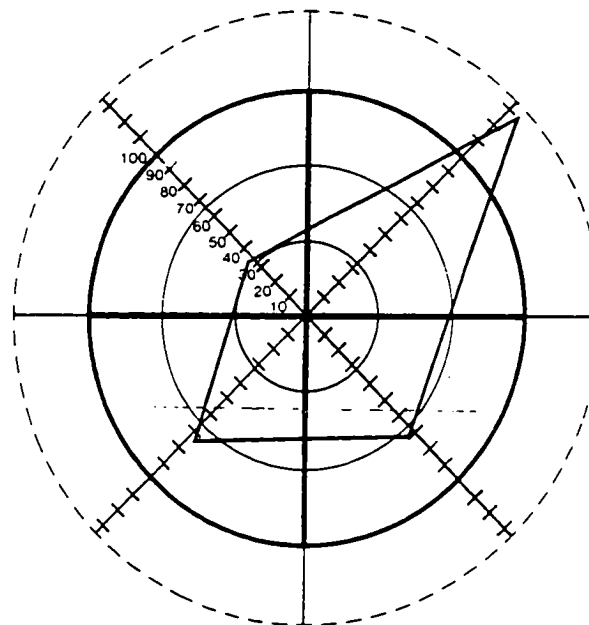
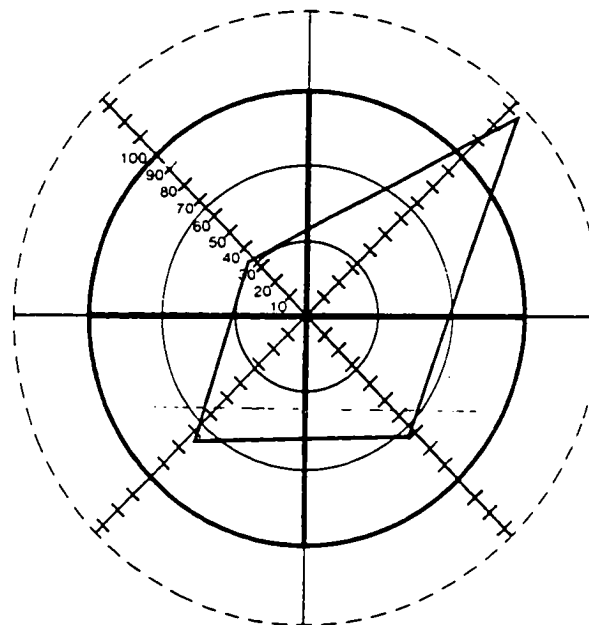
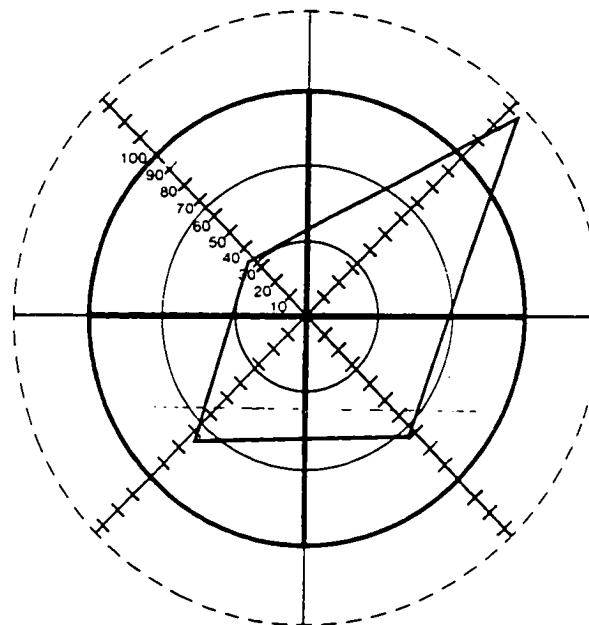
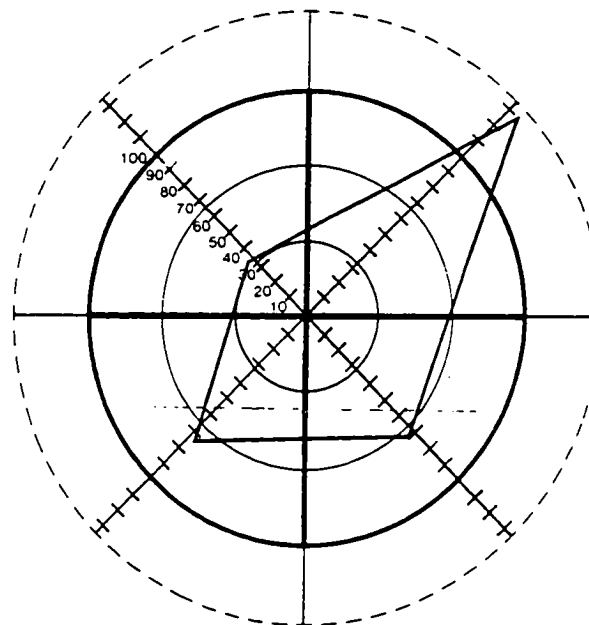
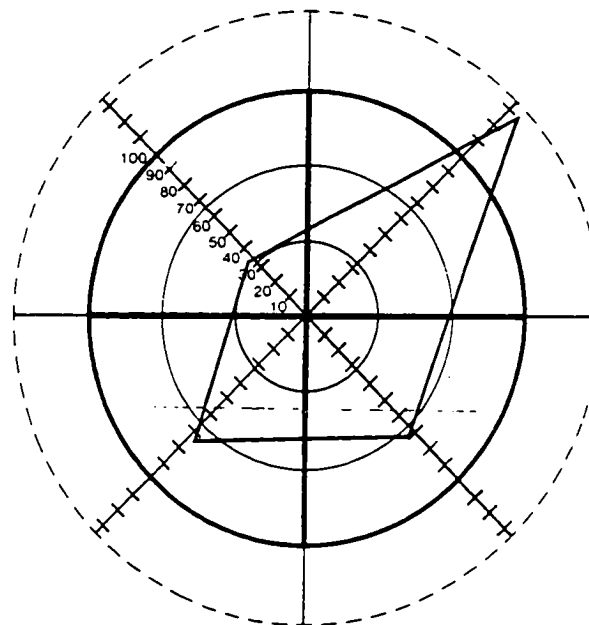
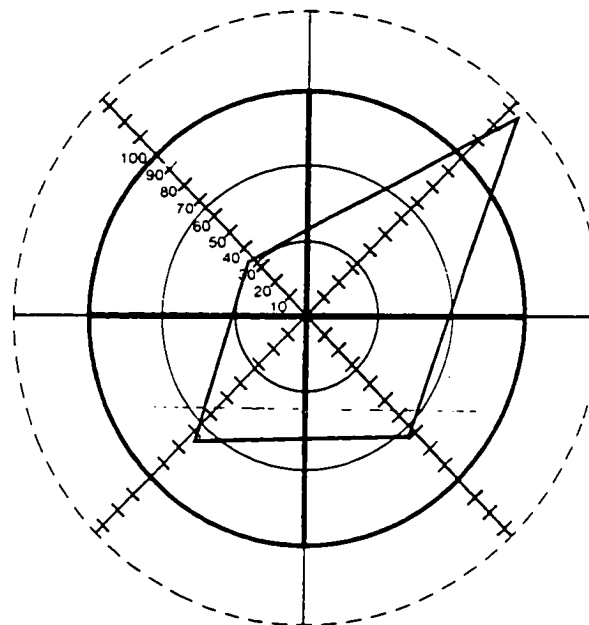
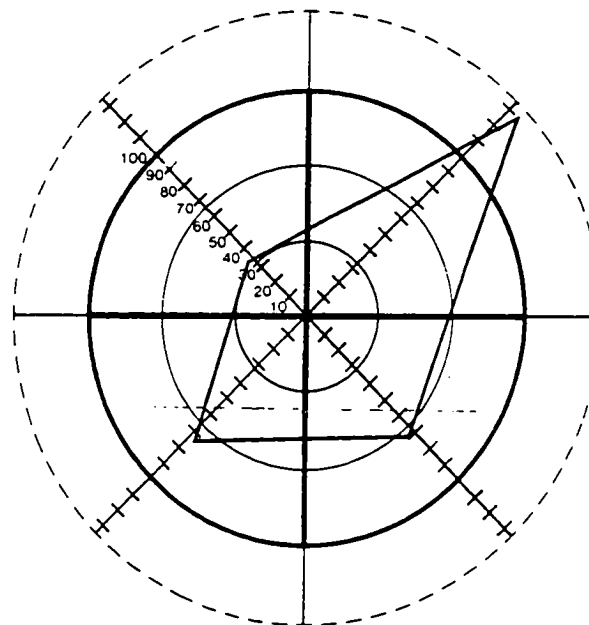
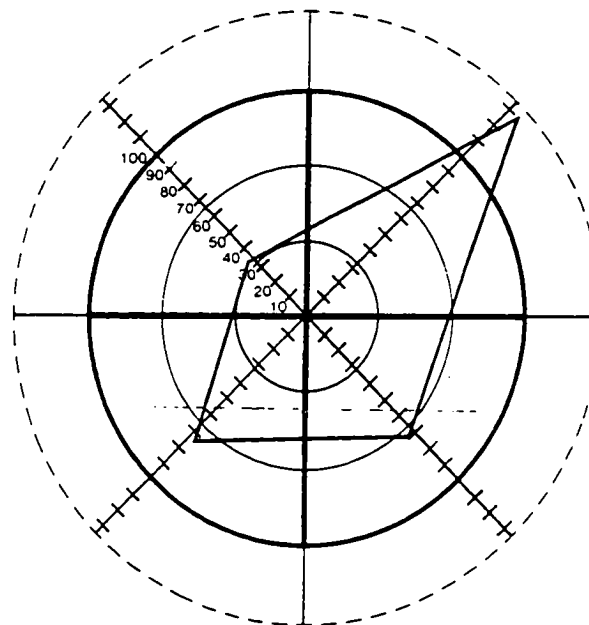
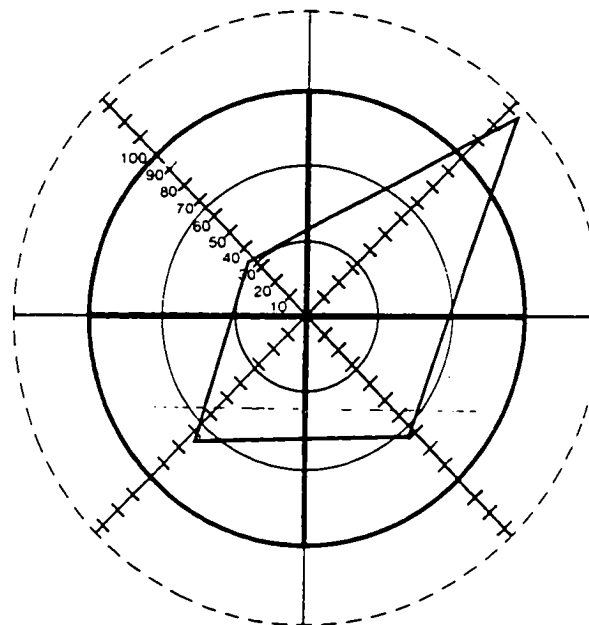
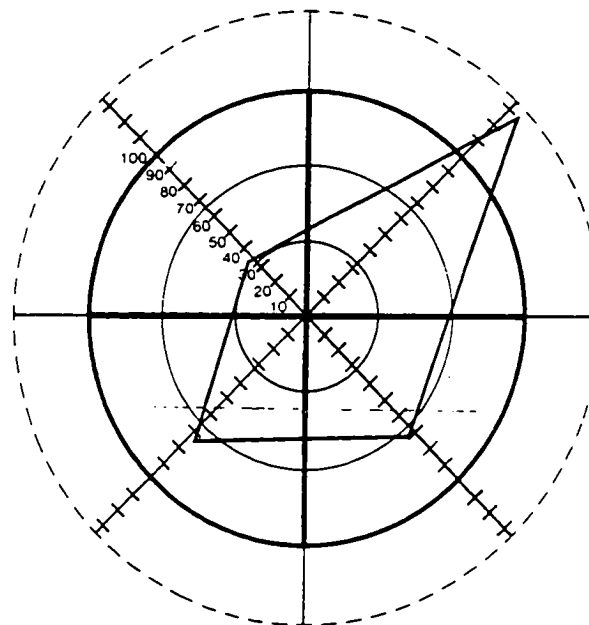
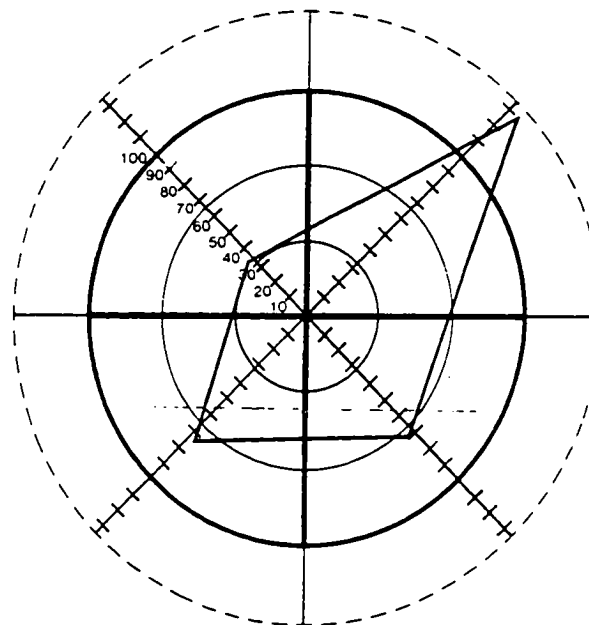
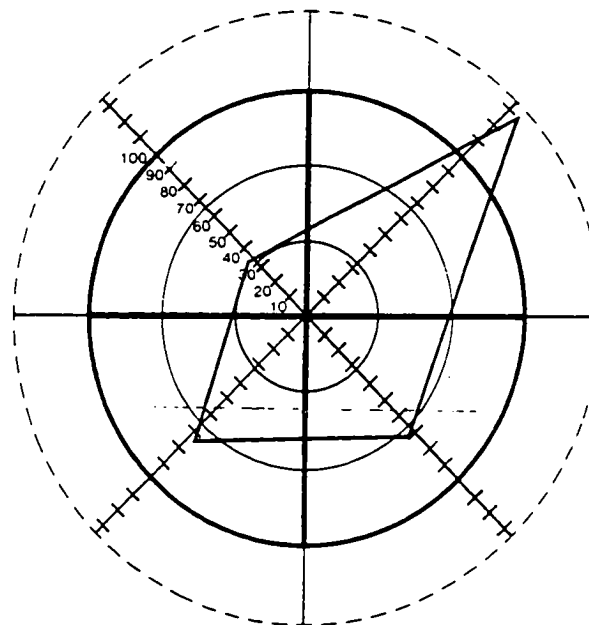
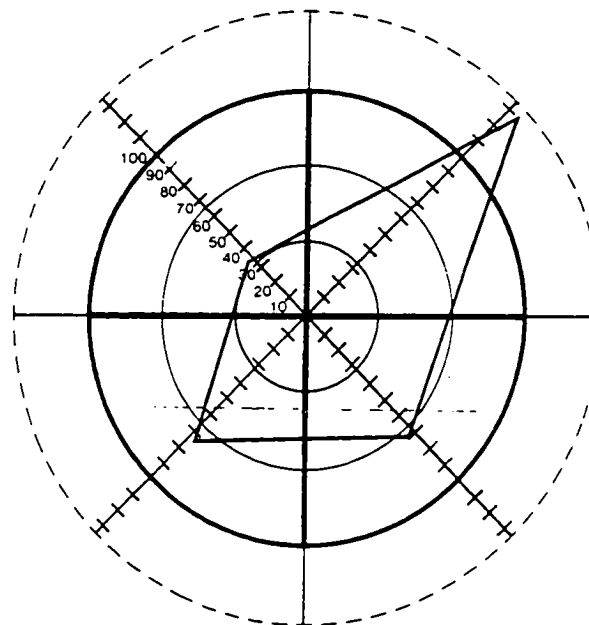
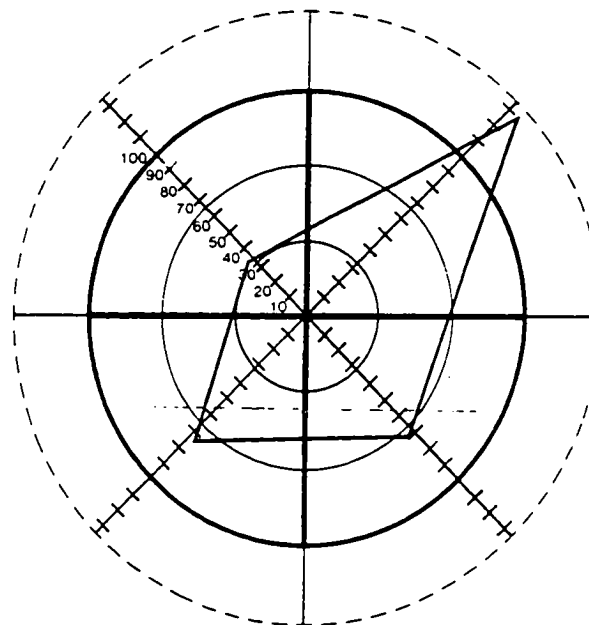
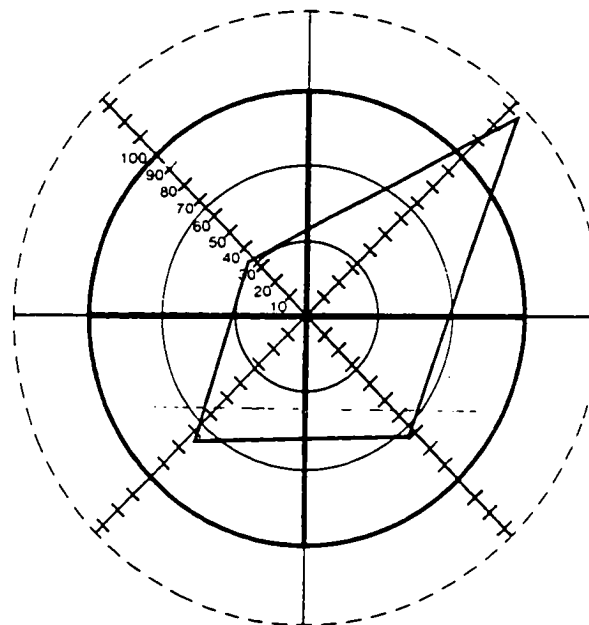
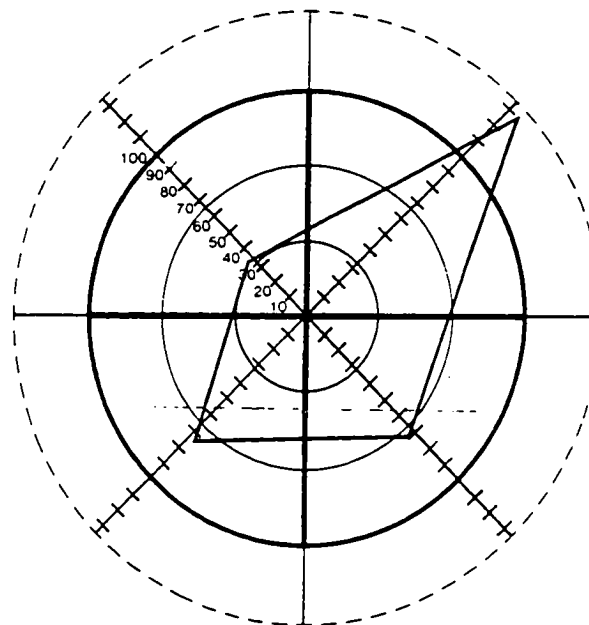
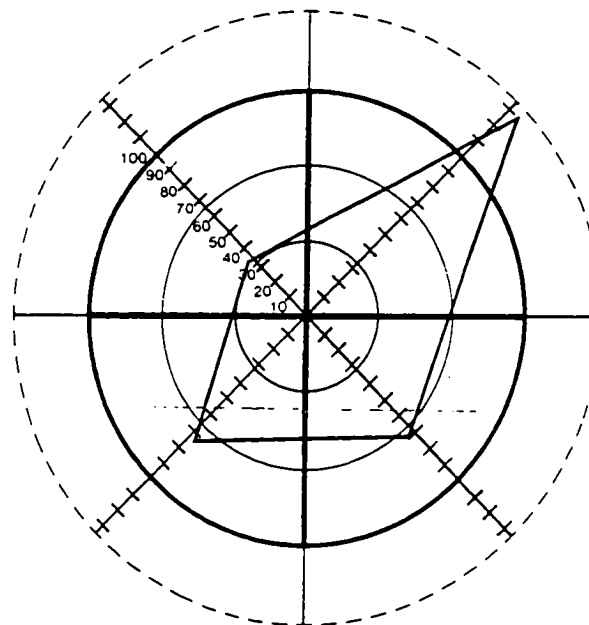
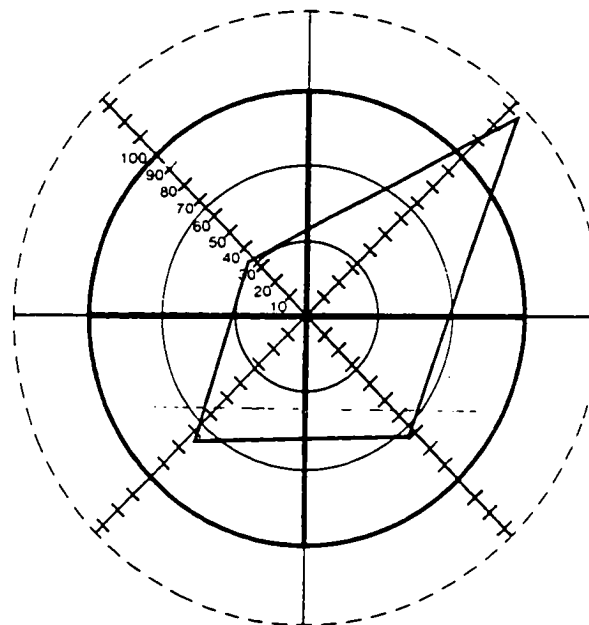
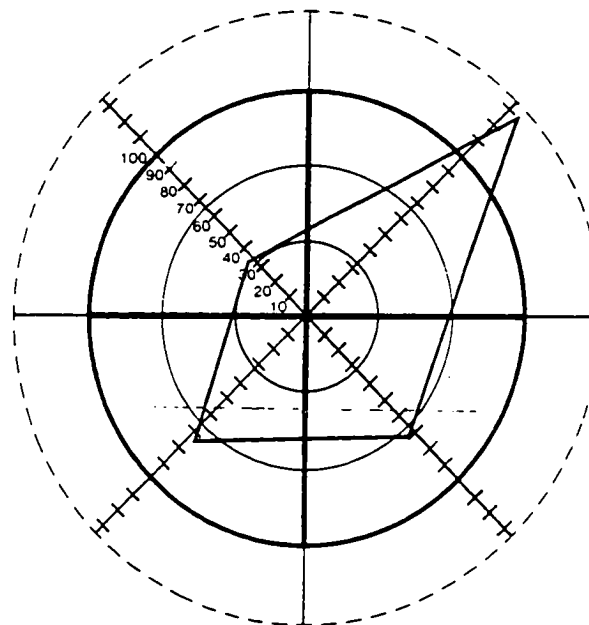
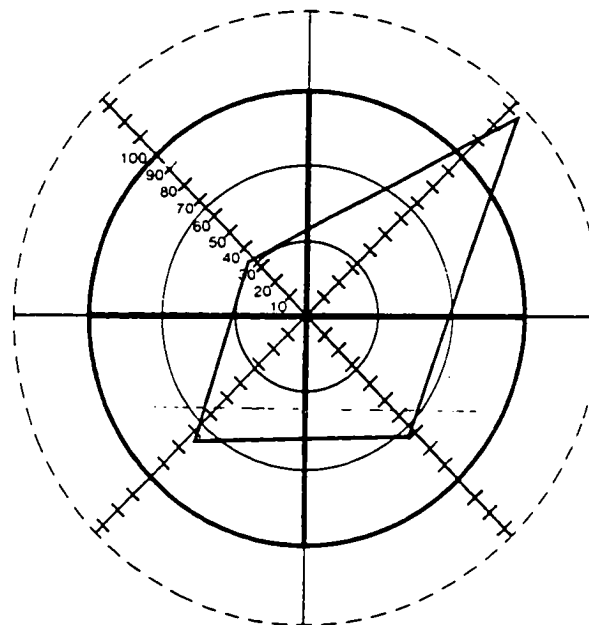
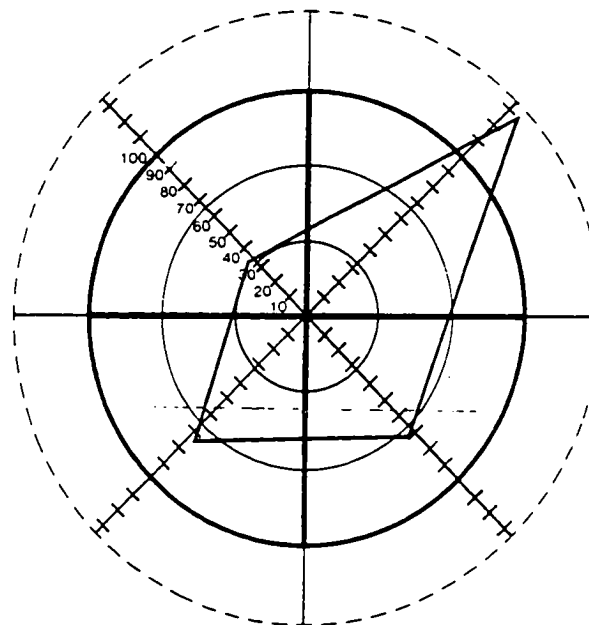
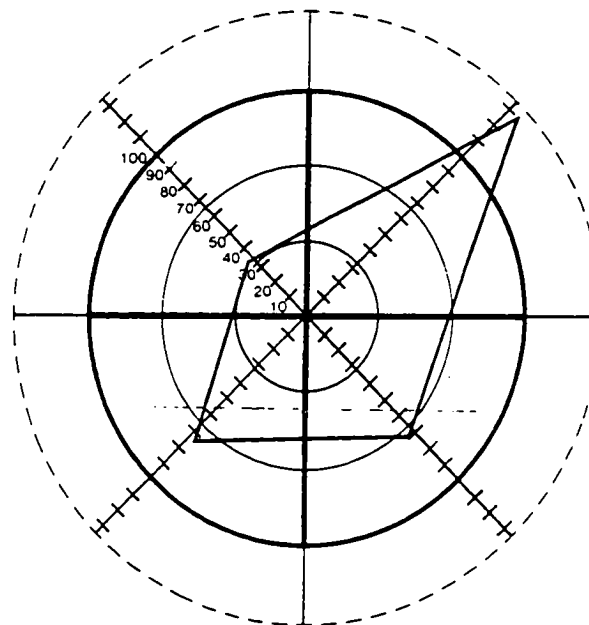
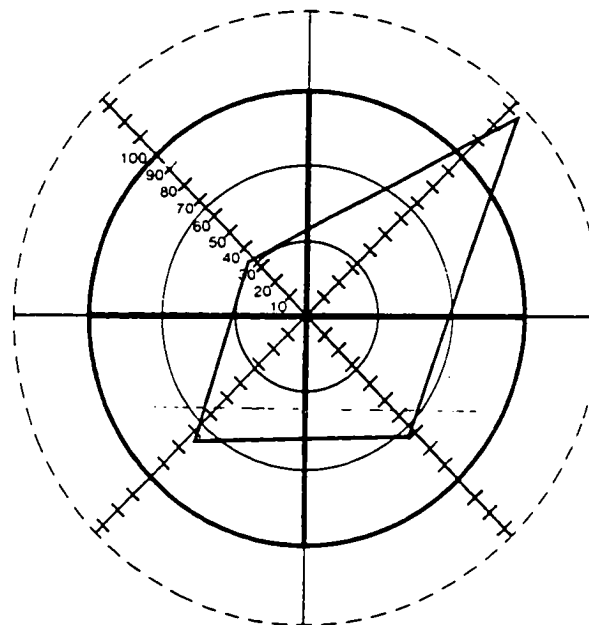
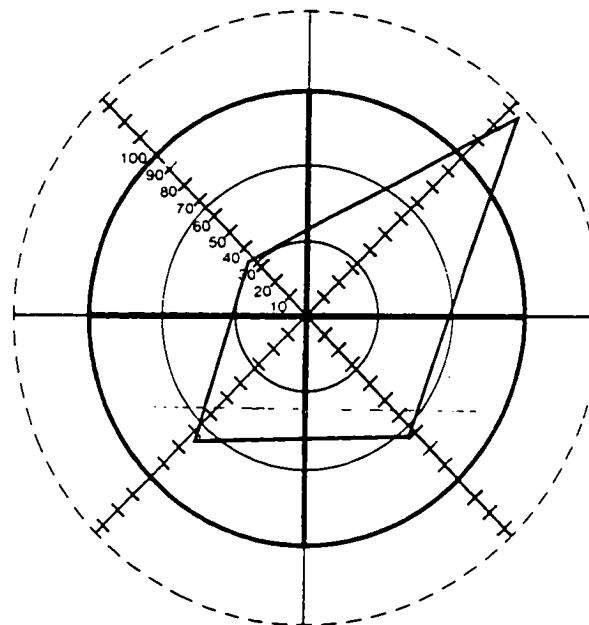
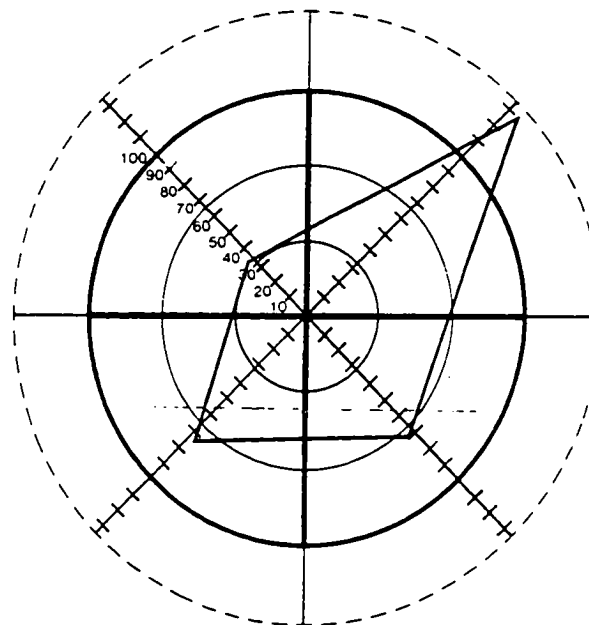
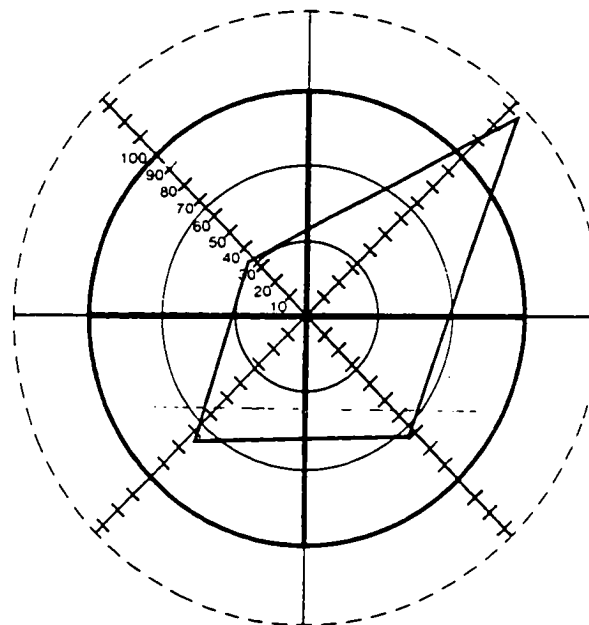
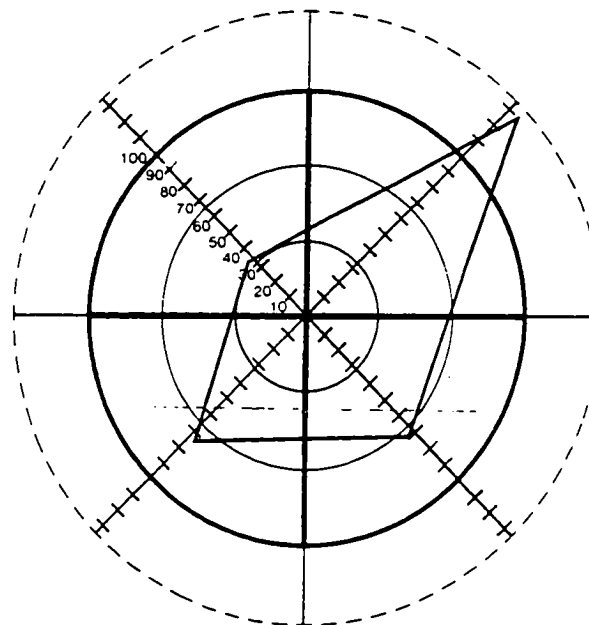
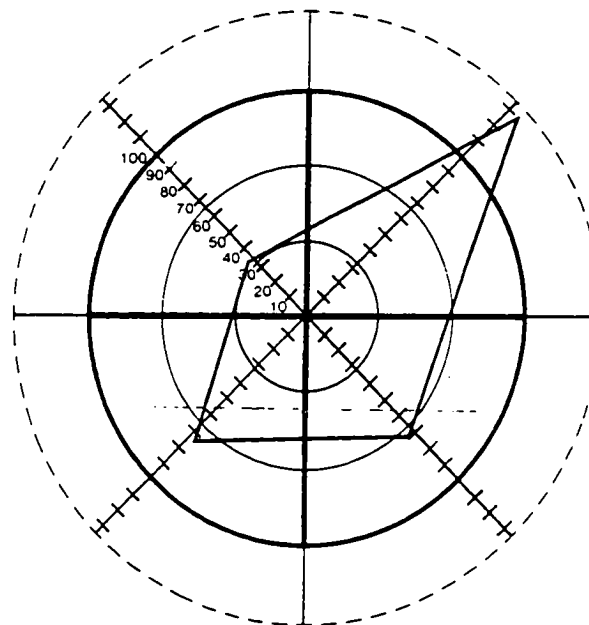
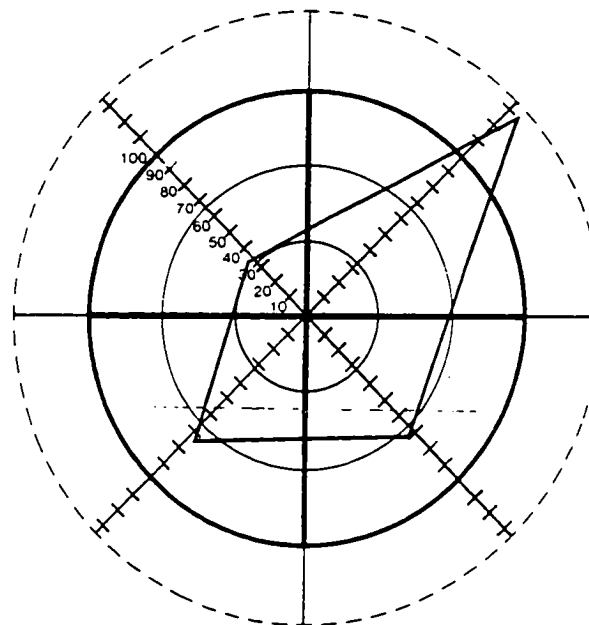
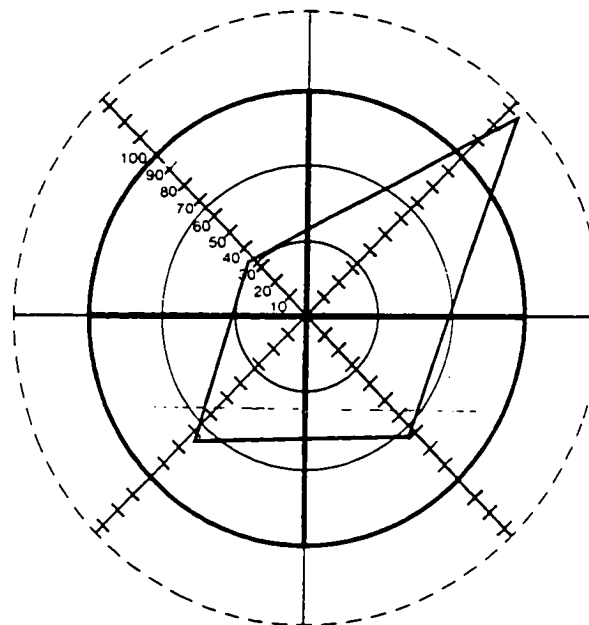
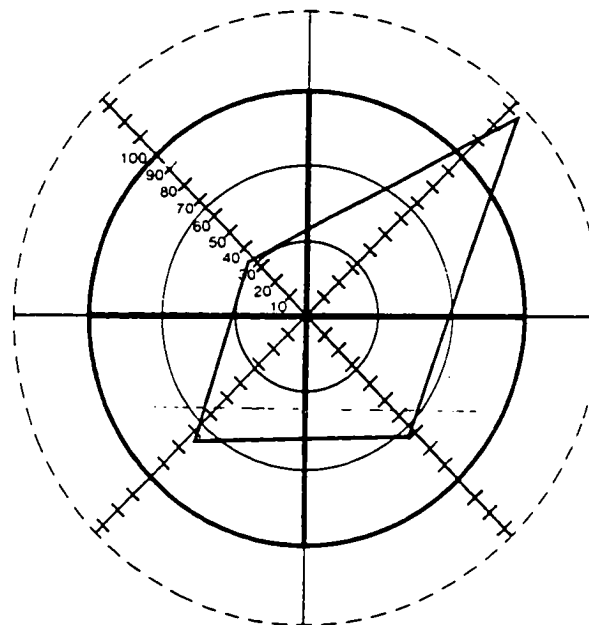
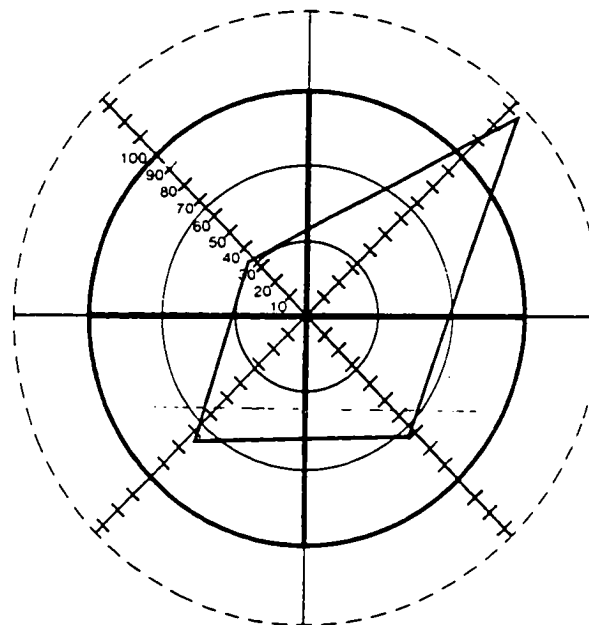
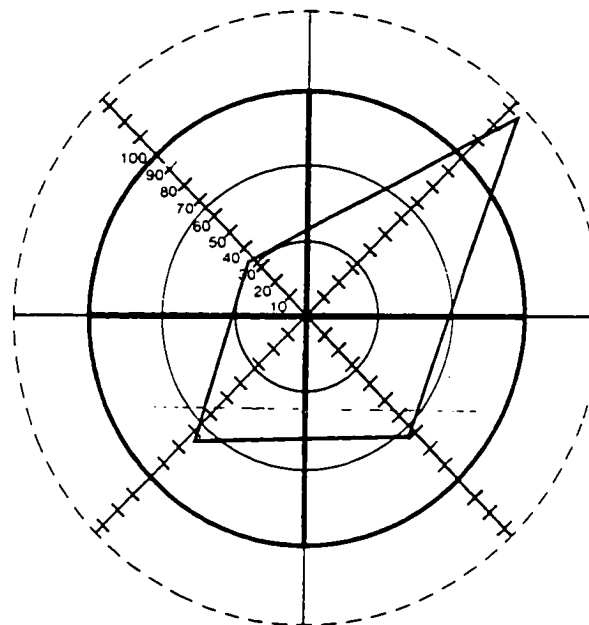
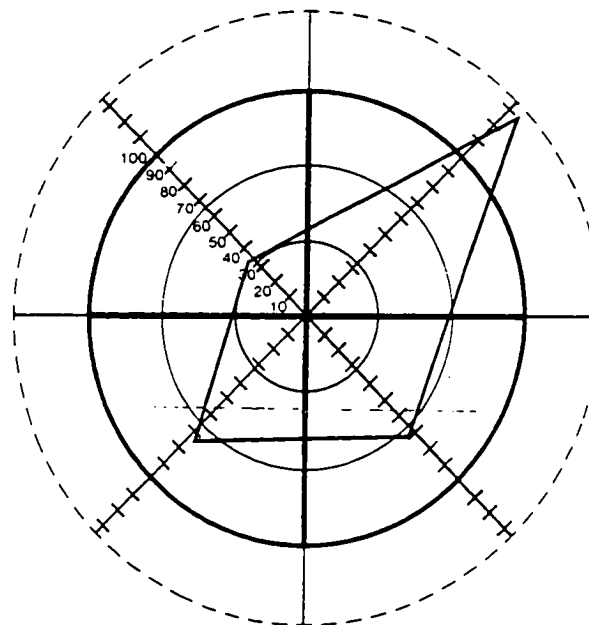
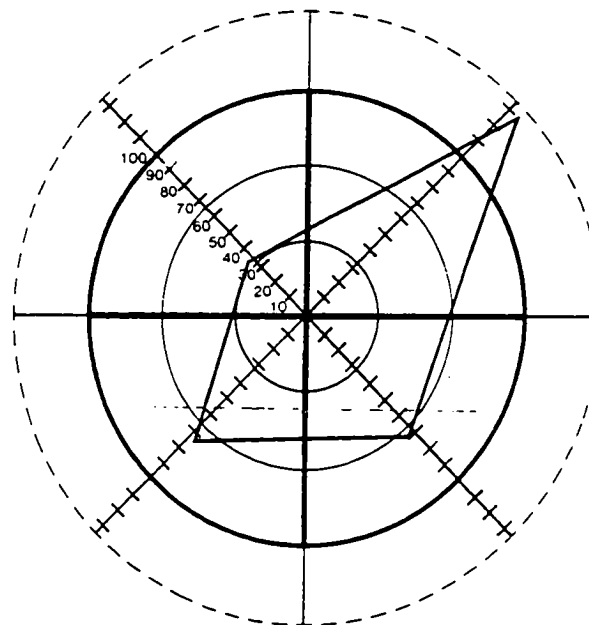
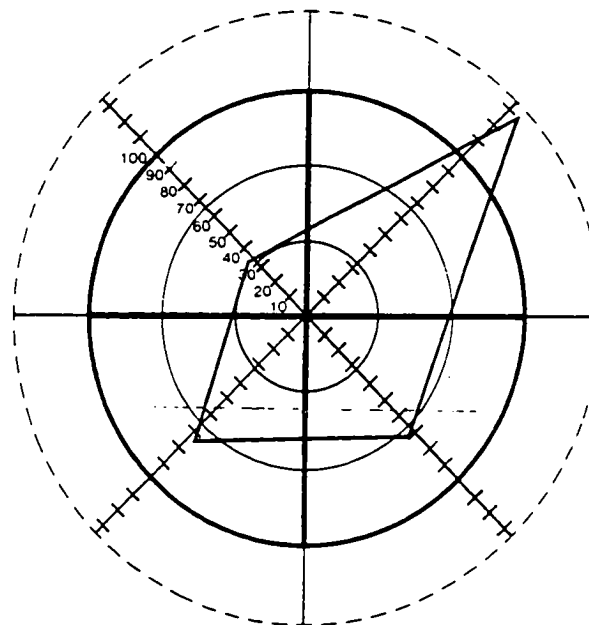
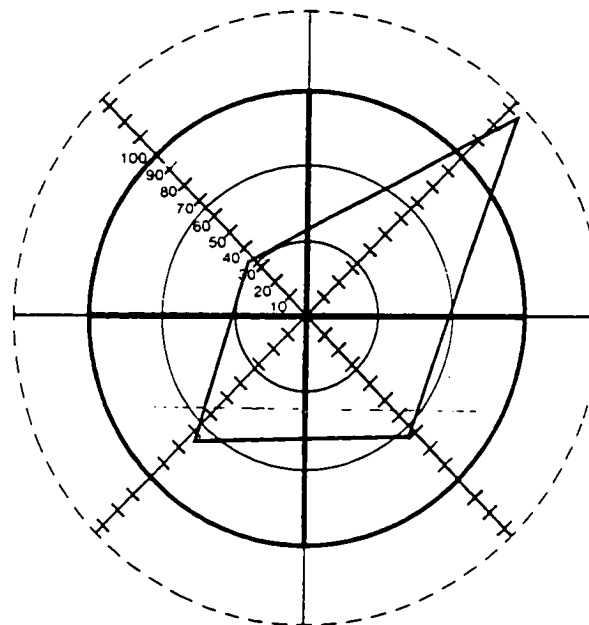
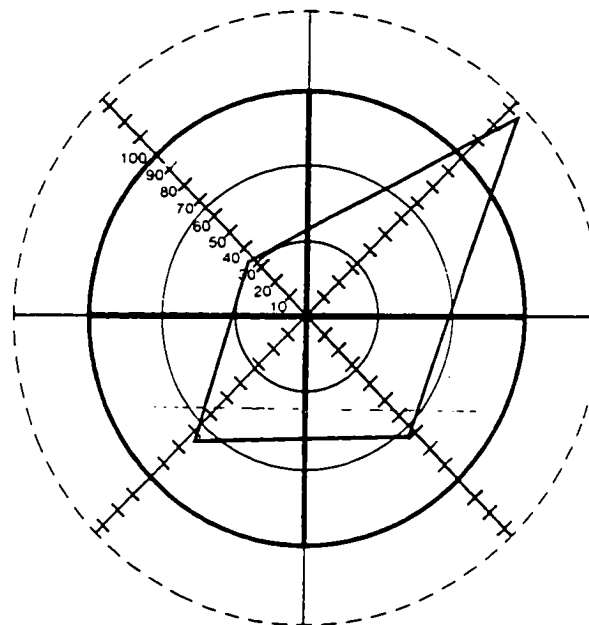
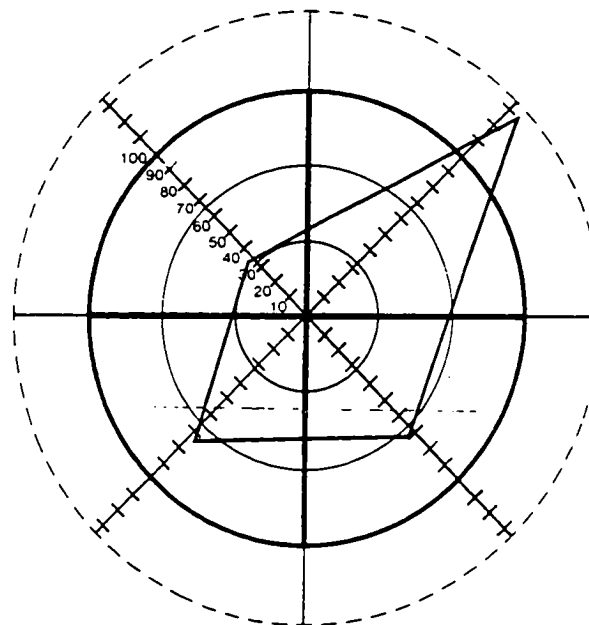
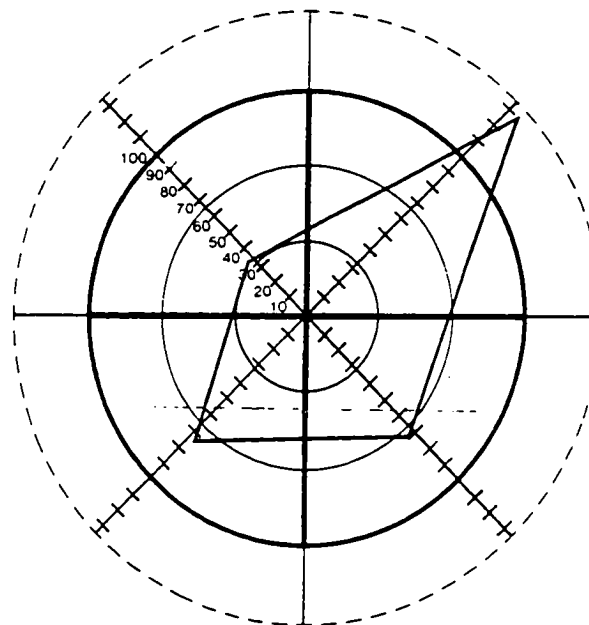
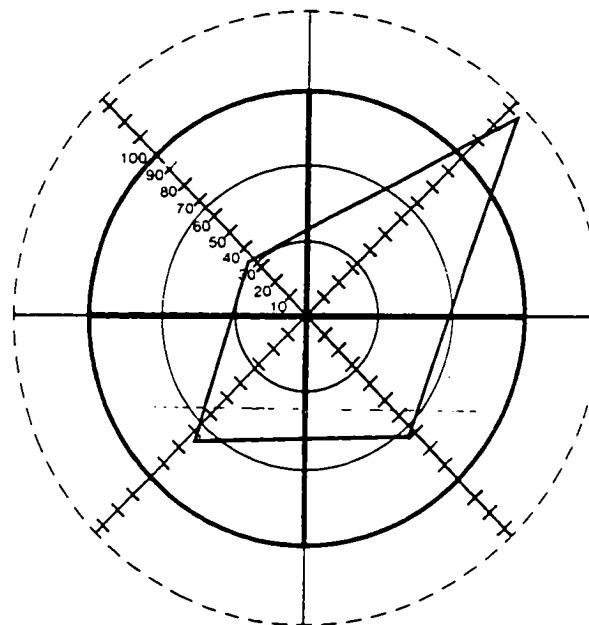
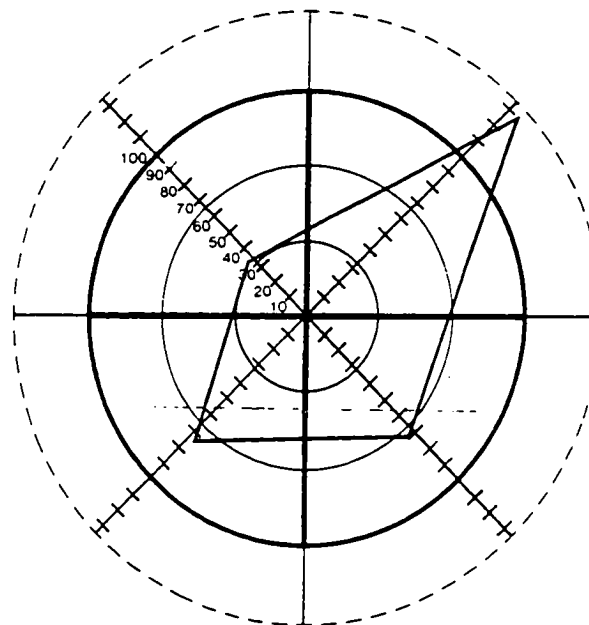
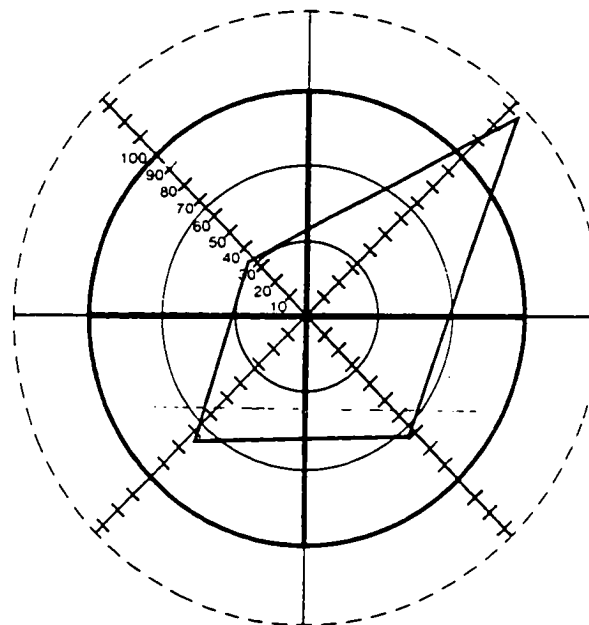
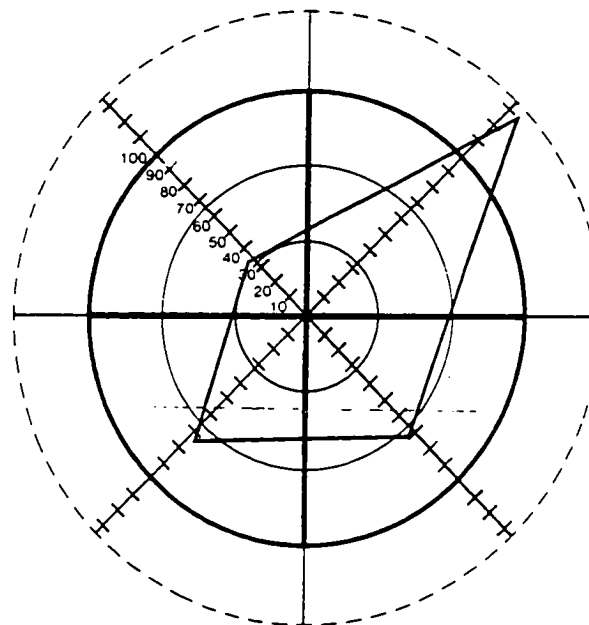
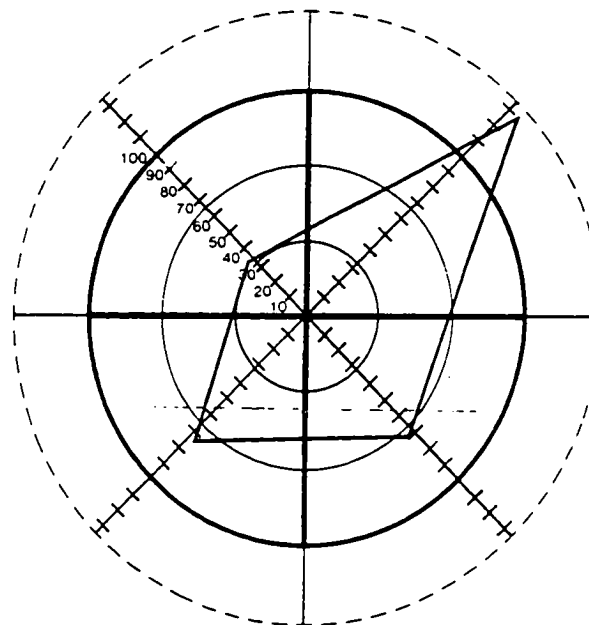
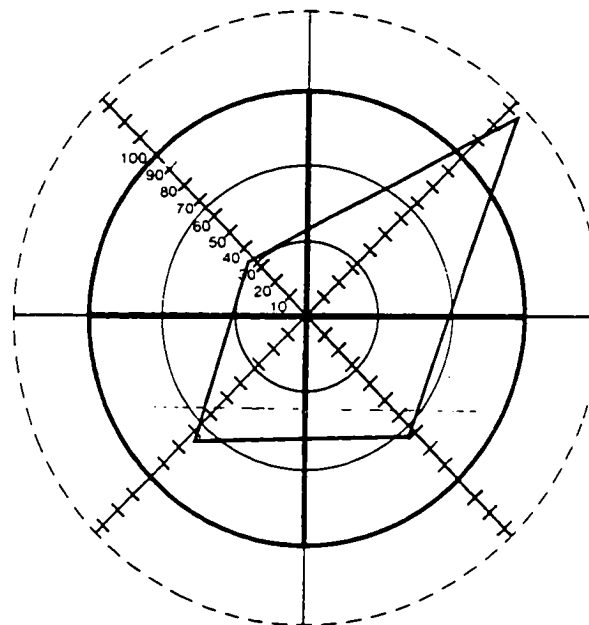
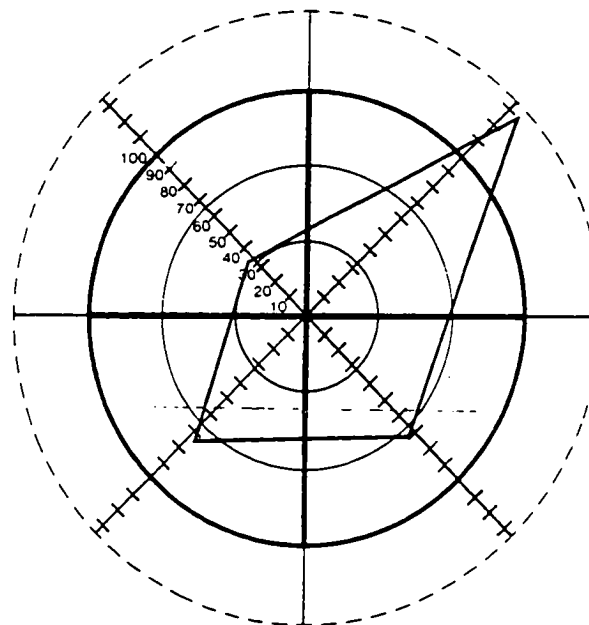


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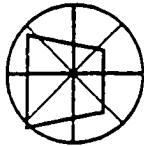
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ROGER'S HERRMANN BRAIN DOMINANCE PROFILE



GENERIC PROFILE
CODE 1 1 2 2

Quadrant:

Profile Code:

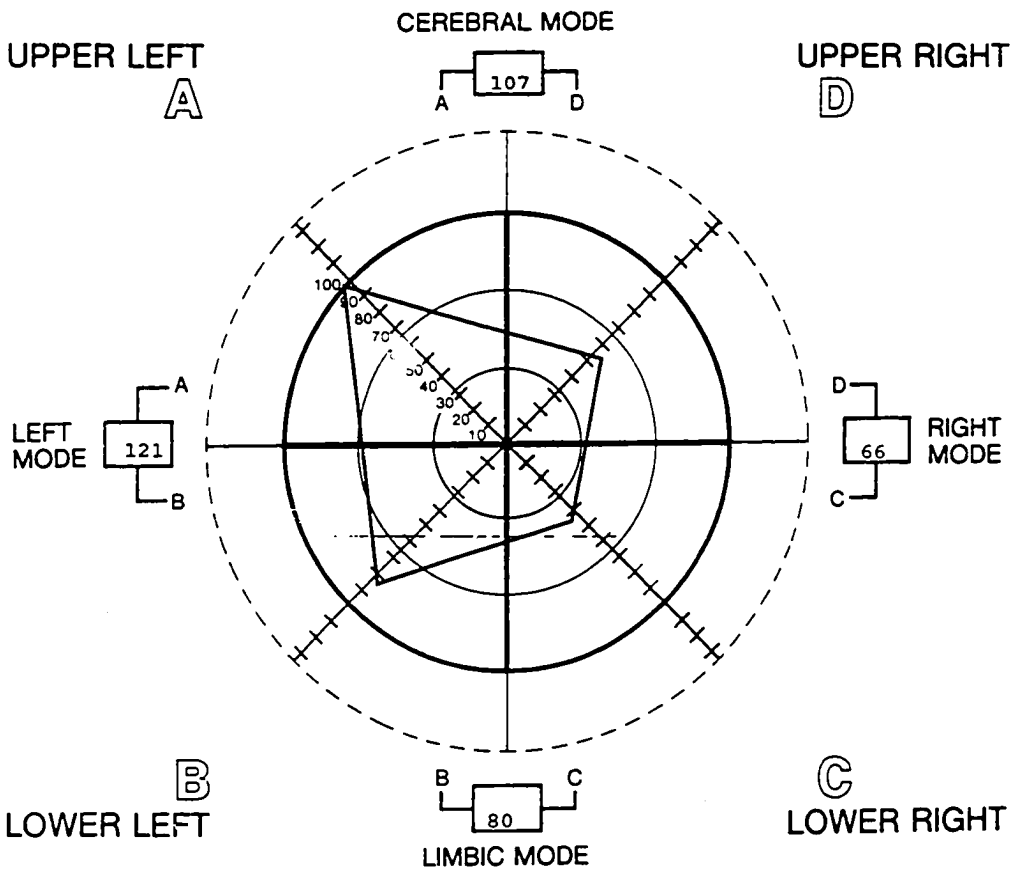
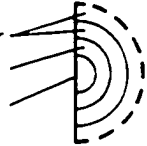
Adjective Pairs:

Profile Score:

A	B	C	D
1	1	2	2
10	6	2	6
102	80	41	59

PROFILE DATA SUMMARY

1. Prefer
2. Use
3. Avoid



[252]

TARA'S CONSOLIDATED SCORE SHEET

NAME:		GROUP:			
OCCUPATION:		453/5999.00 FEMALE			

CODE:	2	2	1	1	COLUMN A UPPER LEFT	COLUMN B LOWER LEFT	COLUMN C LOWER RIGHT	COLUMN D UPPER RIGHT
KEY DESCRIPTORS (* = most descriptive)					Factual Quantitative Critical Rational Mathematical Logical Analytical X	Conservative Controlled Sequential Detailed Dominant Speaker Reader X	Emotional * Musical X Spiritual Symbolic Intuitive Talker Reader X	Imaginative X Artistic X Intuitive Holistic X Synthesizer Simultaneous Spatial X
					Analytical 5 Technical 3 Problem Solving 3 Financial 2	Organization 3 Planning 2 Administrative 3 Implementation 2	Teaching 3 Writing 4 Expressing 4 Interpersonal 2	Integration 5 Conceptualizing 5 Creative 5 Innovating 4
BEST/WORST SUBJECTS								
EDUCATION					X	X		XXX
OCCUPATION					X	X	X	X
HOBBIES						X	X	xxx

HANDEDNESS	RIGHT/ PRIMARYLY RIGHT	SOME LEFT	MIXED	LEFT/ SOME RIGHT	PRIMARYLY LEFT
	X				

LANGUAGE CENTER	LEFT	DISTRIBUTED	RIGHT
	X		

ENERGY LEVEL	DAY	EQUAL	NIGHT
			X

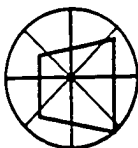
MOTION SICKNESS	I	II	III	IV	V
	X				

INTROVERT/EXTROVERT	INT	◀		----		X		----		▶	EXT
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ADJECTIVE PAIRS	3	3	7	11
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PROFILE SCORES	35	36	75	137
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TARA'S HERRMANN BRAIN DOMINANCE PROFILE



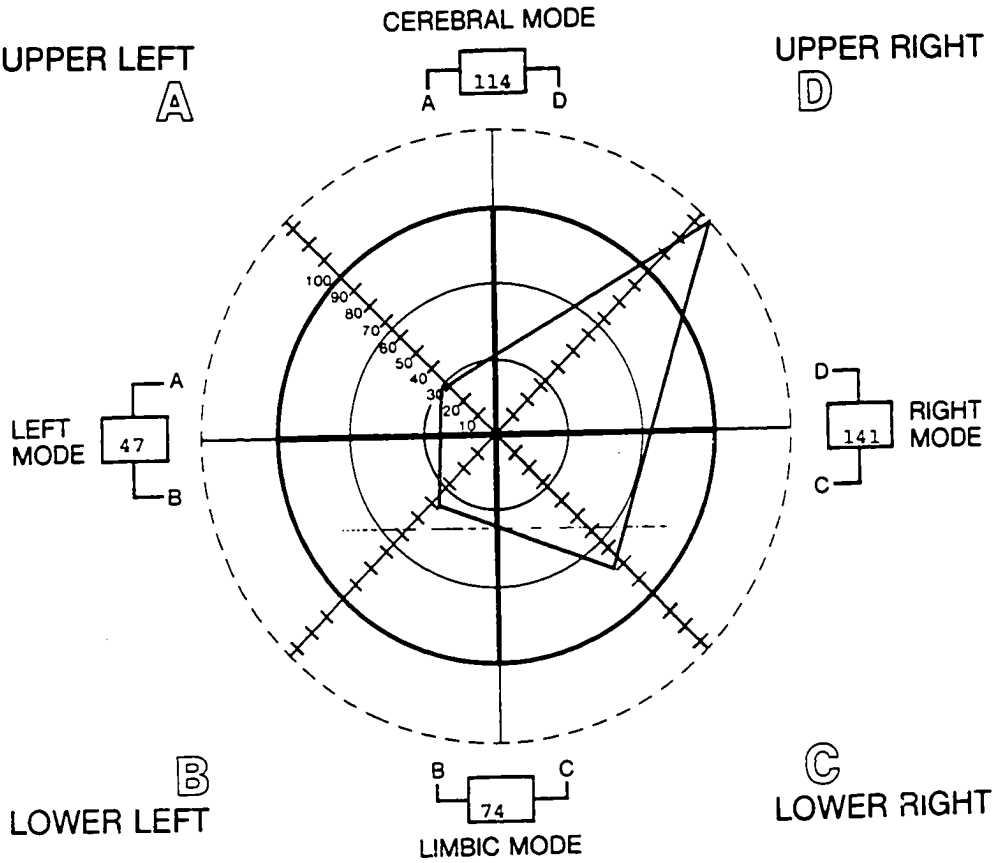
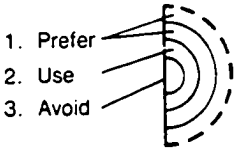
GENERIC PROFILE
CODE 2 2 1 1

Quadrant:

A	B	C	D
2	2	1	1
3	3	7	11
25	26	75	137

Profile Code:
Adjective Pairs:
Profile Score:

PROFILE DATA SUMMARY



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APPENDIX C

WRITING AUTOBIOGRAPHY QUESTIONS AND RESPONSES
OF PETER, A STUDENT ATTRITION

WRITING AUTOBIOGRAPHY QUESTIONS

1. When you're given a writing assignment, what is your first reaction?
2. Once you understand what it is you are to write about, what is the first thing you do?
3. Do you do any pre-writing? Outline? Cluster?
4. What kinds of writing have you done since the tenth grade?
5. What kinds of writing do you find most comfortable?
6. What kinds cause you the most anxiety?
7. What kinds of formal composition instruction have you had since tenth grade?
8. Have any of your teachers ever taught you how to write about literature? If so, how?
9. When writing about literature, how did you proceed?
10. Were you to analyze the literature, or were you able to respond freely to the literature through some personal association with it?

PETER'S RESPONSES TO THE WRITING AUTOBIOGRAPHY QUESTIONS

- ① Well, I enjoy writing and I do it quite frequently on my own time. In school it depends what the topic is. I've written a few pretty good Papers.
- ② I don't like researching stuff. I'd rather work with stuff that I can form an opinion about from what I know, but probably begin to research it.
- ③ I might take a little bit of notes while researching. I guess that's clustering.
- ④ Well, in tenth grade I took Public Speaking and had to do a speech. I entitled my paper "Violence in America". It is the most memorable paper I have written thus far. I believe Mrs. Wirt showed it to a few English teachers because I let her look over it so I could get some pointers.
- ⑤ Something with a little bit of adventure but kind of strange in a way. I read a lot of Kurt Vonnegut Jr.'s books and a few of C.S. Lewis.
- ⑥ Not structured, nothing that has to be done in a specific way. I just like writing, period.
- ⑦ I really couldn't tell you.
- ⑧ Yes, but I don't remember the exact style because I don't use specific styles, excepting some.
- ⑨ I read it, think about it, and write.
- ⑩ I think response more on a personal level when writing than an analytical one.

APPENDIX D

TEACHER GENERATED COMPOSITION TOPICS

TOPIC FOR BEOWULF PAPER

After the completion of our reading of Beowulf you are to write a well organized expository essay in which you clearly show that Beowulf is either a pagan or a Christian hero. Cite references to support your thesis.

TOPICS FOR CHAUCER PAPER

1. Add a character to the pilgrimage. It might be a student, a professional athlete, a political figure, a TV or movie personality, etc. Style: satiric poetry.
2. Write a dialogue between two of the characters on the pilgrimage (for example, the Prioress and the Wife of Bath) in either prose or poetry. Be sure to portray the character of each pilgrim and to retain the flavor of the age.
3. If you were to set out to be the Chaucer of today, what group of citizens would you assemble to represent today's society and culture and in what setting would you put them? Now write your own prologue.

TOPICS FOR MACBETH PAPER

At the conclusion of your reading of the play, you are to select one of the following questions for a formal essay. The rough draft will be done in the computer lab Dec. 14-18

TEACHER GENERATED COMPOSITION TOPICS CONTINUED

and due at the end of the bell Dec. 18th.

- A. Paraphrase Macbeth's arguments in Act I, Scene 7 against the murder of Duncan. Does he present a moral argument against killing Duncan? Just what kind of argument does he present? Your task is to summarize his speech and evaluate just what it is he says and what later convinces him to change his mind.
- B. Select several of Shakespeare's patterns of imagery in Macbeth and discuss their contributions to a major theme of the play. You must interpret the imagery and determine how Shakespeare intended the imagery to function in conjunction with the theme.
- C. How does Act I establish the main theme, motifs, conflicts, mood, and philosophical import of the play?
- D. In Macbeth, how does Shakespeare's use of paradox in verbal expression and in character bear on the play? How is this device appropriate to the theme?
- E. How does Shakespeare's use of verbal irony, dramatic irony, and irony of fate bear on the play? How does it function as an element in the total work?
- F. Compare and contrast Macbeth's and Banquo's reactions to the witches in Act I, Scene 3. How does this reaction illuminate certain qualities of Macbeth's character that point toward his subsequent actions and their consequences?
- G. Who better understands the other -- Macbeth or Lady Macbeth?
- H. How and where does Shakespeare treat the problem of reality and illusion in the play?
- I. Define the term tragic hero and discuss whether or not Macbeth fits into this category. If he is not a tragic hero, how does Shakespeare gain sympathy for him?
- J. Trace the development and downfall of the Macbeths and analyze the elements of each character's personality that contribute to the downfall.
- K. Defend or attack the view that Lady Macbeth caused Macbeth's downfall.
- L. Select an act and explain the dramatic and thematic

TEACHER GENERATED COMPOSITION TOPICS CONTINUED

function of each scene. How does each scene advance, retard, heighten, clarify, or resolve the conflicts.

- M. Read Elizabethan World Picture by E. M. W. Tillyard. Using that as a base show the relationship that Shakespeare establishes or implies in the play among the individual, the family, the state, and the cosmos. (This question requires research.)
- N. How would Shakespeare's own audience in the age of King James I, have regarded the witches? (This question requires research.)
- O. Compare and contrast Holinshed's and Shakespeare's treatment of supernatural elements. (This question requires research.)
- P. Compare and contrast the attitude of Holinshed and Shakespeare towards Macbeth. (This question requires research.)

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APPENDIX E

DANIEL'S PAST WRITINGS AND INITIAL RESPONSE
TO "HAVE YOU SEEN THIS CHILD?"

DANIEL'S PAST WRITINGS CONTINUED

Even though Carrie likes white she has to wear pink.

On October 29th 1970 Carrie was born. On the day she was born she was wrapped in a pink blanket. When Carrie went home her eyes were pink, her lips were pink, and her little family was pink too. At through her first two years everything was pink, why even some people thought that her hair would be pink. In Carrie's kindergarten year of school she painted a picture of a pink dog with fingerpaint. She then got a bicycle and of course it was pink. This went on for awhile and her parents started to worry about her. Because, when Carrie was five her family was introduced to a new baby boy and of course Carrie gave him everything pink. So naturally you would think that life was plain and pink around the house, well you're right. But wait only right - next door was her cousin Tara. Tara is the same age as Carrie, Tara was brought up with everything black. You can just imagine the contrast these two five year olds have walking down the street together.

After two years of hanging around each other, they started to compete. Tara went to school everyday in something black, and everyday Carrie went to school in something pink. They competed to see who could get better grades, Tara would loose and get 1 to 2 grades lower than Carrie. They would compete for boyfriends and of course Tara would get the guys that Carrie didn't want. These two girls competed for everything. When the two of them competed for sports, they would still wear their favorite colors. The results were still the same, Tara would loose.

DANIEL'S PAST WRITINGS CONTINUED

Now after a while Carrie got tired of wearing something pink everyday, so she changed to white. She started to buy white sweaters, white pants, socks, shoes, and shirts. After she wore white for a while she realized that she wasn't getting as much attention as she used to get. Tara seemed to be getting better grades, and better looking guys, she seemed to be getting better at all the sports they competed for. No one could figure out what was wrong with Carrie. She didn't seem to be acting like she always did. People that were close to her knew that she wasn't putting out any effort for anything. They saw she was dull, drab, and not as hyper as she usually was.

On Carrie's 16th birthday she was given a pink Corvette. She wanted the car to be white, but she drove in it anyway. When she got to the school heads would turn, people started paying more attention to her, she thought it was just because she had a cool car. Then one day, she was talking to one of her friends about a guy that drove a nice flat. Her friend told her what he said, he had said that he liked her in pink. From then on Carrie wore pink again. She went out and bought new pink clothes to fit her. She bought pink sweaters, pink pants, pink socks, shoes, and shirts. Carrie started to regain her reputation, people started to talk about how beautiful she was. They were talking about how happy and hyper she's been since she started wearing pink again. Carrie's personalized license plate even read P.I.N.K.

Back to Tara, well since she couldn't beat Carrie she figured she would join her. So Tara went out and bought an assortment of white clothes. People at school saw the two girls drive up in the car together, they commented and smiled.

DANIEL'S PAST WRITINGS CONTINUED

Carrie was a date with Tara. Carrie was voted Homecoming Queen and Tara voted runner up, but only because Carrie looked a little more mature and was a little more friendlier with everybody.

So I guess this whole story has to do with psychology. When Tara wore black she was dull, bored, and lazy. When Carrie wore pink she was hyper, friendly, and happy all the time. When Tara switched to white, she put out a different image to everyone. When Carrie switched to white she felt down on herself and dull. So even though Carrie likes white, she has to wear pink in order to be liked.

DANIEL'S PAST WRITINGS CONTINUED

In this paper I have chosen to write about whether we should have compulsory education in America. The other half will be on why we should not have compulsory education in America. It's kind of like a debate isn't it. One side argues one way and the other side argues the other way. The thing is both sides make sense.

From a practical point of view, school should be compulsory because you need the education and the education needs your money. What would the schools look like if everyone didn't go to school? There wouldn't be any money to fix the school up for those people who do go to school. Without the taxes from the people, the school would get vandalized and torn down. There would be hardly enough money to pay the grounds keeper what about the teachers salary? How are you going to pay for that?

From a psychological point of view, we should have compulsory education because having to live and survive makes you feel trapped. When you get older you will need a job to have a job you need an education. So this makes you feel like not going to school, but since school is compulsory and you have to go, you tend to forget about why you are really here. Some people feel they are here because their parents don't want them at the house. The parents think that if it was up to the kid he wouldn't go. The parent always counts the kid to make something of himself. They keep nagging and pushing to get an education. "Go your home work." You are not going anywhere young man, you get back in this house right now. When your schooling is done then you can go to work.

DANIEL'S PAST WRITINGS CONTINUED

Kids do things the opposite of what we tell them to. If someone tells us that we have to do something it just makes us want to ignore it even more. If you don't push the kid and give him a chance he won't feel threatened and probably end up doing the right thing. I'm not saying all kids are like this, some kids need to be threatened in order to do something. Other kids don't need to have anything said at all, they know what they have to do and they do it without having to be told.

From a philosophical point of view, man feels a need to do what he wants and not necessarily what is wright. This is why school should be mandatory, because if he wants to get his girlfriend pregnant when they are both 16 and marry her. Then he should, it may not be the wright thing to do but that's what he wants. With school being compulsory he would have to stay in school and get an education.

The next part of this paper will be on why school should not be compulsory.

From a practical point of view, school should not be compulsory. That way if you want to go home, stay home. If you want to go to school, go, but when you stay home from school you're going to get nagged by your parents or by the school itself.

From a psychological point of view, you shouldn't have to go to school because it would make you feel like a prisoner in your own world. Don't do what everyone else says, otherwise you will feel like someones puppet.

So all in all I don't think there are too many reasons why we should go to school. And I don't think there are too many reasons why we shouldn't. See I told you it would be like a decision.

DANIEL'S INITIAL RESPONSE TO "HAVE YOU SEEN THIS CHILD?"

Have You Seen This Child?

He always wanted to say things, but no one understood.
 He always wanted to explain things, but no one cared.
 So he drew. He didn't try hard enough.
 Sometimes he would just draw and it wasn't anything. Just draw what naturally came to him.
 He wanted to carve it in stone or write it in the sky. He wanted everyone to see it.
 He would lie on the grass and look up at the sky, and it would be only him and the sky and the things inside that needed saying.
 And it was after that, that he drew the picture. So he drew again.
 He kept it under his pillow and would let no one see it. It was special.
 And he would look at it at night and think about it. It was life to him.
 And when it was dark and his eyes were closed he could still see it. The picture.
 And it was all of him. It was what he wanted and what he likes no matter.
 And he loved it. What it's a picture of.
 When he started school he brought it with him. Since no one understood him he
 Not to show to anyone but just to have it with him as a friend. He thought the
 Picture would make him comfortable.
 It was funny about school. Think of school as common.
 He sat in a square brown desk like all of the other square brown desks and
 thought it should be red. He wanted to be special.
 And his room was a square brown room, like all the other rooms. Just like common.
 And it was tight and close and still. He square defined, hardly anything to do.
 He hated to hold the pencil and the chalk with his arm stiff and his feet on
 the floor, still, with the teacher watching and watching. He liked being normal.
 And then he had to write numbers. He didn't like things that were defined or common.
 And they weren't anything. He didn't care about #s, numbers in his world didn't
 matter so it wasn't anything.
 They were worse than letters that could be something if you put them just like
 together. Plain letters boring and straight.
 And the numbers were tight and square and he hated the whole thing.
 The teacher came and spoke to him. Teachers could be top of society.
 She told him to wear a tie like all the other boys. "Be like the rest!"
 He said that he didn't like them but she said that it didn't matter. So he drew.
 After that they drew. It doesn't matter what he wore it wasn't necessary.
 And he drew all yellow and it was the way he felt about morning, and it was
 beautiful. Only how his world was, he only knew what was acceptable.
 The teacher came and smiled at him. In his society.
 "What's that?" she said. Saying maybe it's acceptable.
 "Why don't you do something like Ken's drawing?" He said something like everyone else.
 It was all questions. He normal, but what was normal?
 After that his mother bought him a tie and he always drew airplanes and
 rocket ships like everyone else. He put him in their society, he had to draw.
 And he threw the old picture away. Everything that they did.
 And when he lay out alone looking at the sky, it was big and blue and all of
 everything, but he wasn't anymore. He wasn't free anymore he was part of
 He was square inside and brown and his hands were stiff, and he was like
 everyone else. everyday society, normal everyday feelings.
 And the things inside him that needed saying didn't need saying anymore. didn't
 It had stopped pushing. have to say anything anymore because he was accepted.
 It was crushed. He no longer had to be free and able to flow was now stiff and
 Stiff. Straight and common.
 Like everyone else. Just like everyone else.

In your attempt to be like society, and attempt to be accepted people will turn
 you away! Not when you show signs that you don't want to be accepted then

School is Society

People will tell you to be more like everyone else, society.

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APPENDIX F

THE TEACHER EVALUATIONS OF THE STUDENTS'
RESPONSE STATEMENTS

CASANDRA'S EVALUATION OF SARAH'S PAPER

In the poem "Have you Seen This Child?" the poet is trying to express his feelings on the same going bottle between conformity and uniqueness.

When "we" as humans are born, we are ¹ born to be our own persons. We can express this when we are young. Of course, all of this ends by the time we start school. There is where we are forced to start to conform to society's ² left norms, values, and taboos. _(the support) ^{3, 5}

The child in their poem represents "us" as humans. The poet describes to us how the child wanted to say things but no one understood. I feel it's not so much as understanding but that no one really listened. That's the reason no one understood. The child was changing. The poet says no one cared. Cared because he was still not yet molded into society. He was still his own person so no one had the time, or wanted to take the time to care or to help the child.

The poet writes that it would be

CASANDRA'S EVALUATION OF SARAH'S PAPER CONTINUED

be only him and the city and the things inside that needed saying. This shows many things. It shows he could know the best ways to say & express. This is an example of many problems that people have. Mainly teens. They have things to say, they want to express themselves, but it's only them and their world. No one listens. No one thinks that maybe he would have something to say. He's just a child, just as we're just teens; why would we have something to say or express. Many people (kids) try to break away again. Later, after they've realized again that they're their own person.

The part writes about the child drawing a picture. He'd let no one see it, he'd hide it. He said that he'd look at it at night and think about it. He says when it was dark he'd still see it. This shows that the child was scared to express himself. He felt he had to hide the

CASANDRA'S EVALUATION OF SARAH'S PAPER CONTINUED

thing that meant the most to him.

Throughout the poem the child wants to express his own personal uniqueness.

The poet writes about how the child thought his desk should be red. He tells how he hates to hold pencils certain ways. He hates wearing a tie. But he had to be like everyone else. To be normal.

The teacher didn't understand his drawing because they weren't like "Ken's drawings." So they weren't normal. They weren't like everyone else's.

So he threw away the old picture. He began to wear a tie, he drew pictures like everyone else, and finally when he was alone, looking into the sky, it was no longer it and him and the things he needed saying it was now big and blue.

CASANDRA'S EVALUATION OF SARAH'S PAPER CONTINUED

and all of anything, although he wasn't.

He's now square inside, he was like anyone else. Now his dirt was removed. Now the things didn't matter saying anymore. They didn't matter anymore. He was now like anyone else. Finally.

Society expects certain attitudes, actions, norms, and values. They train people, to train people, to train other people, who finally train the youngsters who haven't been trained by the parents, and to introduce and train new norms and attitudes to the youngsters.

We as humans were born with our own minds, and wills. This is all considered unnatural. by Society after a certain age! We should make being born more technological. That way we could program these beings born to act, react, think, and be the way we want. It would eliminate a lot

CASANDRA'S EVALUATION OF SARAH'S PAPER CONTINUED

of soil and water dissection,
and eliminate these fields completely.

This would be much simpler.
A lot of work would be needed. But
there would be none. Finally!

CASANDRA'S EVALUATION OF KARL'S PAPER

"Have you seen this child?"

After reading the poem one singular thought came to mind and that was "conformity is death". There are many ways to define conformity and there are many ways to define death but any definition has the same general meaning. This poem made me very sad because I saw parts of me in it, as I think everyone else does, that I tried to forget. I have found, in my relatively short life, that everyone is forced to conform in one definition or another, maybe it was just dressing the same or talking the same or maybe it was something harder like thinking the same or living the same but it was still conformity. When a person is forced to conform a piece of their personality is chipped off and falls to the floor never to be reattached. This piece of their personality dies. There are

CASANDRA'S EVALUATION OF KARL'S PAPER CONTINUED

many levels of death each one a little more devastating than the first. When you conform continually more and more chips of your personality fall off and die. Each one by itself does relatively little damage, but when each chip is added to the others you soon find that a rather large part of your personality, or it could be said your life, is dead never to return. In our society the non-conformists are shunned and ridiculed because of their abstract views. The only reason I can see for this is that the conformists are jealous because they no longer have a personality of their own, they let it be molded by others and now they are dead, not in a physical sense but an inner sense. I think that if everyone could read and understand this poem the world would be a much easier place to live in there would be

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CASANDRA'S EVALUATION OF KARL'S PAPER CONTINUED

no social groups or peer pressure
to conform with.

CASANDRA'S EVALUATION OF DREW'S PAPER

In the poem, Have You Seen This Child?, the child is one who expresses his seemingly strange ideas through drawing. Because his behavior is not accepted as normal, he changes it to be accepted and this change destroys him as an individual.

The child's behavior is not normal and therefore is not accepted by society. He has a strange imagination which he uses to draw and create. Drawing was the way he expressed himself since no one understood or even cared what he had to say. The child's teacher is not please with the child and urges him to be normal. For example, the poem says, "He told him to wear a tie like all the other boys." When he drew, his teacher was still displeased and urged him, "Why do you do something like Ken's drawing?" All of this upsets the child because he sees he is not fitting in.

After the child is pushed to be normal, he changes his behavior to be accepted.

CASANDRA'S EVALUATION OF DREW'S PAPER CONTINUED

For example, "After that his mother bought him a tie and he always drew airplanes and rocket ship like everyone else." The child stopped drawing his strange and imaginative drawings and just wasn't himself anymore. "He was square inside and brown and his hands were stiff, and he was like everyone else." His whole creative personality had been changed to be considered normal.

This change, which normalizes him, destroys him as an individual. The child had lost what made him unique. The poem says, "And the things inside him that needed saying didn't need saying anymore. It had stopped pushing. It was crushed. Stiff. Like everyone else." His sacrifice to be normal was giving up his creative individuality.

Drawing was the way the child expressed his feelings and emotions. No one understood him and therefore he was not accepted as normal. His change to normal ways made him acceptable to society but destroyed his unique character. Society forced him to conform to their way to be accepted.

CASANDRA'S EVALUATION OF DIANE'S PAPER

In response to the poem, "Have You Seen This Child," I ~~would like to say~~ must say that I can relate to the child in this poem and feel that society tends to put pressure on people to conform to the majority standard. ~~Most people end up~~ Many people end up giving in so that they will "fit in" with ~~what~~ is expected of them. I admire the ones who keep their creativity, originality, and imagination in a system that seems to neglect those who are individuals and that seldom encourages these individuals to ~~praise~~ be proud of their differences.

We seem to live in such a structured and Technological society that it is almost demanded that people conform to more factual, digital, and logical ~~person~~ characteristics. So many times people do not understand or care about those who are more emotional and imaginative. ¶

The boy in this poem started off as an original individual, "but no one understood... but no one cared, ~~so~~ So he drew." When he started school he sat in a square desk in a square room that was tight and close and still. He was taught to write numbers and letters, and he hated the whole thing. He was told to dress like all the other boys and that it didn't matter if he liked them or not. When he drew,

CASANDRA'S EVALUATION OF DIANE'S PAPER CONTINUED

he was asked, "Why don't you do something like Ken's drawing?" "After that his mother bought him a tie and he always drew airplanes and rocket ships like everyone else." He let his originality get "thrown away" as he conformed to what society wanted him to be.

The pressure to conform can be very strong. I realize that without structure and organization our world would not work very well. at the same time I definitely realize that without original people with original ideas that many changes would have never happened and would not continue to happen. I also feel that life in this world would be very dull and drab without imaginative, and creative, and original people.

CASANDRA'S EVALUATION OF EVE'S PAPER

"Have you seen this child?"

I really don't have any idea of what you mean by that. I'll just summarize it in a way that I understand. I see a child who was lost, had no direction in life. She began to grow and was creative. She could not control this way... to do things. She began to feel out of place; she tried to do things, but that made her different. She conformed to the life of an average person in this age range → she became what the culture expected → she is left terminated, confused, and silent.

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ANTHEA'S EVALUATION OF SARAH'S PAPER

In the poem "Have you Seen This Child?" the poet is trying to express his feelings on the forever going battle between conformity and uniqueness.

When "we" as humans are born, we are born to be our own persons. We can express this when we are younger. Of course, all of this ends by the time we start school. There is where we are forced to start to conform to society's norms, values, and taboos. *At the time of the poem*

The child in their poem represents "us" as humans. The poet describes to us how the child wanted to say things but no one understood. I feel it's not so much as understanding but that no one really listened. That's the reason no one understood. The child was changing - the poet says no one cared. Cared because he was still not yet molded into society. He was still his own person so no one had the time, or wanted to take the time to care or to help the child.

The poet writes that it would be

ANTHEA'S EVALUATION OF SARAH'S PAPER CONTINUED

be only him and the way and
 the things inside that needed saying
 this was many times. It shows
 he could know he had things to
 say & express. This is an example
 of many problems that people have.
 Mainly teens. They have things to
 say, they want to express themselves,
 but it's saying them and their
 world. No one listens. No one thinks
 that maybe he would have something
 to say. He's just a child, just
 as we're just teens; why would
 we have something to say or express.
 Many people (kids) try to break away
 again. Later, after they've realized
 again that they're their own person.
 The poet writes about the child
 drawing a picture. He'd let no one see
 it, he'd hide it. He said that
 he'd look at it at night and think
 about it. He says when it was
 dark, he'd still see it. This shows
 that the child was scared to express
 himself, just to let it out.

ANTHEA'S EVALUATION OF SARAH'S PAPER CONTINUED

thing that meant the most to him.

Throughout the poem the child wants to express his own personal uniqueness.

The poet writes about how the child thought his desk should be red. He tells how he hated to hold pencils certain ways. He hates wearing a tie. But he had to be like everyone else. To be normal.

The teacher didn't understand his drawing because they weren't like "Ken's drawings." So they weren't normal. They weren't like everyone else's.

So he threw away the old picture. He began to wear a tie, he drew pictures like everyone else, and finally when he was alone; looking into the sky, it was no longer it and him and the things he needed saying it was now big and blue.

ANTHEA'S EVALUATION OF SARAH'S PAPER CONTINUED

and all of everything, although he wasn't.

He's now square inside, he was like anyone else now his dist. was removed. Now the things didn't needed saying anymore. They didn't matter anymore. He was now like anyone else. Finally.

Society expects certain attitudes, actions, norms, and values. They train people, to train people, to train other people, who finally train the youngsters who haven't been trained by the parents, and to introduce and train new norms and attitudes to the youngsters.

We as humans were born with our own minds, and wills. This is all considered unmanly. by Society after a certain age. We should make being born not technological. That way we could program these being born to act, react, talk, and be the way we want. It would eliminate a lot

ANTHEA'S EVALUATION OF SARAH'S PAPER CONTINUED

of social and mental disorders
and eliminate these fields completely.

this would be much simpler.
And of course would be robots. But
then would be normal. Finally!

ANTHEA'S EVALUATION OF KARL'S PAPER

"Have you seen this child?"

Reluctant

After reading the poem one singular thought came to mind and that was "conformity is death". There are many ways to define conformity and there are many ways to define death but any definition has the same general meaning. This poem made me very sad because I saw parts of me in it, as I think everyone else does, that I tried to forget. I have found, in my relatively short life, that everyone is forced to conform in one definition or another, maybe it was just dressing the same or talking the same or maybe it was something harder like thinking the same or living the same but it was still conformity. When a person is forced to conform a piece of their personality is chipped off and falls to the floor never to be reattached. This piece of their personality dies. There are

metaphorical

ANTHEA'S EVALUATION OF KARL'S PAPER CONTINUED

many levels of death each one a little more devastating than the first. When you conform continually more and more chips of your personality fall off and die. Each one by itself does relatively little damage, but when each chip is added to the others you soon find that a rather large part of your personality, or it could be said your life, is dead never to return. In our society the non-conformists are shunned and ridiculed because of their abstract views. The only reason I can see for this is that the conformists are jealous because they no longer have a personality of their own, they let it be molded by others and now they are dead, not in a physical sense but an inner ^{usual} ~~spatial~~ sense. I think that if everyone could read and understand this poem the world would be a much easier place to live in there would be

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ANTHEA'S EVALUATION OF KARL'S PAPER CONTINUED

no social groups or peer pressure
to conform with.

ANTHEA'S EVALUATION OF DREW'S PAPER

In the poem, Have You Seen This Child?, the child is one who expresses his seemingly strange ideas through ^{literal} drawing. Because his behavior is not accepted as normal, he changes it to be accepted and this change destroys ^{Unear already!} him as an individual.

The child's behavior is not normal and therefore is not accepted by society. He has a strange imagination which he uses to draw and create. Drawing was ^{logical} the way he expressed himself since no one understood or even cared what he had to say. The child's teacher is not please with the child and urges him to be normal. For example, the poem says, "He told him to wear a tie like all the other boys." When he drew, his teacher was still displeased and urged him, "Why do you do something like Ken's drawing?" All of this upsets the child because he sees he is not fitting in.

After the child is pushed to be normal, he changes his behavior to be accepted.

ANTHEA'S EVALUATION OF DREW'S PAPER CONTINUED

For example, "After that his mother bought him a tie and he always drew airplanes and rocket ship like everyone else." The child stopped drawing his strange and imaginative drawings and just wasn't himself anymore. "He was square inside and brown and his hands were stiff, and he was like everyone else." His whole creative personality had been changed to be considered normal.

This change, which normalizes him, destroys him as an individual. The child had lost what made him unique. The poem says, "And the things inside him that needed saying didn't need saying anymore. It had stopped pushing. It was crushed. Stiff. Like everyone else." His sacrifice to be normal was giving up his creative individuality.

Drawing was the way the child ^{expressed} expressed his feelings and emotions. No one understood him and therefore he was not accepted as normal. His change to normal ways made him acceptable to society but destroyed his unique character. Society forced him to conform to their way to be accepted.

ANTHEA'S EVALUATION OF DIANE'S PAPER

In response to the poem, "Have You Seen This Child," I ~~would like to say~~ must say that I can relate to the child in this poem and feel that society tends to put pressure on people to conform to the majority standard. ~~Most people end up~~ many people end up giving in so that they will "fit in" with ~~what~~ is expected of them. I admire the ones who keep their creativity, originality, and imagination in a system that seems to neglect those who are individuals and that seldom encourages these individuals to ~~prove~~ be proud of their differences.

We seem to live in such a structured and technological society that it is almost demanded that people conform to more factual, digital, and logical ~~person~~ characteristics. So many times people do not understand or care about those who are more emotional and imaginative. ¶

The boy in this poem started off as an original individual, "but the one understood... but no one cared... So he drew." When he started school he sat in a square desk in a square room that was tight and close and still. He was taught to write numbers and letters, and he hated the whole thing. He was told to dress like all the other boys and that it didn't matter if he liked them or not. When he drew,

Intuitive

Intuitive

Intuitive

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ANTHEA'S EVALUATION OF DIANE'S PAPER CONTINUED

he was asked, "Why don't you do something like Ken's drawing?" "After that his mother bought him a tie and he always drew airplanes and rocket ships like everyone else." He let his originality get "thrown away" as he conformed to what society wanted him to be.

The pressure to conform can be very strong. I realize that without structure and organization our world would not work very well. at the same time I definitely realize that without original people with original ideas that many changes would have never happened and would not continue to happen. I also feel that life in this world would be very dull and drab without imaginative, and creative, and original people.

Artistic
intuition

✓

B+

ANTHEA'S EVALUATION OF EVE'S PAPER

"Have you shared this child?"

I really don't have any idea of what you mean by that at this point. I'll just summarize at this way that I understood. I see a child who was lost, had no direction in life. She began to grow and was creative. She could not control this way... to be human. She began to sing and felt out of place; she tried to be human, but that made her different. She conformed to the life of an average person in this age range → she was doing what the adults expected → but it was not terminated, controlled, and silent. Intuitive conclusion

Intuitive
Conclusion

Intuitive
Conclusion

Intuitive
Conclusion

NICK'S EVALUATION OF SARAH'S PAPER

In the poem "Have you Seen This Child?" the poet is trying to express his feelings on the former going battle between conformity and uniqueness.

When "we" as humans are born, we are born to be our own persons. We can express this when we are young. Of course, all of this ends by the time we start school. There is where we are forced to start to conform to society's norms, values, and taboos.

The child in this poem represents "us" as humans. The poet describes to us how the child wanted to say things but no one understood. I feel it's not so much as understanding but that no one really listened. That's the reason no one understood. The child was changing - the poet says no one cared. Cared because he was still not yet molded into society. He was still his own person so no one heard the true, or wanted to take the time to care or to help the child.

The poet writes that it would be

NICK'S EVALUATION OF SARAH'S PAPER CONTINUED

be only him and the city and the things inside that needed saying. This shows many things. It shows he could know the best way to say it express. This is an example of many problems that people have. Mainly teens. They have things to say, they want to express themselves, but it's only them and their world. No one listens. No one thinks that maybe he would have something to say. He's just a child, just as we're just teens; why would we have something to say or express. Many people (kids) try to break away again. Later, after they've realized again that they're their own person. The part writes about the child drawing a picture. He'd let no one see it, he'd hide it. He said that he'd look at it at night and think about it. He says when it was dark he'd still see it. This shows that the child was scared to express himself. It's just to let the world see the

NICK'S EVALUATION OF SARAH'S PAPER CONTINUED

thing that must be most to him.

Throughout the paper the child wants to express his own personal uniqueness.

The parent writes about how the child thought his desk should be red. He tells how he hates to hold pencils certain ways. He hates wearing a tie. But he had to be like everyone else. To be normal.

The teacher didn't understand his drawing because they weren't like "Ken's drawings." So they weren't normal. They weren't like everyone else's. L

So he threw away the old picture. He began to wear a tie, he drew pictures like everyone else, and finally when he was alone; looking into the sky, it was no longer it and him and the things he needed. Saying it was now big and blue.

NICK'S EVALUATION OF SARAH'S PAPER CONTINUED

and out of everything, although he wasn't.

He's now appear inside, he was also surprise when his dirt was removed. Now the things didn't matter saying anymore. They didn't matter anymore. He was now like anyone else. Finally.

Society expects certain attitudes, actions, norms, and values. They train people, to train people, to train other people, who finally train the youngsters who haven't been trained by the parents, and to introduce and train new norms and attitudes to the youngsters.

We as humans were born with our own minds, and wills. This is all considered unnatural by society after a certain age. We should make being born natural technological. That way we could program these beings born to act, react, talk, and be the way we want. It would eliminate all

NICK'S EVALUATION OF SARAH'S PAPER CONTINUED

of social and mental disorders
and eliminate these fields completely.

this would be much simpler.
Aid of China would be Robots. But
then would be Naval. Finally!

D^x

Left / four

Right / one

NICK'S EVALUATION OF KARL'S PAPER

"Have you seen this child?"

After reading the poem one singular thought came to mind and that was "conformity is death". There are many ways to define conformity and there are many ways to define death but any definition has the same general meaning. This poem made me very sad because I saw parts of me in it, as I think everyone else does, that I tried to forget. I have found, in my relatively short life, that everyone is forced to conform in one definition or another, maybe it was just dressing the same or talking the same or maybe it was something harder like thinking the same or living the same but it was still conformity. When a person is forced to conform a piece of their personality is chipped off and falls to the floor never to be reattached. This piece of their personality dies. There are

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NICK'S EVALUATION OF KARL'S PAPER CONTINUED

many levels of death each one a little more devastating than the first. When you conform continually more and more chips of your personality fall off and die. Each one by itself does relatively little damage, but when each chip is added to the others you soon find that a rather large part of your personality, or it could be said your life, is dead never to return. In our society the non-conformists are shunned and ridiculed because of their abstract views. The only reason I can see for this is that the conformists are jealous because they no longer have a personality of their own, they let it be molded by others and now they are dead, not in a physical sense but an inner sense. I think that if everyone could read and understand this poem the world would be a much easier place to live in. there would be

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NICK'S EVALUATION OF KARL'S PAPER CONTINUED

no social groups or peer pressure
to conform with.

Right / four

D

NICK'S EVALUATION OF DREW'S PAPER

In the poem, Have You Seen This Child?, the child is one who expresses his seemingly strange ideas through drawing. Because his behavior is not accepted as normal, he changes it to be accepted and this change destroys him as an individual. R

The child's behavior is not normal and therefore is not accepted by society. He has a strange imagination which he uses to draw and create. Drawing was the way he expressed himself since no one understood or even cared what he had to say. The child's teacher is not please with the child and urges him to be normal. For example, the poem says, "He told him to wear a tie like all the other boys." When he drew, his teacher was still displeased and urged him, "Why do you do something like Ken's drawing?" All of this upsets the child because he sees he is not fitting in. L

After the child is pushed to be normal, he changes his behavior to be accepted.

NICK'S EVALUATION OF DREW'S PAPER CONTINUED

For example, "After that his mother bought him a tie and he always drew airplanes and rocket ship like everyone else." The child stopped drawing his strange and imaginative drawings and just wasn't himself anymore. "He was square inside and brown and his hands were stiff, and he was like everyone else." His whole creative personality had been changed to be considered normal.

Left

Three

Right one

This change, which normalizes him, destroys him as an individual. The child had lost what made him unique. The poem says, "And the things inside him that needed saying didn't need saying anymore. It had stopped pushing. It was crushed. Stiff. Like everyone else." His sacrifice to be normal was giving up his creative individuality.

Drawing was the way the child expressed his feelings and emotions. No one understood him and therefore he was not accepted as normal. His change to normal ways made him acceptable to society but destroyed his unique character. Society forced him to conform to their way to be accepted.

(B)

NICK'S EVALUATION OF DIANE'S PAPER

In response to the poem, "Have You Seen This Child," ~~I would like to say~~ must say that I can relate to the child in this poem and feel that society tends to put pressure on people to conform to the majority standard. ~~Most people end up~~ Many people end up giving in so that they will "fit in" with what is expected of them. I admire the ones who keep their creativity, originality, and imagination in a system that seems to neglect those who are individuals and that seldom encourages these individuals to ~~prove~~ be proud of their differences.

We seem to live in such a structured and Technological society that it is almost demanded that people conform to more factual, digital, and logical ~~person~~ characteristics. So many times people do not understand or care about those who are more emotional and imaginative. ¶

The boy in this poem started off as an original individual, "but no one understood... but no one cared;... ~~so~~ So he drew." When he started school he sat in a square desk in a square room that was tight and close and still. He was taught to write numbers and letters and he hated the whole thing. He was told to dress like all the other boys and that it didn't matter if he liked them or not. When he drew,

NICK'S EVALUATION OF DIANE'S PAPER CONTINUED

he was asked, "Why don't you do something like Ken's drawing?" "After that his mother bought him a tie and he always drew airplanes and rocket ships like everyone else." He let his originality get "thrown away" as he conformed to what society wanted him to be.

The pressure to conform can be very strong. I realize that without structure and organization our world would not work very well. at the same time I definitely realize that without original people with original ideas that many changes would have never happened and would not continue to happen. I also feel that life in this world would be very dull and drab without imaginative, and creative, and original people.

(D+)

Left / two

Right / one

NICK'S EVALUATION OF EVE'S PAPER

"Have you seen this child?"

(L) I really don't have any idea of what you mean by "child" to this point. I'll just summarize it in the way that I heard it. I see a child who was lost, had no direction in life. She began to grow and was creative. The child was content this way... to be normal. She began school and felt out of place; she tried to be normal, but that made her different. She conformed to the life of an average person in this age range → average doing what the culture expected → but she is left tormented, confused, and silent.

(E)

Left / one

ARIEL'S EVALUATION OF SARAH'S PAPER

In the poem "Have you Seen This Child?" the poet is trying to express his feelings on the former going battle between conformity and uniqueness.

When "we" as humans are born, we are born to be our own persons. We can express this when we are younger. Of course, all of this ends by the time we start school. There is where we are forced to start to conform to society's norms, values, and taboos.

The child in this poem represents "us" as humans. The poet describes to us how the child wanted to say things but no one understood. I feel it's not so much as understanding but that no one really listened. That's the reason no one understood. The child was changing - the poet says no one cared. Cared because he was still not yet molded into society. He was still his own person so no one had the time, or wanted to take the time to care or to help the child.

The poet writes that it would be

Right

Right

Right

ARIEL'S EVALUATION OF SARAH'S PAPER CONTINUED

be only him and the sky and the things inside that needed saying. This shows many things. It shows he could know he has things to say & express. This is an example of many problems that people have. Mainly teens. They have things to say, they want to express themselves, but it's only them and their world. No one listens. No one thinks that maybe he would have something to say. He's just a child, just as we're just teens; why would we have something to say or express. Many people (kids) try to break away again. Later, after they've realized again that they're their own person. The poet writes about the child drawing a picture. He'd let no one see it, he'd hide it. He said that he'd look at it at night and think about it. He says when it was dark he'd still see it. This shows that the child was scared to express himself. He felt he had to hide the

ARIEL'S EVALUATION OF SARAH'S PAPER CONTINUED

thing that meant the most to him.

Throughout the paper the child wants to express his own personal uniqueness.

The point writer about how the child thought his desk should be red. He tells how he hated to hold pencils certain ways. He hates wearing a tie. But he had to to be like everyone else. To be normal.

The teacher didn't understand his drawing because they weren't like "Ken's drawings." So they weren't normal. They weren't like everyone else's.

So he threw away the old picture. He began to wear a tie, he drew pictures like everyone else, and finally when he was alone; looking into the sky, it was no longer it and him and the things he needed saying it was now big and blue.

ARIEL'S EVALUATION OF SARAH'S PAPER CONTINUED

and all of everything, although he wasn't.

He's now square inside, he was like square else now his dist was normal. Now the things didn't mind saying anymore. They didn't matter anymore. He was now like anyone else. Finally.

Society expects certain attitudes, actions, norms, and values. They train people, to train people, to train other people, who finally train the gangsters who haven't been trained by the parents, and to introduce and train new norms and attitudes to the gangsters.

We as humans were born with our own minds, and wills. This is all considered unusual. by Society after a certain age. We should make being born more technological. That way we could program these beings born to act, react, talk, and be the way we want. It would eliminate a lot

ARIEL'S EVALUATION OF SARAH'S PAPER CONTINUED

of social and mental disorders
and eliminate these fields completely.

this would be much simpler.
Aid of area would be needed. But
then would be normal. Finally!

light

C-15

ARIEL'S EVALUATION OF KARL'S PAPER

"Have you seen this child?"

After reading the poem one singular thought came to mind and that was "conformity is death". There are many ways to define conformity and there are many ways to define death but any definition has the same general meaning. This poem made me very sad because I saw parts of me in it, as I think everyone else does, that I tried to forget. I have found, in my relatively short life, that everyone is forced to conform in one definition or another, maybe it was just dressing the same or talking the same or maybe it was something harder like thinking the same or living the same but it was still conformity. When a person is forced to conform a piece of their personality is chipped off and falls to the floor never to be reattached. This piece of their personality dies. There are

Right
Holistic
Right
Intuitive

ARIEL'S EVALUATION OF KARL'S PAPER CONTINUED

many levels of death each one a little more devastating than the first. When you conform continually more and more chips of your personality fall off and die. Each one by itself does relatively little damage, but when each chip is added to the others you soon find that a rather large part of your personality, or it could be said your life, is dead never to return. In our society the non-conformists are shunned and ridiculed because of their abstract views. The only reason I can see for this is that the conformists are jealous because they no longer have a personality of their own, they let it be molded by others and now they are dead, not in a physical sense but an inner sense. I think that if everyone could read and understand this poem the world would be a much easier place to live in. there would be

right
Intuitive

[314]

ARIEL'S EVALUATION OF KARL'S PAPER CONTINUED

no social groups or peer pressure
to conform with.

c/c-

ARIEL'S EVALUATION OF DREW'S PAPER

In the poem, Have You Seen This Child?, the child is one who expresses his seemingly strange ideas through drawing. Because his behavior is not accepted as normal, he changes it to be accepted and this change destroys him as an individual.

The child's behavior is not normal and therefore is not accepted by society. He has a strange imagination which he uses to draw and create. Drawing was the way he expressed himself since no one understood or even cared what he had to say. The child's teacher is not please with the child and urges him to be normal. For example, the poem says, "He told him to wear a tie like all the other boys." When he drew, his teacher was still displeased and urged him, "Why do you do something like Ken's drawing?" All of this upsets the child because he sees he is not fitting in.

After the child is pushed to be normal, he changes his behavior to be accepted.

off

left
center

ARIEL'S EVALUATION OF DREW'S PAPER CONTINUED

For example, "After that his mother bought him a tie and he always drew airplanes and rocket ship like everyone else." The child stopped drawing his strange and imaginative drawings and just wasn't himself anymore. "He was square inside and brown and his hands were stiff, and he was like everyone else." His whole creative personality had been changed to be considered normal. C

This change, which normalizes him, destroys him as an individual. The child had lost what made him unique. The poem says, "And the things inside him that needed saying didn't need saying anymore. It had stopped pushing. It was crushed. Stiff. Like everyone else." His sacrifice to be normal was giving up his creative individuality. left

Drawing was the way the child expressed his feelings and emotions. No one understood him and therefore he was not accepted as normal. His change to normal ways made him acceptable to society but destroyed his unique character. Society forced him to conform to their way to be accepted.

ARIEL'S EVALUATION OF DIANE'S PAPER

In response to the poem, "Have You Seen This Child," I ~~would like to say~~ ^{Left} must say that I can relate to the child in this poem and feel that society tends to put pressure on people to conform to the majority standard. ~~Most people end up~~ many people end up giving in so that they will "fit in" with what is expected of them. I admire the ones who keep their creativity, originality, and imagination in a system that seems to neglect those who are individuals and that seldom encourages these individuals to ~~prove~~ be proud ^{Right} of their differences.

We seem to live in such a structured and technological society that it is almost demanded that people conform to more factual, digital, and logical ~~person~~ characteristics. So many times people do not understand or care about those who are more emotional and imaginative. ~~?~~

The boy in this poem started off ^{Left} as an original individual, "but no one understood... but no one cared... ~~so~~ So he drew." When he started school he sat in a square desk in a square room that was tight and close and still. He was taught to write numbers and letters, and he hated the whole thing. He was told to dress like all the other boys and that it didn't matter if he liked them or not. When he drew,

ARIEL'S EVALUATION OF DIANE'S PAPER CONTINUED

he was asked, "Why don't you do something like Ken's drawing?" "After that his mother bought him a tie and he always drew airplanes and rocket ships like everyone else." He let his originality get "thrown away" as he conformed to what society wanted him to be. *Left*

The pressure to conform can be very strong. I realize that without *finer* structure and organization our world would not work very well. at the same time I definitely realize that without original people with original ideas that many changes would have never happened and would not continue to happen. I also feel that life in this world *Majority Left* would be very dull and draw without imaginative, and creative, and original people.

CL-

ARIEL'S EVALUATION OF EVE'S PAPER

"Have you seen this child?" *Rit*

I really don't have any idea of what you mean by that. I'll just summarize it in the way that I heard it. I see a child who was lost, had no direction in life. She began to grow and was creative. She could be content this way... to be herself. She began to sing and felt out of place; she tried to be different, but that made her different. She conformed to the life of an average person in this age range → always doing what the adults expected → and is left terrified, confused, and silent.

1/2

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