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SEX-BASED DIFFERENCES IN THE WRITTEN
COMPOSITION OF FRESHMAN STUDENTS AT
MIDDLE TENNESSEE STATE UNIVERSITY

Betty-Lou Waters

A dissertation presented to the
Graduate Faculty of Middle Tennessee State University
in partial fulfillment of the requirements
for the degree Doctor of Arts

May, 1976

SEX-BASED DIFFERENCES IN THE WRITTEN
COMPOSITION OF FRESHMAN STUDENTS AT
MIDDLE TENNESSEE STATE UNIVERSITY

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ABSTRACT

SEX-BASED DIFFERENCES IN THE WRITTEN COMPOSITION OF FRESHMAN STUDENTS AT MIDDLE TENNESSEE STATE UNIVERSITY

by Betty-Lou Waters

The purpose of this dissertation is to ascertain whether or not the sex of the writers of a set of sample themes could be identified and to discover the criteria which are or can be used to make such distinctions.

Sixty themes written by thirty male and thirty female, college-age, native speakers of English from Middle Tennessee State University were chosen as the sample. Typed, anonymous versions were turned over to a panel of five female and five male instructors of English at Middle Tennessee State University with a variety of experience with freshman themes. The panel was asked to identify the sex of the writer of each theme. Portions of the sample were used with smaller groups, and those were referred to as mini-research projects.

The identifications of sex made by the respondents were compared to the actual sex of the writers. A chi square was computed which indicated that the number of correct identifications of sex made by the panel was significant to a high degree (greater than .999). A two by two (2 x 2) Analysis

of Variance was applied to the data which indicated that there was no interaction between the sex of the writers and the sex of the panel members.

Comments made by the panel members, ideas from related literature, and hunches from the researcher and her colleagues were applied to the thirty male and thirty female themes to discover which items could be used as reliable criteria for the identification of sex. Eight criteria were discussed in detail: (1) Sex-Based Interests, (2) Word Choice, (3) Stereotyped Attitudes, (4) Organizational Principles, (5) Types of Comparisons, (6) Syntax, (7) Nature of Errors, and (8) Perspective and Tone. The discussions of the first seven criteria are largely analytic, but the discussion of Criterion Eight is synthetic. All discussions are accompanied by specific examples from the sample themes. In this respect, special attention has been given to the themes about which the panel was unanimously correct.

All sixty themes and tables including all responses from all sources are presented in the appendices.

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The author is indebted to the pioneers in the field of women's language, Dr. Maija S. Blauberg, Dr. Johanna S. DeStefano, Dr. Bethany Dumas, Dr. Sheryle B. Eubanks, Dr. Lynette Hirschman, Dr. Cheris Kramer, Dr. Alleen Nilsen, Dr. Muriel R. Schultz, Dr. Julia P. Stanley, and Dr. Marjorie Swacker, who provided copies of their papers and suggested other sources for related literature.

The author wishes to express thanks to the directors of her dissertation. Dr. Reza Ordoubadian was very helpful in clarifying and improving the concerns of the study and the

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Dr. William Waters of North Carolina State University and his colleagues deserve special recognition for their assistance in the statistical concerns of Chapter IV.

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Chapter I

INTRODUCTION

Often, women's writing is characterized by the statement "She writes like a woman." But what does it mean? Most people are not sure what they mean by "female" writing, but many claim that they can identify the sex of most writers. The most commonly understood differences are in oral English, differences mostly phonetic and in the context of conversations--differences which do not necessarily operate in the written language. Lexical differences in male and female conversations often disappear in the more formal written language (e.g., expletives--swear words for males, euphemisms for females). The written language is often sex marked by items which have nothing to do with how the writer uses the language, but rather in what the writer says--things which might not be linguistic in nature (e.g., references to one's sex, as son or daughter). Before a person can decide if she wants to "write like a woman" or if he wants to "write like a man," each person must know what marks writing as male or female. Sex-marking in written language is largely unconscious in writers, but the language can be examined to

discover what identifies the sex of writer and on what basis readers will make such identification--and whether or not such identification is biased. The sex stereotypes against which a writer's work will be measured should be of interest to many writers, both female and male. Linguists, sociologists, psychologists, other scholars, sexists, and feminists are trying to discover if stereotypes about written language are accurate, and if not, where and how they differ from the evidence provided by written samples of the language. Such are the concerns of this research.

STATEMENT OF THE PROBLEM

It is the purpose of this study to establish whether or not there are recognizable differences between the writings of males and the writings of females and to discover what these differences are if they do exist. Nine hypotheses are proposed. The first five deal with the identification of the sex of the writers:

Hypothesis 1. There are differences between the writings of males and females which enable persons familiar with language practices to determine, in a significant number of cases, the sex of the writers.

Hypothesis 2. Since neither female writing nor male writing is inferior to the other, and since neither

is a norm, there will not be a significant difference in correct identification of either.

Hypothesis 3. Since in our culture there is much linguistic interaction between the sexes, neither male nor female respondents will recognize a greater number of male or female writers.

Hypothesis 4. Respondents will be correct more often when they have the most confidence in their responses and less correct when they will be guessing.

Hypothesis 5. The more familiar a group is with the forms used the more likely it is that it will be correct.

The other four hypotheses deal with the differences which serve to identify the sexes:

Hypothesis 6. Subject matter items will provide differences in use related to sex which will serve to identify the writings as male or female.

Hypothesis 7. Certain methods of composition will serve to identify the sex of the writers of some written samples.

Hypothesis 8. Certain errors will mark the samples as being written by either males or females.

Hypothesis 9. The overall perspective and tone of written compositions will be most accurate in determining sex of the writers.

DEFINITIONS OF TERMS USED

For the sake of clarity, the author of this research will refer to herself as the researcher so that the more traditional terms, the author and the writer, can be used exclusively to refer to the students who wrote the papers used in the research.

Papers, themes, and written compositions are the terms to be used to designate the sixty freshman compositions chosen as samples for the research (Appendix A). The term written composition is used to stress the differences between samples of language composed for the purpose of writing and those samples of language composed for oral expression or the composition of ideas in non-verbal expression.

Respondents refer to all persons asked, under controlled circumstances, to identify the sex of the writers of themes. The panel is the group of ten instructors in English (panel members) who attempted to identify the sex of the writers of sixty themes. Freshman respondents¹ are the fifty-two freshmen who attempted to identify the sex of the writers of ten of those themes. SAMLA/SECOL respondents² and History 477

¹ Freshmen -- The responses were given to a special instrument without elaboration in two sections of English 102 under Dr. Reza Ordoubadian and one section of English 102 under Dr. William Wolfe, Middle Tennessee State University, November, 1975.

² SAMLA/SECOL -- The responses were given during the reading of a paper by the researcher at a joint meeting of

respondents³ are those groups who attempted to identify the sex of the writers of two of the sixty themes. The last three groups of respondents are part of mini-research projects which involve groups which are identified.

Correct Identification of Sex (CIS) is the term used for the statistical and numerical account of the relation of the responses and the actual sex of the writers.

Confidence Factors (CF) is the term used to note and compare the degree of confidence each respondent has in each response.

The term criteria refers to the eight groupings of similar items of analysis and description which can be used to compare and contrast the male and female themes. Each criterion is actually an area of investigation in which many indicators of male and female language can be discussed.

ORGANIZATION OF THE REMAINDER OF THIS STUDY

This study is divided into ten chapters. While each chapter contributes to the general concerns of the study as a whole, each chapter is a complete and integral discussion

the Southeastern Conference on Linguistics XIII and the South Atlantic Modern Language Association, Atlanta, Georgia, November, 1975.

³ History 477 -- The responses were given during the reading of a paper by the researcher to Dr. Patricia Sharber's section of History 477, "The American Woman," Middle Tennessee State University, December, 1975.

of some phase of the study. Chapter titles are used to limit and define the concerns of each chapter.

Review of Related Literature

A sampling of related literature is presented in Chapter II. Much of the literature reviewed in this chapter provides background information on the state of studies in women's language. Some of that information can be applied here. The review of related literature is, of necessity, selective; studies cited in other chapters in particular applications are not discussed in Chapter II.

Design of the Research

Chapter III describes the materials, subjects, respondents, and instruments used in the study. It explains the analytical procedures and the methods used to derive and apply the criteria. This chapter is an explanation of the design of the research project and does not include analysis.

Presentation and Analysis of Statistical Data

Chapter IV addresses the first five hypotheses. Data are presented and statistically analyzed to test the hypotheses with reference to male and female identifications by the different groups of respondents.

Discussions of the Criteria

Chapters V through IX concern the criteria. The eight criteria are discussed in terms of the choices and comments of the respondents, the findings and speculations of the related literature, and the hunches of the researcher and her colleagues. The criteria are also discussed as they are reflected in the themes when the themes are examined with certain knowledge of the sex of the writers.

Introduction to the Criteria. Chapter V reviews the development of the criteria, introduces the four chapters which involve the criteria, and suggests the main concerns of the discussions.

Criteria One, Two, and Three: Subject Matter. Chapter VI treats those criteria based on what is said in the themes as opposed to how things are said. Criterion One is sex-based interests, Two is word choice, and Three is stereotyped attitudes.

Criteria Four, Five, and Six: Methods of Description. Chapter VII includes organizational principles (Criterion Four), types of comparisons (Criterion Five), and syntax.

Criterion Seven: Nature of Errors. Chapter VIII explains the standards used in the examination of errors in themes, the methods of grading the themes, and the types of errors identified.

Criterion Eight: Perspective and Tone. Chapter IX summarizes the details of operation of the first seven criteria within ten especially selected themes. These summaries introduce discussions of entire themes and provide a basis for the comparison of the themes in male-female pairs.

Summary and Conclusions. Chapter X, the final chapter, summarizes the findings of the research, with emphasis on their implications.

Chapter II

REVIEW OF RELATED LITERATURE

INTRODUCTION

The literature on women's language is not readily available material. Much of the work has been reported at state, regional, and national conventions but has not been published; some of these reports are available from their authors. Some work has been done as part of linguistic course work; and master's theses and doctoral dissertations are difficult to evaluate in abstracts. Dozens of articles have appeared in magazines to which most universities do not subscribe, because they are too far out of the scholarly mainstream. Some articles have appeared in collections not purchased by most universities simply because the entire subject is in a sort of pedagogical and curricular limbo.

Women's language is not listed as a topic in most card catalogues or indices; therefore, the method of locating information on women's language is a very personal one, involving direct contact with the pioneers in the field. Recognizing the difficulty of obtaining sources for studies of women's language, Barrie Thorne and Nancy Henley began what they called ". . . a modest effort to pull together what

we thought were very few published sources on language and sex."¹ This effort took the form of an annotated bibliography which includes materials from psychology, sociology, education, and linguistics--as well as feminist studies. In this research, this annotated bibliography has been used when primary sources are unavailable, but every effort has been made to obtain the primary sources cited in the bibliography and those suggested by researchers in the field. In most cases the primary sources were used in the review of literature, but some general comments about specific aspects of a few criteria are based on the annotated version presented by Thorne and Henley.

The review of literature will be made under five headings: (1) sexist grammar and vocabulary, (2) sex stereotypes, (3) differences in oral language, (4) language acquisition, and (5) differences in written language.

SEXIST GRAMMAR AND VOCABULARY

Introduction

Language is the logical and intellectual frame for most communication. Since every idea does not fit into the frame

¹ In the introduction to "Sex Differences in Language, Speech, and Nonverbal Communication: An Annotated Bibliography," Language and Sex: Difference and Dominance, ed. Barrie Thorne and Nancy Henley (Rowley, Massachusetts: Newbury House Publishers, Inc., 1975), p. 207.

of every language, each language limits expression in its own way. Some of the limitations are evident to all speakers. In English, third person is marked for number and, in singular, for gender. Since these distinctions are not made in first and second person and in third person plural, ambiguities sometimes arise. "You stop that!" spoken by a teacher to a particular student is often responded to by "Who, me?" because English is not specific in how you is to be applied. Speakers of English recognize the lack of number and gender in some pronouns because these distinctions are present in other English pronouns. Other languages make distinctions which the speakers of English do not usually consider. Chinook distinguishes its pronouns according to present and past; Kwakiutl distinguishes between seen and unseen; some Indo-European and ancient Semitic languages have more than three persons in their pronouns. Many languages mark all nouns for gender. The lack of most of these distinctions is harmless. The lack of male and female markers and the uses of words with male markers for both sexes often result in the elimination of women from their general interpretation. Sexist grammar and vocabulary will be discussed under four headings: (1) generic terms, (2) alternatives to generic terms, (3) words with male and female markers, and (4) socializing effects of definitions.

Generic Terms

It has long been proposed that the masculine pronouns (he, him, his, himself) and certain masculine nouns (man, mankind, manpower, chairman) can refer to persons of either sex. In actual use, however, these "generic" uses tend to blot out females. Julia P. Stanley goes so far as to say, "On the basis of the linguistic evidence, there are, in fact, no generics in English."² Since most "generic" nouns and pronouns have a male semantic feature in use which is opposite to the concept of generic, women are not included. Stanley says "when women move out of the semantic space reserved for them within our culture, we move into what I will call negative semantic space, that is, semantic space that does not exist."³ She explains, "When a woman occupies a professional position usually reserved for men, she does not move into the semantic space covered by the appropriate term. Instead, her anomalous position is marked by the addition of a special 'female marker.' For example, in referring to her, we feel comfortable only if we attached to the head noun a qualifying adjective that specifies that a woman

² Julia P. Stanley, "Prescribed Passivity: The Language of Sexism," a paper delivered at Southeastern Conference on Linguistics XIII, Nashville, Tennessee, March 20-21, 1975. See also Views on Language, ed. Reza Ordoubadian and Walburga Von-Raffler Engel (Murfreesboro, Tennessee: Inter-University Publishing, 1975), p. 96.

³ Ibid.

occupies a social position not ordinarily defined for her by the culture."⁴ Some of the examples she gives are lady doctors, women lawyers, poetesses, and lady aviators.

Maija S. Blaubergs cites the following "non-generic usage[s] of the masculine form as a generic." She takes these from a variety of public writings, all published in 1972 and 1973. These examples show that in context the supposedly generic use of the forms is actually male and not generic.

". . . man's vital interests are life, food, access to females, etc."

". . . his back aches, he ruptures easily, his women have difficulties in childbirth. . . ."

"How does man see himself? As a salesman? A doctor? a dentist? As far as sexuality goes, the Kinsey reports on the activities of the American male surely affect his self-image in this regard. . . ."

"The look that the native turns on the settler's town is a look of lust, a look of envy; it expresses his dreams of possession--all manner of possession: to sit at the settler's table, to sleep in the settler's bed, with his wife, if possible."

"The peasant is a dependent. . . . Before he discovers his dependence he suffers. He lets off steam at home, where he shouts at his children, beats them, and despairs. He complains about his wife and thinks everything is dreadful."

"It was man's job to tame that wilderness, make it habitable, and exploit its riches. In the

⁴ Ibid.

process of creating a place for himself and his family. . . ."5

Alternatives to Generic Terms

Three alternatives to the use of words which are supposed to be "generic" are (1) using other "generic" terms which do not carry obvious male markers, such as person and individual, (2) making new parallel female terms, and (3) inventing true generics.

Other generic terms. Blaubergs calls this alternative ". . . change via circumvention."⁶ She says, "The implementation of this form of change involves the circumvention of sexism in language by eliminating gender-specific terms from usage and/or substituting neutral terms."⁷ Some of her suggestions include (1) using the plural so that the pronoun which follows and refers back to it will be plural and, therefore, not marked for gender (for example, "children must bring their books" instead of "each child must bring his book"); (2) using circumlocutions such as mail carriers for

⁵ Maija S. Blaubergs, "On 'The Nurse Was a Doctor,'" a paper delivered at Southeastern Conference on Linguistics XIII, Nashville, Tennessee, March 21, 1975, p. 10. See also Views on Language, p. 92. Original sources were not available.

⁶ Maija S. Blaubergs, "Categorizations of the Proposed Changes in Sexism in Language," a revised version of the speech presented at Southeastern Conference on Linguistics XIV, Atlanta, Georgia, November 7, 1975, p. 4.

⁷ Ibid.

postmen and ordinary people for the common man; (3) using indefinites such as one; and (4) eliminating unnecessary markings.⁸ Elizabeth Burr, Susan Dunn, and Norma Farquhar agree that ". . . modern sex-affiliated terms should be eliminated."⁹ They are quite hopeful that other neutral terms will be widely accepted. They say, "The ending '-man' is, however, increasingly being replaced by '-person' to form terms like 'chairperson.' The word 'salesperson' is already accepted, and other neutral terms will gain acceptance as the decisive influence of language on the attitudes and lives of people becomes more widely understood."¹⁰

Stanley, however, cites thirteen examples which ". . . eliminate the possibility of [effectively using] even the more innocuous 'generics,' such as person, children, and individual."¹¹ The five examples which follow demonstrate that these words which are supposed to refer to mixed groups refer to males only.

"Our people are the best gamblers in the galaxy.
We compete for power, fame, women." [Star Trek]

⁸ Ibid.

⁹ Elizabeth Burr, Susan Dunn, and Norma Farquhar, "Women and the Language of Inequality," Social Education, 36 (1972), 844.

¹⁰ Ibid.

¹¹ Stanley, p. 12; original version. See also Views on Language, p. 106.

"When I was going to school I spent most of my time talking to teachers and to their wives." [Edward Albee, in an interview, New Yorker, June 8, 1974, p. 29]

"We find that holders of the MA and MS who enter this Department do well in graduate work here. Their application, like those of women, and of members of minority groups, are welcome." [Department of Psychology flyer, UT Knoxville]

"Even in the most serious of roles, such as that of surgeon, we yet find that there will be times when the full-fledged performer must unbend and behave simply as a male." [Coffman, Encounters, p. 140]

"This kind of equipment is to the home-craftsman what washing machines, dish washers, clothes dryers, etc., are to the housewife." [Woodworking]¹²

Stanley concludes, "It is blatantly explicit that men, and only men, are the referents intended by the writers and speakers [quoted above]."¹³

New parallel female terms. Stanley suggests that ". . . we mark gender in terms like chairwoman and chairman, spokeswoman and spokesman, saleswoman and salesman."¹⁴ She reasons, "What we have regarded as 'neutral' terms, chairperson, spokesperson, salesperson only perpetuate the invisibility of women in occupations outside the home."¹⁵ Alleen Pace Nilson, on the other hand, states that ". . .

¹² Ibid., p. 13. Sources are supplied by Stanley in the version published in Views on Language, p. 106. Original sources were unavailable.

¹³ Ibid., p. 14. ¹⁴ Ibid.

¹⁵ Ibid.

the invention of specifically feminine terms such as chair-woman, freshwoman, spokeswoman, etc., has the opposite effect [that of not increasing awareness in the general public of the nature of generic terms] giving the impression that women cannot be included in any term incorporating a masculine marker."¹⁶

True generics. There have been several suggestions for true generics or neutral terms which would include men and women equally. J. S. MacLeod and S. T. Silverman suggest "s/he and wo/men" for use in written language.¹⁷ Nancy Faires Conklin cites the new forms te or co for he and she.¹⁸ Casey Miller and Kate Swift present another alternative for which they present a convincing argument. They say:

Someone might come up with gen, as genesis and generic. With such a word, man could be used exclusively for males as woman is used for females for gen would include both sexes. Like the words deer and bison, gen would be both plural and

¹⁶ Alleen Pace Nilson, "The Correlation Between Gender and Other Semantic Features in American English," a paper read at Linguistic Society of America, December 28, 1973, p. 10.

¹⁷ J. S. MacLeod and S. T. Silverman, from "You Won't Do": What Textbooks on U. S. Government Teach High School Girls (Pittsburgh, Pennsylvania: Know, Inc., 1973), cited in Blauberger, "Categorizations of the Proposed Changes in Sexism in Language," p. 8.

¹⁸ Nancy Faires Conklin, from "Toward a Feminist Analysis of Linguistic Behavior," The University of Michigan Papers in Women's Studies, 1, No. 1 (1974), 51-73, cited in Thorne and Henley, p. 225.

singular. Like progenitor, progeny, and generation, it would convey continuity. Gen would express the warmth and generalized sexuality of generous, gentle, and genuine; the specific sexuality of genital and genetic. In the new family of gen, girls and boys would grow to genhood, and to speak of genkind would be to include all the people of the earth.¹⁹

Words with Male and Female Markers

Alma Graham reports the findings of a computer study of children's textbooks. Through the computer the researcher discovered, "Overall, the ratio in schoolbooks of he to she, him to her, and his to hers was almost four to one. Even in home economics, the traditional preserve of the female, the he predominated by nearly two to one."²⁰

To combat the assertion that these references were generic, Graham examined 940 citations for he. She discovered ". . . 744 were applied to male human beings, 128 to male animals, and 36 to persons such as farmers and sailors who were assumed to be male. Only 32 referred to the unspecified singular subject. The conclusion was inescapable: the reason most of the pronouns in schoolbooks were male in gender was because most of the subjects being written about were men and boys."²¹

¹⁹ Casey Miller and Kate Swift, "One Small Step for Genkind," New York Times Magazine, April 16, 1972, p. 106.

²⁰ Alma Graham, "The Making of a Nonsexist Dictionary," Ms, 2 (December 1973), p. 12.

²¹ Ibid.

Graham also discovered that "Despite the preponderance of the words man and boy in textbooks, the word mother occurs more frequently than the word father, and the word wife is used three times as often as the word husband. Women, it would seem, are typecast in the supporting roles that refer to their relationships to men and children."²²

The dominance of male terms is not limited to school-books. Nilsen "skimmed through" the 1964 College Edition of Webster's New World Dictionary and found five hundred words with +male or +female markers. She found, "In overall numbers there were 385 masculine terms and 132 feminine ones."²³ Under occupational terms ". . . the ratio of masculine to feminine words is almost five to one."²⁴ Words with +prestige have ". . . many more masculine markers than feminine markers. The actual numbers were 18 feminine words and 108 masculine words."²⁵ However, under words with negative connotations ". . . feminine words outnumber masculine words."²⁶

Not only are there more words given with +male markers, but words with +male markers have definitions which occupy more space than their female equivalents. Muriel R. Schulz defends the dictionaries on this issue. She contends that

²² Ibid. ²³ Nilsen, p. 2.

²⁴ Ibid., p. 3. ²⁵ Ibid.

²⁶ Ibid.

this difference is ". . . inevitable, given the nature of English. Terms associated with women tend to be narrow in reference, being exclusively reserved for designating women or womanly characteristics, while those for men are more diverse, wide-ranging in reference, and are usually more inclusive of both sexes, referring either to men or to the human race generally."²⁷ Schultz also recognizes that ". . . the connotations of male and female terms differ drastically. . . . It is characteristic of English that masculine terms are often more neutral or positive than corresponding female terms."²⁸

Socializing Effects of Definitions

Beyond their number of certain words and beyond their basic definitions, dictionaries, schoolbooks, and other written sources teach ". . . separate sets of values, different expectations and divergent ideals . . ." to girls and boys.²⁹ Schultz says, "The Third [Webster's Third New International Dictionary] does socialize in its ascriptions of certain qualities to men and others to women in our society. In doing so, it presents a false picture of what

²⁷ Muriel R. Schultz, "How Sexist Is Webster's Third?" original version of paper which later appeared in Vis a Vis, December 1974, p. 2.

²⁸ Ibid., p. 3.

²⁹ Graham, p. 13..

a man or woman actually is like, giving instead a stereotyped or idealized version of masculinity and femininity."³⁰

Eliminating, or at least limiting, sexism in dictionaries is not an impossible task. Graham sets up the primary needs she sees in developing a wordbook for the American Heritage Publishing Company. She says, "If this [or any] new dictionary were to serve elementary students without showing favoritism to one sex or the other, an effort would have to be made to restore the gender balance. We would need more examples featuring females, and the examples would have to ascribe to girls and women the active, inventive, and adventurous human traits traditionally reserved for men and boys."³¹

In Graham's attempt to make a non-sexist dictionary, a ". . . new woman made her way from example to example establishing her priorities, aspirations and tastes. . . . Her appearances in the dictionary were widely separated, of course. Her brothers and traditional sisters surround and outnumber her, example for example. But she had arrived and from A, where at abridge she quoted the 19th Amendment, to Z when 'she zipped down the hill on her sled,' her spirit, character, and credentials were never in doubt."³²

³⁰ Schultz, p. 11.

³¹ Graham, p. 13.

³² Ibid.

Such avant-garde action as the development of the word-book for the American Heritage Publishing Company is ". . . only the barest beginning. Most schoolbooks still reflect the assumptions of our sexist society. As writers and teachers and parents, we have an obligation now to weigh our words, to examine them, and to use them with greater care. Children of both sexes deserve equal treatment, in life and in language, and we should not offer them anything less."³³

The presence of women on dictionary development editorial boards is important because, as Haig A. Bosmajian demonstrates, women have been forced into submission because they have allowed men to define them. Bosmajian says that ". . . the 'liberation' of women, the eradication of the sexual subject-master relationship, will have to be accompanied with a conscious effort on the part of women to allow themselves to be defined by men no longer."³⁴ The author of this article is hopeful that women can accomplish this because ". . . recent experience has demonstrated that a 'minority group' intent on defining itself and eradicating the language that has, in part, been used to maintain inequalities, injustices, and subjugation can effect changes in language behavior. The blacks who have no longer allowed themselves to be defined

³³ Ibid., p. 16.

³⁴ Haig A. Bosmajian, "The Language of Sexism," Etc: A Review of General Semantics, 24 (1972), 305.

by the whites are a freer people. Women need to do the same."³⁵

Whether or not women will be able to redefine themselves and whether or not the sexist bias of grammar and vocabulary can be eliminated remains to be seen. Some attempts have been made by some women's magazines. Cosmopolitan is supposed to be for the "liberated" woman, but Cheris Kramer says that Cosmopolitan's image of a woman ". . . is of the woman as catering to male ideas of what a female should be like."³⁶

SEX STEREOTYPES

Schultz has already been quoted as saying that dictionary definitions give ". . . a stereotyped or idealized version of masculinity and femininity . . . ,"³⁷ but dictionaries are not the only sources and reflections of sex stereotypes. The influence of schoolbooks has already been mentioned and will be discussed again under language acquisition later in this chapter.

In summarizing the literature concerning the operation of stereotypes in social interaction, Kramer cites J. C.

³⁵ Ibid.

³⁶ Cheris Kramer, "Stereotypes of Women's Speech: The Word from Cartoons," Journal of Popular Culture, 8 (1974), 625.

³⁷ Schultz, p. 11.

Brigham's review of literature dealing with ethnic stereotypes. One conclusion she cites is "the problem of methodology."³⁸ She explains that requiring subjects to ". . . pick out adjectives that are 'typical' or 'untypical' of each group may, [as] Brigham reasons, force participants into thinking in generalizations."³⁹

Kramer tries to solve this problem by providing her subjects with a ". . . series of scales, each ranging from 0 to 100, representing 0 to 100 percent."⁴⁰ The items Kramer used in her study were taken from ". . . the responses of 10 females and 10 males from each of the seven population groups who were asked to list, in free response, differing speech characteristics of female and male (everyday) speech."⁴¹ The subjects then rated each item taken from the lists provided by the first respondents. Kramer concludes that "These results, taken as a whole, strongly demonstrate that male and female speech characteristics are differentially stereotyped by both men and women in our culture."⁴²

³⁸ J. C. Brigham, from "Ethnic Stereotypes," Psychological Bulletin, 76 (1971), 15-38, cited in Kramer, "Female and Male Perception of Female and Male Speech," a paper presented at the Annual Meeting of the American Sociological Association, San Francisco, August 25-29, 1975, p. 2.

³⁹ Kramer, "Female and Male Perception of Female and Male Speech," p. 3.

⁴⁰ Ibid. ⁴¹ Ibid., p. 8.

⁴² Ibid., p. 11.

She cites the following traits as being seen by the subjects as more representative of male speech: ". . . demanding voice, deep voice, boastful, use swear words, dominating speech, loud speech, show anger rather than concealing it, straight to the point, militant speech, use slang, authoritarian speech, forceful speech, lounge and lean back while talking, aggressive speech, blunt speech, sense of humor in speech."⁴³

The following traits are seen as more representative of female speech: ". . . enunciate clearly, high pitch, use hands and face to express ideas, gossip, concern for listener, gentle speech, fast speech, talk about trivial topics, wide range in rate and pitch, friendly speech, talk a lot, emotional speech, use many details, smooth speech, open and self-revealing speech, enthusiastic speech, smile a lot when talking, good grammar, polite speech, jibberish."⁴⁴

However, Kramer cautions the reader that "These stereotyped characteristics mentioned above do not, of course, necessarily correspond to actual differences in the speech of females and males, that is, differences which might be found through the study of the actual speech behavior of men and women. But as indicated above, the stereotypes, the beliefs held by the participants about the speech of women and men, have an importance of their own."⁴⁵

⁴³ Ibid., p. 13.

⁴⁴ Ibid.

⁴⁵ Ibid.

In an earlier study Kramer asked college students to determine the sex of speakers in over three hundred cartoon captions. She found that ". . . the sex of the speaker of more than three-fourths of the cartoon captions was clearly stereotyped [by the respondents]."46

The attributes of the speakers stereotyped as females are: ". . . ineffective and restricted [speech]. It cannot deal forthrightly with a number of topics, such as finance and politics, which have great importance in our culture. It cannot be spoken in as many different places as men's speech. Women's speech is weaker than men's speech in emphasis; there are fewer uses of exclamations and curse words."47 When the respondents explained how they determined the sex of the speakers of the captions they ". . . characterized the stereotyped women's speech as being stupid, naive, gossipy, emotional, passive, confused, concerned, wordy, and insipid."48

Men's language, on the other hand, is characterized as ". . . concerned with 'important' aspects of our society . . . logical, literal, businesslike, sparse (although sprinkled with curse words), concise, harsh, unfeeling, [and]

46 Kramer, "Stereotypes of Women's Speech: The Word from Cartoons," p. 626.

47 Ibid. 48 Ibid.

in control."⁴⁹ In another article Kramer calls sex stereotypes ". . . a folk-linguistics of women's speech, a body of folklore about female language that permeates popular jokes and stories."⁵⁰

Helen White Streicher found that stereotypes permeated television cartoons. She says:

In general, cartoon females were less numerous than males, made fewer appearances, had fewer lines, played fewer "lead roles," were less active, occupied many fewer positions of responsibility, were less noisy, and were more preponderantly juvenile than males. Mothers worked only in the house; males did not participate in housework. In many activities in which girls showed some form of skill (e.g., cheerleading), their performance was duplicated by a dog or other pet. Other stereotypes appeared. The female who really had a lot of lines was Maid Marian, Robin Hoodnick's girl, who was constantly nagging, complaining, wanting, talking, until someone put a bag over her head.⁵¹

Streicher also has observed and analyzed the television commercials which accompanied the cartoons. She limits her discussion to the actors in the commercials:

In ads for consumables (candy, cereal, drinks), boys outnumbered girls more than three to one as onstage actors; announcers were male. When the consumables themselves had a gender, they were male--even bubble bath is Mr. Bubbles. Girls did not appear in ads for action toys (planes, cars, etc.) or even in cereal ads which offered

⁴⁹ Ibid., p. 629.

⁵⁰ Cheris Kramer, "Folk-Linguistics," Psychology Today, 8 (June, 1974), 83.

⁵¹ Helen White Streicher, "The Girls in the Cartoons," Journal of Communication, 24 (Spring 1974), 127.

such toys as premiums. Announcers were male. The formula for riding toys was one girl, two boys, male announcer. For board games, it was two boys, two girls, male announcer. Only in the doll and appliance world were girls overrepresented. (This category did not include boy dolls, where the doll itself is secondary to the action or the game.) Only one boy appeared in these "female-type" ads: she as the cooky baker, he as the cooky taker. The announcers were usually, but not always, female; in some ads, a doll inspired a male chorus to celebrate her in song.⁵²

These advertisements obviously function to perpetuate sex stereotypes.

Paul Rozenkrantz, Helen Bee, Susan Vogel, Inge Broverman and Donald M. Broverman examined the extent to which ". . . sex-role stereotypes . . . influence the self concepts of men and women."⁵³ Their method of obtaining their stereotypes was similar to Kramer's method described earlier, as was the method for accepting items from the lists as stereotyped (75 percent or better agreement). While they do not list the items stereotyped as male and female, they report that "Despite the professed and legal equality of sexes, both men and women agree that a greater number of the characteristics and behaviors stereotypically associated with masculinity are more socially desirable than those associated

⁵² Ibid.

⁵³ Paul Rozenkrantz, Helen Bee, Susan Vogel, Inge Broverman and Donald M. Broverman, "Sex-Role Stereotypes and Self-Concepts in College Students," Journal of Consulting and Clinical Psychology, 32 (1968), 287.

with femininity."⁵⁴ They also reported that ". . . the self-concepts of men and women are very similar to the respective stereotypes. In the case of the self-concepts of women this means, presumably, that women also hold negative values of their worth relative to men."⁵⁵

Sex stereotypes affect any study of male and female language because they function in all identifications of language as male or female; and, since they affect self-concepts, they also function in the speech and writing of the subjects studied.

DIFFERENCES IN ORAL LANGUAGE

The differences in Oral Language falls into three categories: (1) phonetic, (2) conversational, and (3) lexical.

Phonetic Differences

Thorne and Henley devote an entire section of their annotated bibliography to phonology.⁵⁶ Eleven articles are cited under "Phonetic Variants." The rest of the section is entitled "Suprasegmentals." Four articles are listed under the subheading "General"; seven are listed under "Pitch";

⁵⁴ Ibid., 293. ⁵⁵ Ibid.

⁵⁶ Thorne and Henley, Section III, "Phonology," pp. 238-247.

five under "Intonation"; and two under "Speech Intensity." Since phonetic differences have no effect or influence on written language, they will not be discussed here.

Conversational Differences

Sheryle B. Eubanks studied fifteen conversations of pairs of males and females. Each pair was given a list of topics to discuss and told ". . . that they were being taped for a study of conversational patterns."⁵⁷ She found that ". . . the male clearly dominated the talking time in ten of the conversations. The talking time proved to be about equal in [the other] five."⁵⁸ Most of the conversations were clearly initiated (eleven out of fifteen) and terminated (nine out of fifteen) by males. Females used (rhetorical) tag questions (both spoken and implied by intonation) which ". . . beg for confirmation by the male."⁵⁹ Females also made more ". . . rewarding remarks . . . [which] took on the form of practically cooing in the background, with remarks like 'yes,' 'uh-huh,' 'um..m.'"⁶⁰ The experiments reported by Lynette Hirschman had similar results.⁶¹ Don H. Zimmerman

⁵⁷ Sheryle B. Eubanks, "Sex-Based Language Differences: A Cultural Reflection," in Views on Language, p. 113.

⁵⁸ Ibid., p. 114.

⁵⁹ Ibid., p. 115.

⁶⁰ Ibid.

⁶¹ Lynette Hirschman, "Female-Male Differences in Conversational Interaction," a paper presented at the Annual Linguistic Society of America Meeting, San Diego, December 1973; and "Analysis of Supportive and Assertive Behavior in

and Candance West examined the number of interruptions and overlaps in conversations recorded in public places in a university community. In male-female conversations they found that ". . . virtually all the interruptions and overlaps are made by male speakers."⁶² These conversational differences cannot transfer to written English, but some of the attitudes reflected by them might apply.

Lexical Differences

It has long been known that the speech of men and women differs in many languages. Many very old studies are still cited in contemporary discussions. Peter Trudgill refers to what he calls the ". . . classic example of linguistic sex differentiation."⁶³ He describes this example, "It was often reported that when Europeans first arrived in the Lesser Antilles in the seventeenth century and made contact with the Carib Indians who lived there, they discovered that the men and women 'spoke different languages.'"⁶⁴ The accounts of

Conversations," a paper presented at Linguistic Society of America Meeting, Amherst, Massachusetts, July 28, 1974.

⁶² Don H. Zimmerman and Candance West, "Sex Roles, Interruptions and Silences in Conversation," Language and Sex, p. 115.

⁶³ Peter Trudgill, Sociolinguistics: An Introduction (Baltimore, Maryland: Penguin Books, Inc., 1974), p. 85.

⁶⁴ Ibid.

the differences were probably exaggerated, but there were real and distinct differences in the vocabulary available to men and to women. Trudgill explains, "The men and women, that is, did not speak different languages. Rather they spoke different varieties of the same language--the differences were lexical only."⁶⁵ Over fifty years ago, Henry T. Moore noted fragments of conversations on Broadway and examined word choices which reflected the interests of the speakers.⁶⁶ M. H. Landis and H. E. Burttt made a similar study two years later.⁶⁷ Both studies concluded that men spoke most about business while women spoke more about men and clothes. More recently, Robin Lakoff notes another lexical difference: "Women are allowed to make far more precise discrimination in naming colors than men do. Words like mauve, beige, ecru, aquamarine, lavender, and so on are unremarkable in a woman's active vocabulary, but largely absent from that of most men . . . fine discriminations of this sort are relevant to women's vocabularies, but not to men's, to men who control most of the interesting affairs

⁶⁵ Ibid., p. 86.

⁶⁶ Henry T. Moore, "Further Data Concerning Sex Differences," Journal of Abnormal Psychology, 17 (1922), 210-214.

⁶⁷ M. H. Landis and H. E. Burttt, "A Study of Conversations," Journal of Comparative Psychology, 4 (1924), 81-89.

of the world, such distinctions are trivial--irrelevant."⁶⁸ Other articles annotated in the Thorne-Henley bibliography contain additional sex-linked lexical items.⁶⁹ Since lexical choices are made in written English as well as in conversations, these findings also apply to written compositions. Specific sex-linked lexical items used in compositions will be discussed in Chapter VI.

LANGUAGE ACQUISITION

This topic will be discussed under four headings: (1) language development, (2) pre-school sex-role development, (3) elementary school sex-role development, and (4) continuing sex-role development.

Language Development

Dorothea McCarthy says, "There has appeared in the literature considerable evidence indicating that American white boys are slightly later than girls in practically all aspects of language which show developmental trends with age."⁷⁰ While she admits that ". . . these differences

⁶⁸ Robin Lakoff, "You Are What You Say," Ms, 3 (July 1974), 65.

⁶⁹ Thorne and Henley, Section IIB, "Sex Differences in Word Choice, Syntactic Usage and Language Style," pp. 228-238.

⁷⁰ Dorothea McCarthy, "Some Possible Explanations of Sex Differences in Language Development and Disorders," Journal of Psychology, 35 (1935), 155.

seldom are statistically significant,"⁷¹ she claims that ". . . the careful observer cannot ignore the amazing consistency with which these small differences appear in one investigation after another."⁷²

One explanation she offers is that ". . . the usual environmental situation in our culture is somewhat different for the boy infant than for the girl infant. Children of both sexes are usually cared for by, and have the constant companionship and speech model of, the mother. This experience in early language development is likely to be more satisfying for the girl than for the boy infant as she identifies more readily with the mother."⁷³

She continues to explain that even if the boy infant has a constant male model, he, in his efforts to imitate his model, has problems. "When he does hear the father's speech and tries to imitate it . . . the tremendous difference in voice quality of the adult male whose voice has changed with the attainment of maturity and the small high-pitched voice of the boy infant certainly must make the echo-reaction stage much less satisfying for the male infant."⁷⁴

McCarthy says cultural biases about the sex-related nature of play also work against the boy child. She continues,

⁷¹ Ibid. ⁷² Ibid., 156.

⁷³ Ibid. ⁷⁴ Ibid.

"In our culture, the boy is encouraged in active games, and even at the nursery age, when he is acquiring language skill, he is sent outdoors to play more than the girl. This separates him from further adult linguistic stimulation. Boys are also more likely to engage in play with blocks and wheel toys and objects low in conversational value."⁷⁵

She points out that, conversely, cultural biases concerning the nature of play work to the linguistic advantage of the female child. She says, "Girls on the other hand are encouraged in indoor play with dolls, household toys, and table-play which have been shown to be of high conversation value. . . . Girls too are more likely to be permitted around the kitchen and other centers of household activity, and thus to have more constant adult attention. Girls are then more likely to be found within question-asking range of the mother and thus are more likely than their brothers to enjoy maternal contact and linguistic stimulation."⁷⁶

Arthur T. Jersild and Ruth Ritzman studied the speech of seventy-three preschool children and discovered that ". . . the present findings with regard to sex differences in verbosity and vocabulary indicate that girls tend quite consistently to surpass the boys, but not to a degree that is statistically significant. In the matter of size of active

⁷⁵ Ibid., 157.

⁷⁶ Ibid.

vocabulary in relation to loquacity, there are no conspicuous or reliable differences."⁷⁷

Louise Cherry changes verbose to talkative and asserts, "How talkative you are depends on how you are 'allowed' to be in particular conversations."⁷⁸ However, the results of the study did not indicate that teachers "allowed" girls to take more turns talking than boys, or vice-versa.

The existence of sex differences in the language of children and the nature of those that might exist is a source of much controversy.

Pre-School Sex-Role Development

Selma Greenberg says, "It's not that children [pre-schoolers] are assimilating these messages [of sex-role stereotypes] from the world around them--the concepts of masculinity and femininity are being driven into their heads! The nursery school years are crucial."⁷⁹ After reviewing common sexist nursery school practices and sexist bulletin boards and picture books, Merle Froschl asks, "Is it any

⁷⁷ Arthur T. Jersild and Ruth Ritzman, "Aspects of Language Development: The Growth of Loquacity and Vocabulary," Child Development, 9 (September 1938), 254.

⁷⁸ Louise Cherry, "Teacher-Child Verbal Interaction: An Approach to the Study of Sex Differences," Language and Sex, p. 174.

⁷⁹ Selma Greenberg, quoted by Merle Froschl, in "It's Never Too Early: Sex-Role Stereotyping in the Preschool Years," Colloquy, 6 (November 1973), 16.

wonder, then, that children are already locked into conventional roles when they arrive in kindergarten? And the older they are, the harder it is to get them thinking differently."⁸⁰ Vicki Breitbart claims that ". . . children as young as two years of age already know what roles are 'appropriate' for men and women."⁸¹

Michael Lewis reports that ". . . from what we know of common experience it is apparent that even before the child is born, and certainly after, parents, friends, and community respond to that child in a sex-differential fashion. The characteristic most attended and responded to is the sex of the infant. Perhaps this is best demonstrated by the exclamation of the newborn's parent when he/she says, 'I have a girl (boy),' not 'It's a healthy baby.'"⁸²

Parents' differences in reaction based on sex are apparent in the way they treat their infants. Lewis says, "Observation of parents' behavior toward their infants from the earliest ages--within the first three weeks of life or within the first twelve weeks--reveals that the types of

⁸⁰ Froschl, 17.

⁸¹ Vicki Breitbart, "Discussion Guide for Sugar and Spice, a Film about Non-Sexist Education," (New York: Odeon Films, Inc., 1974), p. 2.

⁸² Michael Lewis, "Parents and Children: Sex-Role Development," School Review, 80 (1972), 232.

parental attachment behavior directed toward the infants varies as a function of the infants' sex."⁸³

During most of the first two years of an infant's life, females in our culture are touched, held, rocked, kissed, and so on, more than males. This aids in a sex-role development which responds to society's need to categorize humans by sex. Lewis's findings indicate that ". . . in social interpersonal relationships, women in our society have more freedom of action and more available choices."⁸⁴ This freedom might not be socially advantageous. In fact, Lewis states, "In a society where competition is extremely important, proximal and feeling behaviors may be disadvantageous."⁸⁵

Elementary School Sex-Role Development

Carol Jacobs and Cynthia Eaton best define the problem in elementary school and in fact in all schooling. They say, "The subject of sexism in schools is becoming a major concern of people interested in child development. There is growing awareness of the damage done to individual growth by channeling people into narrow roles according to sex. School is only one facet of a child's world which contributes to stereotyping. However, because a large portion of a young

⁸³ Ibid., 234.

⁸⁴ Ibid., 238.

⁸⁵ Ibid., 239.

person's life is spent in the classroom (10,000 hours by the time he or she graduates from high school), the messages transmitted to the child in school carry much weight."⁸⁶

Lynne B. Iglitzin questioned fifth graders to discover their sex stereotyping of career and employment patterns, home and family, and views of the future. Iglitzin concludes, "This study indicated that the degree of traditional sex stereotyping of the major social roles is very strong by the fifth grade."⁸⁷

Ruth E. Hartley and Armin Klein found similar results in a study of eight- and eleven-year-old girls and boys. They say, "Behaviors related to child care, care of the house, and of clothes and food, were assigned to women. Behaviors related to the manipulation of the physical environment, machine, transportation, the structure of a house, many kinds of recreation, and most kinds of occupation were assigned to men."⁸⁸

To determine the relationship between perceived sex stereotyping and self-concept, the girls were asked in a

⁸⁶ Carol Jacobs and Cynthia Eaton, "Sexism in the Elementary School," reprinted from Today's Education, NEA Journal, n.d., n.p.

⁸⁷ Lynne B. Iglitzin, "A Child's-Eye View of Sex Roles," reprinted from Today's Education, NEA Journal, n.d., n.p.

⁸⁸ Ruth E. Hartley and Armin Klein, "Sex Role Concepts Among Elementary-School-Age Girls," Marriage and Family Living, 21 (February 1959), 60.

separate inventory to show what they wanted to do when they "grew up." Hartley and Klein found that ". . . these female subjects did not want to do the things which they had perceived as appropriate for men, and they liked, for the most part, the prospect of doing the things which they thought were for women."⁸⁹

The Task Force on Elementary School Textbooks from Kalamazoo shows that ". . . textbooks of all content areas consistently separate people into two rigidly defined molds which provide unfair and distorted stereotyped role models for both boys and girls."⁹⁰ The sex roles offered to girls in the texts studied is ". . . one of passivity, dependence, incompetence, emotionalism and above all domesticity."⁹¹ The textbook male is no more realistic, ". . . though he is more multi-dimensional than his female counterpart, he is provided with an almost impossible to achieve superboy/superman role model."⁹²

Many studies have been made of elementary school textbooks. Feminists on Children's Media have published an annotated bibliography of such studies and reviews.⁹³ In

⁸⁹ Ibid.

⁹⁰ Committee to Study Sex Discrimination in the Kalamazoo Public Schools, "Report of the Elementary School Textbooks Task Force," Summary, February 12, 1973.

⁹¹ Ibid. ⁹² Ibid.

⁹³ Feminists on Children's Media, "Sexism in Children's Books: A Bibliography," revised September 1974.

addition to the studies of textbooks, the bibliography includes studies on fairy tales, picture books, fiction, and general materials.

Continuing Sex-Role Development

Betty Levy found that, as in elementary schools, "The same male-dominated authority structure, sex-segregated courses and programs, and sex typing in textbooks is also found at the secondary school level."⁹⁴ She also found that ". . . teacher's attitudes supplement and reinforce the institutional sexism of high schools."⁹⁵

Esther Matthews and David V. Tiedeman explore ". . . the effects of attitude toward career and marriage upon the developing life style of a young woman."⁹⁶ They suggest, "Attitudes can influence decisions; decisions can be followed by actions; actions define life style."⁹⁷ They conclude, "Our results indicate that the life style of the young woman is definitely related to her attitudes toward career and marriage."⁹⁸ Although the sex-role of individuals begins

⁹⁴ Betty Levy, "Do Teachers Sell Girls Short?" reprinted from Today's Education, NEA Journal, n.d., n.p.

⁹⁵ Ibid.

⁹⁶ Esther Matthews and David V. Tiedeman, "Attitudes Toward Career and Marriage and the Development of Life Style in Young Women," Journal of Counseling Psychology, 11 (1964), 375.

⁹⁷ Ibid.

⁹⁸ Ibid., 383.

to develop early, these studies indicate that it continues to develop into young adult life.

DIFFERENCES IN WRITTEN LANGUAGE

Robin Lakoff asserts that "another problem with many tests that have been made for recognition of 'women's language' is that they have depended on written language [emphasis added]." ⁹⁹ Lakoff does not cite specifically even one of the many tests. She does attack an unspecified study of freshman compositions by saying: "In particular, freshman composition style is notorious for its awkward formality, owing to uneasiness in writing, and is the last place one would look for personal characterization, indicative of the writer's feeling of comfortable rapport with the potential reader." ¹⁰⁰ Albeit that this may be the "last place to look," an examination of the sixty composition themes included here in Appendix A will show little ". . . awkward formality" and many evidences of a "comfortable rapport with the potential reader." Lakoff might have been referring only to analytical themes in which freshmen, unfamiliar with the genre, might evidence more awkwardness and formality than in descriptive themes.

⁹⁹ Robin Lakoff, Language and Woman's Place (New York: Harper and Row, 1975), p. 58.

¹⁰⁰ Ibid., p. 59.

Kramer studied written descriptions and ". . . found none of the differences that are supposed to exist."¹⁰¹ Kramer's samples were descriptions of two black and white photographs. Such specificity eliminated all subject matter clues. The use of black and white photographs eliminated all references to color. Photographs frame reality and therefore can eliminate the need for an invented personal perspective. Kramer used a panel of English majors to ". . . assign paragraphs to male or female authors."¹⁰² Students, even English majors, are not as familiar with written compositions as instructors of English. They have not been exposed to as many samples and would not be as likely to make distinctions based on actual differences rather than on their stereotyped expectations. Kramer admits ". . . differences in written work might show up under other circumstances,"¹⁰³ and the themes in Appendix A are examples written under "other circumstances."

CONCLUSIONS

While only some of the related literature is closely tied to the concerns of this research, all of the literature contributes something to the foundation necessary for the understanding and evaluation of sex-based differences in the English language.

¹⁰¹ Kramer, "Folk-Linguistics," p. 85.

¹⁰² Ibid. ¹⁰³ Ibid.

Chapter III

DESIGN OF THE RESEARCH

THE WRITTEN COMPOSITIONS

Introduction

There are three freshman composition courses at Middle Tennessee State University, English 101, 102, and 103. English 101 is a basic composition course designed to help students with an American College Testing (ACT) standard English score of 18 or below to improve their communication skills. The first concern of this course is how to write a good sentence. Then careful consideration is given to the construction of a well formed paragraph. Finally, consideration is given to the development of themes of 150 to 300 words. Since descriptive themes are assigned by instructors at various times in the semester, themes from different sections vary in length.

English 102 is a second semester composition course for students who pass English 101 and the first semester composition course for students with an ACT score of 19 or above. Less time is spent in English 102 on fundamental elements of sentence and paragraph construction. Most of the themes written in English 102 are expository, argumentative, and

analytical. However, many instructors do assign a descriptive theme as one of the first themes of the semester.

English 103 is only for students whose first semester of composition was 102. English 103 features more intensive experience in the writing of argumentative, analytic, and research-based papers. Descriptive themes are seldom written in 103.

Procedure in Collecting Sample Themes

In April, 1975, some instructors of spring semester sections of English 101 and 102 were asked if they had assigned a theme describing a place or thing. Instructors who would be used as panel members later in the research were not included in the collection of themes. Descriptive themes submitted by the instructors were examined. Themes were eliminated only if they contained specific references to sex. For example, one theme was entitled, "My Favorite Place Is in My Boyfriend's Arms." Another said, "When I was a boy. . . ." Another writer remarked, "I was his sister."

Themes chosen at this point were taken to the instructors under whom they were written. Those teachers were asked to eliminate "non-college-age students" and students who were not "native speakers of English." Since names were not conclusive evidence of sex, the teachers were then asked to identify the sex of the writers of the selected themes.

Release forms were given to the students whose themes could be used in this study. A few students refused to sign release forms and their themes were eliminated. The release forms stated: "I, _____, give my full permission to Ms. Betty-Lou Waters to use my theme folder in English ____, Section ____, Spring 1975, to do research for her doctoral dissertation and utilize it in any way that she chooses."

The themes of the first thirty males and females to return signed release forms were chosen as the sixty themes to be used in the study. The terms written compositions and themes will hereafter refer only to the sixty themes so chosen.

Description of the Writers

The written compositions used in this research were written by sixty different students who were enrolled in either English 101 or English 102 at Middle Tennessee State University during the spring semester of 1975. There were thirty male writers and thirty female writers. Forty were enrolled in English 101 and twenty in English 102.

Most of the instructors used their own judgment to interpret "college-age." Those teachers who asked for something more precise were told 18 to 22 years old. It should be noted that the age limit is approximate, since it was not

precisely defined and since in most cases the instructors did not know the exact ages of their students.

Middle Tennessee State University has many foreign students who have considerable difficulty with the English language. This did not affect the study, however, since instructors were asked to eliminate the papers of writers who were not "native speakers of English."

Preparation of the Written Compositions for the Panel

The sixty themes were placed in alphabetical order according to the last names of the writers and numbered accordingly. Since the themes were arranged alphabetically, there was only a random pattern in relation to the male and female papers. It was decided that the themes should be typewritten to avoid handwriting clues.

The theme number was typed in the upper left-hand corner of the typed copy of each theme. The title was typed at the top of the theme. If there were two titles, both appeared where they had in the original. If there was no title, "[NO TITLE]" was typed at the top. All themes were typed exactly as they had appeared originally. No corrections were made. The themes were single spaced and only one theme was typed on each page. Since the themes were written at various times in the semester for different teachers, in two courses, in responses to various assignments, and with different

purposes, they did vary considerably in length. The panel was advised of these circumstances so that the length of the themes would not be a factor in their judgment. The sixty themes in their typed forms appear in Appendix A.

SELECTION AND DESCRIPTION OF THE PANEL

Ten instructors who taught freshman composition courses at Middle Tennessee State University were chosen for the experiment. Five are female, five male; three have PhD's, one has a DA. The others are full-time faculty members with at least a master's degree.

All the instructors on the panel are familiar with freshman compositions, since all have taught freshman English for a number of years. However, the number of years' experience for the members of the panel varied. As the panel members had not participated in the selection of themes, none of the themes had been written by students who were then in the classes of the panel members.

THE INSTRUMENT USED BY THE PANEL

Each panel member was given a packet containing the sixty typed themes and the instrument to be used in the experiment. The instrument consisted of four pages.

The Cover Letter

Page one of the instrument is a cover letter addressed to the panel members and dated May 2, 1975.

The first paragraph describes the themes, the conditions under which they were written, and the students who wrote them. Information is presented which accounts for the variety in lengths and purposes.

Paragraph two gives the directions for the first part of the research. The panel members are instructed to circle either "M" or "F" to indicate their choice of either male or female writer for each theme. They are advised that there is no provision for "don't know."

Paragraph three explains the second part of the panel's instructions, which involves assigning a level of confidence to each decision. The three available choices are "C" for a conscious decision based on something specific noted in the theme, "I" for an intuitive decision, and "WG" for a wild guess.

Paragraph four requests comments about the reasons for the panel's decisions. While the panel is encouraged to account for their decisions, the nature and length of the comments is left up to the individual panel member's discretion. The panel is especially requested to account for decisions as reactions to (1) word choice, (2) syntax, (3) use of idiom and metaphor, (4) nature of errors, or (5) a

combination of these. Reactions to those points not listed are also encouraged.

The entire cover letter appears in Appendix B.

The Body of the Instrument

The body of the instrument consists of three pages. At the top of each page there is a provision for the name of the panel member. At the top of the right-hand side of each page is the word "COMMENTS" and the rest of the right-hand side is blank.

On the left-hand side of each page are numbered responses. Page two has numbers 1 through 24; page three, 25 through 48; and page four, 49 through 60. On each of the sixty lines after the number there appear five responses. The first response is "M" for male and the second response is "F" for female. The panel was asked to circle either "M" or "F." The third response is "C" for a conscious decision, the fourth response is "I" for an intuitive decision, and the final response is "WG" for a wild guess. Each panel member was asked to circle either "C," "I," or "WG." Therefore, each panel member circled two of the five responses on each of the sixty lines. The body of the instrument appears in Appendix B.

PROCEDURES OF ANALYSIS

Statistical Analysis of the Panel Responses

A key was made giving the correct identification of the sex of each writer. The responses of each panel member were checked against the key and each panel member was given a Correct Identification of Sex score. Individual scores for Correct Identification of Sex for panel members were compared, and then the scores for the female panel members were compared to the scores for the male panel members.

A master list of the six hundred responses (sixty by each of the ten panel members) was completed, and the Correct Identification of Sex for the six hundred responses was compared to chance through a chi square. Then, from the master list a Correct Identification of Sex score for each theme was created.

The master list was then modified to include the Confidence Factor responses. The three possible responses were assigned numerical values. Conscious decision (C) has been assigned three points, intuitive decision (I) has been assigned two points, and wild guess (WG) has been assigned one point. The modified master list appears in Appendix C.

After each of the three possible responses was counted and compared to the Correct Identification of Sex, the percentage of Correct Identification of Sex of each Confidence

Factor was recorded. A Correct Identification of Sex score was given to the "C" decisions, one to the "I," and one to the "WG."

The numerical values of the Confidence Factor for each panel member were added and divided by sixty. Thereby, each member was given a Confidence Factor average. The Confidence Factor averages of all female panel members were averaged and compared to the Confidence Factor average for all male panel members, which had also been averaged. Thus, a Confidence Factor average for the panel as a whole was created.

The numerical values of the Confidence Factor for the responses of "F" for each panel member were then added. The Confidence Factor average of responses for "F" was created by dividing the total Confidence Factor for "F" by the number of "F" responses for each panel member. The same procedure was used with the "M" responses. The procedure described above for total Confidence Factor responses was followed with the "F" responses and the "M" responses. Confidence Factor scores for "M" and "F" were then compared.

The numerical values of the Confidence Factor of the Correct Identification of Sex of each theme were then added and divided by the number of Correct Identification of Sex for each theme. This average provided a Confidence Factor score for the Correct Identification of Sex of each theme.

Analysis of the Panel's Comments

One set of the sixty typed themes was put aside to record the panel's comments. The panel's comments for each theme about which they were correct were recorded on each theme. The reasons given on incorrect identifications were recorded on the back of each theme. Some themes had as many as ten comments on the front, some none, and most were in between. The number of comments on the back also varied.

The themes were then reordered from the highest Correct Identification of Sex to the lowest. Themes with the same Correct Identification of Sex were then ordered by the Confidence Factor score of each theme and then by theme number, if necessary.

THE CRITERIA

Development of the Criteria

Criteria for the identification of the sex of the writer of the themes were then developed. Panel comments which repeatedly and correctly identified the sex of the writers were taken as the first criteria. Other criteria were listed which were mentioned only once. Additional criteria were developed from the literature about sex-based differences in the language. Finally, the researcher added her own hunches as well as those suggested by colleagues who were not on the panel.

Application to the Sixty Themes

Each of the criteria was then applied to the sixty themes. In some cases an entire set of the themes was placed aside and "graded" according to a particular criterion. In other cases the criteria could be evaluated, using the set of themes which recorded the panel's comments.

DESCRIPTION OF ADDITIONAL MINI-RESEARCH

The researcher conducted three additional mini-research projects. The mini-research instruments appear in Appendix D, and the mini-research responses appear in Appendix E.

SAMLA/SECOL

At the November, 1975, joint meeting of the Southeastern Conference on Linguistics and the South Atlantic Modern Language Association, this researcher asked the audience assembled for the reading of her paper on the preliminary results of her research to identify the sex of the writers of two of the aforementioned sixty themes, which she had provided for the occasion. The responses of the group were evaluated in the light of the larger research.

History 477, "The American Woman"

Students of the fall 1975 section of Middle Tennessee State University's History 477, "The American Woman," were asked to conduct the same experiment as SAMLA/SECOL. Their

responses were also evaluated in the light of the larger research and in comparison to the responses from SAMLA/SECOL.

Freshman Students

Three classes of English 102 in the fall of 1975 were asked to identify the sex of the writers of ten themes which had been correctly identified unanimously by the panel. The five themes which were written by female writers and had the highest Confidence Factor scores for unanimous decisions were chosen. Corresponding themes by males were chosen. Copies of these ten typed themes used by the panel were reproduced for the freshman students.

A new answer sheet with ten lines numbered according to the original theme numbers was prepared. The responses of the freshman students were analyzed in the same way as the panel responses described them.

SUMMARY

Sixty themes written by freshman students at Middle Tennessee State University were chosen. They were written as part of the regular course work of English 101 and 102. They were written at different times in the spring semester in response to various assignments by several different teachers. Each of the thirty female writers and thirty male writers is a college-age, native speaker of English.

The sixty themes were typed exactly as they had appeared originally, but without the names of the students. The sixty typed copies were turned over to a panel of ten Middle Tennessee State University English instructors. This panel attempted to identify correctly the sex of the writer of each theme. Each panel member also indicated his or her confidence in each decision and made some comments as to the reasons for the decision.

The Correct Identification of Sex was statistically analyzed in terms of the six hundred decisions, of the three hundred decisions made by female panel members, of the three hundred decisions made by male panel members, of decisions made on themes thought to be written by females, then by males, and then of the ten decisions made on each theme.

The Confidence Factor was statistically analyzed in the same manner and then compared to the Correct Identification of Sex scores.

The panel's comments were recorded and used to develop criteria for the identification of sex-based differences. Other criteria were added, and all the criteria were compared to the sixty themes.

Three additional, smaller experiments using only a portion of the themes were conducted and analyzed in the same manner.

Chapter IV
PRESENTATION AND ANALYSIS
OF STATISTICAL DATA

INTRODUCTION

Three sources of data have been used in this research. The first source was the sixty written compositions. The second source was the responses of the panel to an identification of the sex of the writers of those compositions on an instrument provided by the researcher. The third source was the responses of persons involved in mini-research on instruments dealing with some portion of the sixty themes.

At this point the only significant numbers in relation to the themes themselves are that thirty of the themes were written by females and thirty by males. Some statistical information will be presented later to support the analysis of the criteria, but that data will not be presented here since it is not of a general nature but only applicable to specific issues to be presented later.

The instrument for the identification of the sex of the writers of the sixty themes called for three groups of data. The first group of data dealt with the responses to a choice of "M"/"F" by which the panel recorded their decision

concerning the identification of the sex of the writer of each of the sixty themes. While some statistical information can be obtained from the data as they were presented, the significance of the data lies in the Correct Identification of Sex scores which were obtained by comparing each item with a key on which was recorded the actual sex of the writer of each theme. It is the analysis of the incidence of the Correct Identification of Sex which proves or disproves the hypothesis that it is possible to correctly identify the sex of the writers of sixty themes written by college freshmen.

The second group of data was provided by the choice of "C," "I," or "WG" on each item, which identified the confidence each panel member held in each decision. Since "C" indicated the greatest confidence, a Confidence Factor of three points was assigned to it. Since "I" represented intuitive decisions, a Confidence Factor of two points was assigned to it. Since "WG" stood for a wild guess, it was given a Confidence Factor of only one point. The Confidence Factors were analyzed alone and in comparison to the Correct Identification of Sex.

The third group of data dealt with the comments made by the panel members which were recorded after many of the decisions. Statistical analysis of this data was not profitable.

The responses of persons involved with the mini-research project were analyzed, as the panel responses were, wherever possible.

CORRECT IDENTIFICATION OF SEX

Identification of Sex

Each panel member circled either "M" for male or "F" for female to identify his or her choice. There were ten panel members, and each made sixty identifications for a total of six hundred responses. Since the panel had not been informed that the themes had been written by equal numbers of males and females, most did not attribute the themes to equal numbers of the two sexes. The total number of responses of "M" was 323 and the total number of responses of "F" was 277. The total responses of the panel are broken down in Table I, which follows, according to the responses of each panel member. The total score and mean score are presented for the group as a whole, for the female panel members (numbers 1 through 5), and for the male panel members (numbers 6 through 10).

Table I
IDENTIFICATION OF SEX BY THE PANEL

Female Panel Members	Number of Responses		Male Panel Members	Number of Responses		Total of Responses	
	"M"	"F"		"M"	"F"	"M"	"F"
1.	26	34	6.	35	25		
2.	30	30	7.	28	32		
3.	29	31	8.	35	25		
4.	35	25	9.	35	25		
5.	38	22	10.	32	28		
Totals	158	142		165	135	323	277
Means	31.6	28.4		33.0	27.0	32.3	27.7

The panel as a whole gave more responses of "M" than of "F." The male panel members gave more responses of "M" (165) than did the female panel members (158), but both groups recorded more for "M" than for "F." Since the writers were equally from both sexes, the differences in responses were not based on Correct Identification of Sex. Nor is the difference in the number of identifications of "M" or "F" by female panel members and male panel members significant, since the two means (31.6 and 33.0) differ less than individual scores within the groups of female panel members and male panel members. Female panel members' response of "M" varied from 26 to 38 and of "F" from 22 to 34. Male panel members' response of "M" varied from 28 to 35 and of "F" from 25 to 32. The variation within each group is

greater than the variation between the groups, which indicates that the differences were individual rather than based on the sex of the panel member. The individual responses of each panel member also show that every member of the panel did not respond more times with "M" than with "F." The majority (six of ten) did, but one had an equal number of "M" and "F" responses, and three panel members responded "F" more than "M."

Method of Obtaining Correct Identification of Sex Scores

A key was made based on the identification of sex given by the instructors of the writers used in the study. There is a master list of the writers of the sixty themes given in Appendix A which identifies the sex of each writer as given by his or her teacher. The Correct Identification of Sex was provided by comparing each response to the key.

Correct Identification of Sex scores were obtained by counting the number of correct responses for different groups of responses. Correct Identification of Sex scores were given to the panel as a whole, using all six hundred responses; to each theme, using its ten responses; to all themes written by females, using those three hundred responses; to all themes written by males, using those three hundred responses; to each panel member, using his or her sixty responses; to all female panel members, using those three hundred responses; to all

male panel members, using those three hundred responses; and to the various groups in the mini-research projects.

Correct Identification of Sex Score for the Panel as a Whole

Of the six hundred panel responses, 411 were correct while only 189 were incorrect. Mere chance would have provided approximately 50 percent or 300 correct responses. The result of a chi square is 41.07. Since there were two choices ("M" or "F"), this figure is analyzed at one degree of freedom and results in a chi square statistical significance at greater than .999. This would occur in only one chance in a thousand. Therefore, the number of correct responses is statistically significant. The figures indicate that it was possible for the panel to identify the sex of the writers of these sixty themes in a very significant number of cases.

Correct Identification of Sex Scores for Individual Panel Members

Each panel member made sixty responses. Each response was compared to the key and the number of correct responses was counted. The number of correct responses was the Correct Identification of Sex score for each panel member. These scores appear in column one of Table II, which follows.

Table II
CORRECT IDENTIFICATION OF SEX SCORES FOR PANEL

Panel Member Number	CIS	Total Number	Per-cent	CIS	Number "F"	Per-cent	CIS	Number "M"	Per-cent	
Female	1.	38	60	65	21	30	70	17	30	57
	2.	44	60	73	22	30	73	22	30	73
	3.	41	60	68	21	30	70	20	30	67
	4.	43	60	72	19	30	63	24	30	80
	5.	40	60	67	16	30	53	24	30	80
Mean	41	60	68	20	30	67	21	30	70	
Male	6.	39	60	65	17	30	57	22	30	73
	7.	42	60	70	22	30	73	20	30	67
	8.	35	60	58	15	30	50	20	30	67
	9.	41	60	68	18	30	60	23	30	77
	10.	48	60	80	23	30	77	25	30	83
Mean	41	60	68	19	30	63	22	30	73	
Total Mean	41	60	68	19	30	63	22	30	73	

The lowest Correct Identification of Sex score for any panel member was 35 and was made by panel member 8, a male. The highest score of 48 was also made by a male, panel member 10. There is considerable difference between the individual panel member's Correct Identification of Sex scores, but the difference between the means of the female and of the male panel members' scores is slight. There is a difference of only one point (three or four percent) in each comparison, while the difference between members is as great as thirteen points (22 percent).

There were 194 correct identifications of papers written by females. The second group of figures in Table II shows the breakdown of these responses by panel members as well as the means for the female and male panel members. Again, the sex of the panel member is less a factor than individual differences. The Correct Identification of Sex scores for the response of "F" varied from 15 to 23, or 60 percent to 73 percent, for individual members, while it varied only one point between the means of the panel as grouped by sex.

There were 217 correct identifications of papers written by males. The third group of figures in Table II shows the breakdown of these responses by panel members as well as the means for the female and male panel members. Here, too, the sex of the panel member is less a factor than purely individual differences. The Correct Identification of Sex scores for the response of "M" varied from 17 to 25, or 57 percent to 83 percent, for individual members, while it varied only one point between the means of the panel as grouped by sex.

Six panel members (slightly over half) were able to identify more themes written by males than by females. Panel member 5 had the greatest difference, identifying only 16 females but 24 males, a difference of 27 percent. The mean Correct Identification of Sex score for "F" was 19 and for "M" 22, a mean difference of three themes or 10 percent. The actual Correct Identification of Sex score for "F" themes

was 194 and for "M" themes 217, a difference of 23 responses, or 7 percent. Although it is obvious from a layman's point of view that the differences are not significant, a more sophisticated statistical analysis verifies the lack of significance in the above findings. This more sophisticated method requires a reordering of the data which is now presented in Table III.

Table III

CORRECT IDENTIFICATION OF SEX SCORES
FOR THE PANEL BY SEX OF THE AUTHOR

Sex of Author	PANEL MEMBERS				Means
	Female Member Number	CIS	Male Member Number	CIS	
<u>Female</u>	1.	21	6.	17	
	2.	22	7.	22	
	3.	21	8.	15	
	4.	19	9.	18	
	5.	16	10.	23	Raw Mean
<u>Mean</u>		19.8		19.0	19.4
<u>Male</u>	1.	17	6.	22	
	2.	22	7.	20	
	3.	20	8.	20	
	4.	24	9.	23	
	5.	24	10.	25	Raw Mean
<u>Mean</u>		21.4		22.0	21.7
Column Mean		20.6		20.5	Overall Mean 20.55

Basically, this analysis concerns three questions to be answered about the correct identification of sex; namely:

1. Were male or female panel members better able to identify the sex of the writers?
2. Were male or female authors more easily identified?
3. Was there any interaction between the sex of the panel and the sex of the authors; that is:
 - a. Were male panel members better able to identify male authors than female panel members?
 - b. Were male panel members better able to identify female authors than female panel members?
 - c. Were female panel members better able to identify male authors than male panel members?
 - d. Were female panel members better able to identify female authors than male panel members?

To answer these questions a two by two (2 x 2) analysis of variance (ANOVA) was calculated and the F statistics derived were analyzed. The ANOVA table is shown as Table IV.

Table IV
ANALYSIS OF VARIANCE TABLE FOR
CORRECT IDENTIFICATION OF SEX

Source of variation		df	sum of squares	mean square	F value
Num.	Sex of PM	1	0.0500	0.0500	0.00709 (a)
Den.	PM within sex	8	56.4000	7.0500	
Num.	Sex of Author	1	26.4500	26.4500	3.2256 (b)
Den.	Residual	8	65.6000	8.2000	
Num.	Sex of Author X Sex of PM	1	2.4500	2.4500	0.2988 (c)
Den.	Residual	8	65.6000	8.2000	

The F-value (a), when analyzing the variation due to sex of panel member, was 0.00709. The probability that this would occur by chance is greater than nine out of ten (0.9327). Hypothesis 3 presented in Chapter I states, "Since in our culture there is much linguistic interaction between the sexes, neither male nor female respondents will recognize a greater number of all writers. . . ." Since there is no significant difference between the mean identification scores of the authors' sex due to the sex of the judges, the null hypothesis cannot be rejected.

When the variation due to sex of authors is analyzed, an F-value (b) of 3.2256 is obtained. The probability that this would occur by chance is greater than one out of ten. Hypothesis 2 presented in Chapter I states, "Since neither

female writing nor male writing is inferior to the other, and since neither is a norm, there will not be a significant difference in the correct identification of either." Since there is no significant difference between mean identification score of author's sex due to authors' sex, the null hypothesis cannot be rejected.

Finally, the question of interaction is also rejected since the analysis of variance from this factor yields an F-statistic (c) of 0.2988, occurring at least three times out of five (0.6041). Hypothesis 3 concludes that neither male nor female respondents will recognize a greater number of "male and female writers." This null hypothesis also cannot be rejected.

In no case is the sex of the panel member or the sex of the author or the interaction among them a significant factor to be considered in interpreting the data.

Correct Identification of Sex Scores for Mini-Research

Three mini-research projects were conducted. The first mini-research project was conducted at the Women and Language Section of the Southeastern Conference on Linguistics which was meeting in connection with the South Atlantic Modern Language Association (hereafter noted as SAMLA/SECOL). An audience of fifty-five persons was asked to identify the sex of the writers of two of the themes used with the panel.

These two themes were provided for the audience along with a short answer sheet, both of which may be found in Appendix D. The two themes used in this mini-research were themes number 1 and 17.

Theme number 1 was written by a male and was so identified by 90 percent of the panel. Of the fifty-five SAMLA/SECOL respondents, forty-five answered "M" for 82 percent. The second theme, number 17, was written by a female and was so identified unanimously by the panel. Of the fifty-five SAMLA/SECOL respondents, fifty-two responded "F" for 94 percent.

The same experiment with the same themes was conducted using students of the fall 1975 section of Middle Tennessee State University's History 477, "The American Woman." Of the twenty-one students present, eighteen or 85.7 percent correctly identified the sex of the author of the first theme. All twenty-one for 100 percent identified the sex of the author of theme 17. It is interesting that the students of History 477 had a higher Correct Identification of Sex score than the professionals in SAMLA/SECOL. While this could be attributed to chance, it is more likely the result of an in-depth study of the roles and stereotyped attitudes of and toward women of today, a major emphasis of the course which was nearing the end of the semester.

During the fall 1975 term, 52 freshman students were asked to repeat a larger part of the panel's experiment. They were given ten themes which had been chosen from the sixty themes used by the panel. These themes had all been correctly identified by the panel. Admittedly the task of the students was considerably easier than that of the panel, but it was hoped that this mini-research project would indicate that the sex of the writers of certain freshman themes could be identified by other freshman writers.

The 52 freshman students each made ten responses for a total of 520 responses. Of these, 442 were correct (for 85 percent). There were 202 correct identifications of "M" (for 78 percent) and 240 correct identifications for "F" (for 92 percent). Unlike the panel members, the freshmen had a higher Correct Identification of Sex score for themes written by females than males. Table V which follows shows how the identifications on three themes (4, 17, and 54) were most influential on a high Correct Identification of Sex score for "F." A table of individual responses appears in Appendix E.

Table V
CORRECT IDENTIFICATION OF SEX SCORES FOR FRESHMEN

Theme Number	Male Responses		Female Responses		Total Responses	
	"M"	"F"	"M"	"F"	"M"	"F"
4	1	15	0	36	1	51
8	15	1	32	4	47	5
9	14	2	27	9	41	11
17	0	16	0	36	0	52
18	16	0	34	2	50	2
26	2	14	3	33	5	47
29	12	4	15	21	27	25
47	6	10	8	28	14	38
52	10	6	27	9	37	15
54	0	16	0	36	0	52
Totals	76	84	146	214	222	298

The higher score is the correct one on each theme except 29, where most females were incorrect. It should be noted that the majority of the freshmen were not incorrect on any theme, even though there were some themes which gave them considerably more difficulty than the panel. Reasons for this will be given in the discussion of criteria.

CONFIDENCE FACTORS

Panel members were asked to indicate the confidence they had in each response. The responses which were provided for the panel were "C" for a conscious decision, "I" for an intuitive decision, and "WG" for a wild guess. Confidence Factor points were assigned as follows: "C" three points,

"I" two points and "WG" one point. Confidence factors were determined by adding the Confidence Factor points for the responses to be considered.

Confidence Factors for the Panel as a Whole

Of the six hundred decisions, 311 were identified as conscious decisions by circling "C." One hundred eighty-five were identified as intuitive decisions by circling "I." The remaining 104 decisions were wild guesses ("WG"). The "C" choices netted a Confidence Factor of 933, the "I" 370, and the "WG" 104, for a total Confidence Factor of 1407, making the mean Confidence Factor 2.345.

Confidence Factors for Individual Panel Members

The raw data on which Confidence Factors were based are given in Table VI. The total number of each response by female panel members is given on the left. The total number of each response by male panel members is given on the right.

Table VI
RAW CONFIDENCE DATA FOR PANEL

Female Panel Member	C	I	WG	Male Panel Member	C	I	WG
1.	28	15	17	6.	46	7	7
2.	34	17	9	7.	23	29	8
3.	28	19	13	8.	24	28	8
4.	34	8	18	9.	48	10	2
5.	27	21	12	10.	19	31	10
Total	151	80	69	Total	160	105	35

The highest number of "C" choices (48) was given by panel member 9. The lowest number of "C" choices (19) was given by panel member 10. Both were males. Panel member 10 also recorded the highest number of "I" choices. The highest number of "WG" responses was given by a female, panel member 4. Again the individual scores of the panel members is more noteworthy than a consideration of their sexes.

Table VII provides the Confidence Factor for each panel member, which is the result of multiplying the number of "C" responses by three, "I" by two, and "WG" by one. An average Confidence Factor for each member was obtained by dividing the Confidence Factor by sixty, the total number of responses by each member.

Table VII
CONFIDENCE FACTOR FOR PANEL

Female Panel Member	CF	Mean	Male Panel Member	CF	Mean
1.	131	2.18	6.	159	2.65
2.	145	2.42	7.	135	2.25
3.	135	2.25	8.	136	2.27
4.	136	2.27	9.	166	2.77
5.	135	2.25	10.	129	2.15
Total	682	2.27	Total	725	2.42

Panel member 9, who had the highest number of "C" responses, has the highest Confidence Factor (166) which yields the highest mean (2.77). Panel member 10, who had the lowest number of "C" responses, has the lowest Confidence Factor (129) which yields the lowest mean (2.15). Both were males. The Confidence Factor for the entire panel was 1,407, with a mean of 2.345. The male members' Confidence Factor (725) is higher than that for the female members (682) as are the means (2.42 to 2.27). It should be noted that only individual means (for panel members 9, 6, and 2) rank above the mean for the group as a whole (2.345), while the other seven rank below it. This is another indication that individual scores are more important than the scores by sex of the panel members. The Confidence Factor mean provides a number which indicates that all panel members had confidence

in their responses greater than guess or intuition. The Confidence Factor mean of each panel member is a figure which can be used to compare the confidence of one member with that of another.

Confidence Factors for Responses of "F" and "M"

Table VIII below shows the Confidence Factor for the responses of "F" and "M" for each panel member. The total number of "F" and "M" responses is also given, as well as the Confidence Factor mean, obtained by dividing the Confidence Factor by the number of responses. The last column contains the mean difference of the response of "F" and "M."

Table VIII

CONFIDENCE FACTORS FOR RESPONSES OF "F" AND "M"

Panel Member Number	FOR "F"			FOR "M"			Mean Diff.
	CF	No.	Mean	CF	No.	Mean	
1.	76	34	2.23	55	26	2.11	0.12
2.	73	30	2.43	72	30	2.40	0.03
3.	76	31	2.45	59	29	2.03	0.42
4.	67	25	2.68	69	35	1.91	0.77
5.	52	22	2.35	83	38	2.18	0.18
6.	67	25	2.68	92	35	2.63	0.05
7.	78	32	2.44	57	28	2.04	0.40
8.	52	25	2.08	84	35	2.40	0.32
9.	64	25	2.56	102	35	2.91	0.35
10.	61	28	2.18	68	32	2.12	0.06
Mean	66.6	27.7	2.40	74.1	32.3	2.29	0.11

The panel members averaged a higher number of responses of "M" (32.3 to 27.7). Of the 600 responses, 323 were marked "M" while only 277 were marked "F." However, the panel had less confidence in their responses of "M" (2.29 mean) than they had in their responses of "F" (2.40 mean). All female panel members (1 through 5) had greater confidence in their "F" choices, while most of the males (6, 7, and 10) had greater confidence in their choices of "M." The mean difference between the means of the Confidence Factor of "F" and the one for the Confidence Factor of "M" for the group as a whole (given in the table) was 0.11. However, the individual panel members had a difference in their means of 0.27 (not given in the table). The discrepancy in these two figures is caused by the different sets of numbers used in arriving at the two means.

Confidence Factors in Mini-Research Projects

The exact Confidence Factor data is unavailable for the SAMLA/SECOL mini-research project, but it was reported to be very high in response to both themes.

Eleven of the students in History 477 recorded their responses to theme 1 as "C." The remaining ten considered their responses intuitive for theme 1. The mean Confidence Factor for theme 1 was 2.52. Nineteen of the respondents in History 477 considered their decisions on theme 17 as

conscious. The remaining two considered them intuitive. The mean Confidence Factor for theme 17 was 2.81.

The freshman students recorded their degree of confidence for each of the 520 responses. While the body of statistical data is almost as large as that for the panel, and while it is open to an equal amount of analysis, the information presented here will be brief. Appendix E contains additional statistical information which will not be presented here. (Since the task of the freshmen was considerably easier than that of the panel and since the freshmen were dealing with a different sized sample, the same emphasis should not be placed on the Confidence Factors of both groups of responses.) Of the 520 responses, 255 were labeled "C," 196 "I," and 69 "WG." The mean Confidence Factor was 2.36. The confidence of the individual student respondents varied from 18 to 28 (10 to 30 possible). The highest number of "C" choices (8) was given by several students. A few students made only one "C" decision. The mean Confidence Factors for male and female respondents were very similar (2.38 and 2.35 respectively). The mean Confidence Factor for a response of "M" was 2.20 and for "F" was 2.47.

CONFIDENCE FACTORS COMPARED TO
CORRECT IDENTIFICATION OF SEX

Responses of the Panel

Of the 600 decisions made by the panel, 311 were conscious decisions (52 percent of the decision). Of these 311 decisions, 231 were correct (77 percent of the "C" decisions were correct). Of the 600 decisions made by the panel, 185 were intuitive decisions (31 percent of the decisions). Of these 185 decisions, 117 were correct (63 percent of the "I" decisions were correct). Of the 600 decisions made by the panel, 104 were wild guesses (17 percent of the decisions). Of these 104 decisions, 63 were correct (61 percent of the "WG" decisions were correct). It is obvious, therefore, that the more confidence the panel had in their decisions the more often they were correct. The Correct Identification of Sex score for conscious decisions (77 percent) was considerably higher than that for the responses as a whole (68 percent). While the Correct Identification of Sex score for the intuitive decisions (63 percent) was slightly lower than that for the responses as a whole, it was still above chance. By the use of chi square, we find that the Correct Identification of Sex in the intuitive responses is significant at a .98 level, or two chances in 100. The Correct Identification of Sex score for the wild

guesses (60 percent) was only slightly above chance, and the difference was not significant. This was to be expected, since these responses were only guesses.

Responses in the Mini-Research Projects

Since Confidence Factors are not available for the SAMLA/SECOL research, they cannot be compared to the Correct Identification of Sex. Among the History 477 correct responses for the first theme, ten were "C" and eight were "I," giving a 2.56 Confidence Factor for the Correct Identification of Sex. Since all responses were correct for theme 17, the Confidence Factor of 2.81 for the themes as a whole is the same for the Correct Identification of Sex.

Of the 520 responses in the mini-research project involving freshmen, 255 were conscious choices. Of these, 232 were correct, for 91 percent. There were 196 intuitive choices, of which 159 were correct, for 81 percent. There were 69 wild guesses, of which 51 were correct, for 74 percent. Since the task of the freshmen (that is, identifying themes which had been unanimously identified by the panel) was an easier task than that assigned to the panel, statistical significance would be misleading. Therefore, it will not be presented.

CONCLUSIONS

The statistical information presented above provides five conclusions.

1. The sex of the writers of freshman themes can be identified by a panel of English instructors in a significant number of cases.
2. Neither male nor female panel members are better able to recognize a greater number of all writers or of male or female writers.
3. Neither male nor female writing was easier to identify.
4. The sex of the writers of a portion of the themes can also be identified by students and others.
5. The more confidence the respondents have in their responses, the more likely they are to be correct.

Chapter V

INTRODUCTION TO THE CRITERIA

DEVELOPMENT OF THE CRITERIA

Data in the preceding chapter show that the panel correctly identified the sex of the writers of sixty themes in a statistically significant number of cases. They also show that persons not as familiar with freshman themes can identify the writers of selected themes with remarkable accuracy. This information is of extreme importance to refute persons like Robin Lakoff who say that "freshman composition style . . . is the last place to look for personal characterization,"¹ which is where she feels sex differences can be found. She claims that "tests [which have depended on written samples] tend to show that little or no correlation is found by the subjects between the sex of the actual writer and the sex ascribed to him or her."² The statistical data presented in the preceding chapter are vitally necessary to establish here that sex differences in

¹ Robin Lakoff, Language and Woman's Place (New York: Harper and Row, 1975), p. 59.

² *Ibid.*, p. 58.

written samples, even in freshman composition style, do exist and can be recognized.

However, to show that differences do exist and can be recognized is to solve only part of the problem to which this research is addressed. The other part of the problem is to discover what these recognizable differences are. Part of the solution to this research problem involves testing out the conclusions of work on oral samples presented in the literature to see if they also apply to written samples. Another part is to attempt to re-apply hypotheses which have not been successfully applied to other written samples. Stereotypes, assumptions, even speculations in related literature and from the researcher and her colleagues, are applied to the sample themes in an effort to find what the actual differences are between the thirty male and the thirty female themes.

As dozens of factors are checked against the themes, a list of differences emerges. The specific differences are grouped into categories called criteria; and each criterion in the next four chapters is actually an area of investigation under which many specific criteria can be included. The terms criteria and criterion will refer to the eight groupings of similar items which are used to compare and contrast the female and male themes.

Chapter VI contains the discussions of the first three criteria, Chapter VII the next three, Chapter VIII Criterion Seven, and Chapter IX Criterion Eight.

CRITERIA ONE, TWO, AND THREE:
SUBJECT MATTER

The first three criteria are discussed together because they are considerations of what is said rather than how it is said. Criterion one is sex-based interests, two is word choice, and three is so-called stereotyped attitudes.

Criterion One: Sex-Based Interests

Studies of conversational English such as those made by Cheris Kramer,³ M. H. Landis and H. E. Burtt,⁴ Elinor Langer,⁵ and Henry T. Moore⁶ have indicated that there is a recognizable difference in subject interests, and in the

³ Cheris Kramer, "Female and Male Perception of Female and Male Speech," a paper presented at the Annual Meeting of the American Sociological Association, San Francisco, August 25-29, 1975.

⁴ M. H. Landis and H. E. Burtt, "A Study of Conversations," Journal of Comparative Psychology, 4 (1924), 81-89.

⁵ Elinor Langer, "The Women of the Telephone Company," New York Review of Books, 14 (March 12, 1970, and March 26, 1970), annotated in Language and Sex: Difference and Dominance, ed. Barrie Thorne and Nancy Henley (Rowley, Massachusetts: Newbury House Publishers, Inc., 1975), p. 267.

⁶ Henry T. Moore, "Further Data Concerning Sex Differences," Journal of Abnormal Psychology, 17 (1922), 210-214.

time spent on discussions of certain interests, between male and female persons involved in informal conversations. Many such interests cited in these studies appear in the sample themes and many are mentioned as conscious reasons for choices by the panel and by the freshman respondents. The interests discussed under Criterion One: Sex-Based Interests are grouped under occupations, activities, and environment.

Criterion Two: Word Choice

Other studies of conversational English made by Nancy Faires Conklin,⁷ Peter Farb,⁸ Marie A. Garcia-Zamor,⁹ Goldine C. Gleser, Louis A. Gottschalk, and Watkins John,¹⁰

⁷ Nancy Faires Conklin, "Toward a Feminist Analysis of Linguistic Behavior," The University of Michigan Papers in Women's Studies, 1, No. 1 (1974), 51-73, annotated in Language and Sex: Difference and Dominance, p. 229.

⁸ Peter Farb, Word Play: What Happens When People Talk (New York: Alfred A. Knopf, 1973).

⁹ Marie A. Garcia-Zamor, "Child Awareness of Sex Role Distinctions in Language Use," paper presented at Linguistic Society of America meeting, December, 1973, annotated in Language and Sex: Difference and Dominance, p. 230.

¹⁰ Goldine C. Gleser, Louis A. Gottschalk, and Watkins John, "The Relationship of Sex and Intelligence to Choice of Words: A Normative Study of Verbal Behavior," Journal of Clinical Psychology, 15 (1959), 182-191.

Cheris Kramer,¹¹ Robin Lakoff,¹² and Marjorie Swacker¹³ provide a list of words they found to be used typically by males or females. These words, plus words cited by the respondents, are divided into denotative and connotative word uses and grouped in each category by sex.

Criterion Three: Stereotyped Attitudes

Some of the attitudes discussed in this section are treated in the related literature, but they are generally attitudes about males and females which are taken for granted, rightly or wrongly, by many people.

CRITERIA FOUR, FIVE, AND SIX: METHODS OF DESCRIPTION

Criteria Four, Five, and Six are grouped because they concern methods of description used by the writers in the samples. Criterion Four deals with organizational principles, Five with types of comparison, and Six with syntax.

¹¹ Cheris Kramer, "Folk-Linguistics," Psychology Today, 8 (June, 1974), 82-85.

¹² Lakoff, Language and Woman's Place.

¹³ Marjorie Swacker, "The Sex of the Speaker as a Sociolinguistic Variable," Language and Sex: Difference and Dominance, pp. 76-83.

Criterion Four: Organizational Principles

This concern seems to be a new one in an investigation of sex-based differences in language. One drawback to the discussion of organization in the sixty themes is their great variety in length. Four organizational principles are discussed which are not seriously affected by length: (1) statements of controlling ideas, (2) order of ideas, (3) enumeration of details and (4) transitions.

Criterion Five: Types of Comparisons

Similes and other comparisons are sex-linked in two ways: (1) by comparison of sex-linked items and (2) by sex-linked methods of comparison. Comparison of sex-linked items involves comparing a sex-linked subject matter item with another item. Sex-linked methods of comparison are the male linking of items with practical, observable, explicate relationship to each other, as opposed to the female linking of items by the establishment of impressionistic and personal and emotional relationships.

Criterion Six: Syntax

In 1922, Otto Jespersen asserted that women used more adverbs of intensity.¹⁴ Lakoff later discussed sex-linked

¹⁴ Otto Jespersen, Language: Its Nature, Development, and Origin (New York: W. W. Norton and Company, Inc., 1964), p. 249.

adjectives,¹⁵ Kramer discusses adverbs,¹⁶ Swacker finds that females use more conjunctions than do men,¹⁷ and Diana Warshay finds that males tend to describe events in verb phrases rather than in noun phrases.¹⁸ For this section, ten categories or parts of speech are developed, which include the items mentioned above. The percent of words in each category from each theme was calculated and then the averages for males and females in each category were compared.

CRITERION SEVEN: NATURE OF ERRORS

The methods of identifying and comparing errors used in the discussion of Criterion Seven are based on the Harbrace Handbook and the Middle Tennessee State University English Department's "Composition Standards." For the purpose of discussion, the errors are grouped under six headings: (1) errors of sentence structure, (2) errors in the use of verbs, (3) pronoun errors, (4) comma errors, (5) spelling and apostrophe errors, and (6) other errors.

¹⁵ Lakoff, Language and Woman's Place, p. 53.

¹⁶ Kramer, "Folk-Linguistics," p. 85.

¹⁷ Swacker, p. 82.

¹⁸ Diana W. Warshay, "Sex Differences in Language and Style," in Constantina Safilios-Rothschild, ed., Toward a Sociology of Women (Lexington, Massachusetts: Xerox College Publications, 1972), pp. 3-9, annotated in Language and Sex: Differences and Dominance, p. 237.

CRITERION EIGHT: PERSPECTIVE AND TONE

The first seven criteria are available to quantitative analysis. The method used to test the reliability of each element of each criterion is to cite specific portions of several themes which demonstrate how that element operates in male and female themes. Criterion Eight, however, deals with each theme as a whole. Perspective and tone are functions of the overall effect of each theme. The methods used in discussing perspective and tone are synthetic evaluations of individual themes and detailed comparisons of male and female pairs of themes. The first six themes received a high percentage of correct identification. The last four received a very low percentage of correct identification.

EMPHASIS OF DISCUSSIONS

The discussions of the criteria are not claimed to be exhaustive but are aimed at suggesting the applicability of each criterion. All differences between the two groups of themes could not be accounted for under eight criteria. An attempt has been made, however, to account for the major differences and to present these differences in a logical and coherent fashion.

Chapter VI

CRITERIA ONE, TWO, AND THREE: SUBJECT MATTER

Criteria one, two, and three have been grouped because they concern what is said rather than how it is said. Criterion one is sex-based interests. Criterion two is word choice. Criterion three is so-called stereotyped attitudes.

CRITERION ONE: SEX-BASED INTERESTS

These criteria are discussed under three headings: occupations, activities, and environment. The distinction of occupations and activities is based on the seriousness with which the subject matter is discussed. Occupations include pursuits which either do or can provide financial support for an individual--and which are discussed under that assumption. Activities include pursuits which are peripheral and indulged in simply for pleasure or self-improvement. Environment is the physical setting described or physical settings referred to in the descriptions.

Occupations

"Pilots are more likely to be males," panel member 3 says in commenting on why she feels that Theme 36 is written

by a male. All the panel members say Theme 36 is written by a male, and they are right. Several members comment "subject matter" or "content," but panel member 3 is the most specific.

Theme 36 opens, "One of my favorite times to fly is at night." As an activity, flying, especially in commercial flights, is not a sex-linked activity. Later in the first paragraph, the writer of Theme 36 says, "At night, it is very interesting flying over Murfreesboro." Murfreesboro is a town with a population of about 22,000 which is about thirty miles south of Nashville, Tennessee. While commercial planes do fly high over Murfreesboro, especially when circling for a delayed landing, the town would probably go unnoticed by passengers in a commercial plane. That the writer is in a non-commercial craft is made clearer in the next two sentences: "I always look for one big cluster of lights near the Eastern [sic] portion of town. These lights are the M.T.S.U. campus." Lest the reader should still consider him merely a passenger, the writer of Theme 36 provides technical observations which raise the theme from one of activity to one of an occupation. He says, "If you climb to an altitude of ten thousand feet and fly Northwest [sic] for ten or fifteen miles, you then can make a turn of 90 degrees and see both Murfreesboro and Nashville!!! [sic]." Since being a pilot is considered a male activity, the reader of a theme

describing flying a non-commercial craft and using technical terms associated with the occupation will consider it to be written by a male.

Farmers are also considered male. Theme 9 describes a barn. It is another theme about which the panel is unanimously correct. Panel member 1 explains that she sees the theme as a "detailed description typical of what is of interest to a boy." Panel member 8 comments on the "'Professional' detail about [the] barn." Other comments are similar. What is important is not that the barn is a particular place but rather that it is a place viewed as the setting of a male occupation (that is, farming). A sample of the technical material included in Theme 9 follows: "On the soutside [sic] you would find three stables for holding livestock. Each [of the] stables contain[s] [a] hay trough, feed trough, and a[n] automatic watering trough. In the hallway you would find a watering trough, water outlet, and a refrigerator for keeping medicine cold. The next section contains two stables and a crib for holding corn and other feeds. The north side contains hay troughs to feed as many as twenty-five head at one time. Next to [the] inner wall is [sic] a loading range and a cut gate."

While it is no doubt true that many women are involved in farming, it is generally accepted that the farmer is a man, and the woman involved in farming is the farmer's wife

or the farmer's daughter. Farming as a serious occupation is usually masculine. Therefore, a description of the technical aspects of farming is considered to be written by a male.

Women, on the other hand, are relegated to the role of housewife or housekeeper. Theme 21 says, "The large windows were always a chore to clean," and the mention of a housekeeping chore which the writer admits to performing marks this theme as feminine. The writer of Theme 33 says, "I eat most of my meals in my room, so that's why I consider it a kitchen. I have a refrigerator, an oven, and a hot plate so [sic] it is almost like any ordinary kitchen." Few men on campus cook most of their meals, and those who do seldom talk about it. While anyone could compare this room to "any ordinary kitchen," probably only a housewife or housekeeper would. The writer of Theme 33 also mentions arranging furniture, another housekeeping chore. Helen H. Franzwa says, "Many studies indicate that there is a prevailing attitude among both men and women that women's place is in the home." She states that this attitude comes from a "sex role socialization" which is "in large part specifying that adult women are primarily housewives and mothers."¹ This attitude is reflected in the way women are presented on

¹ Helen H. Franzwa, "Working Women in Fact and Fiction," Journal of Communication, 24 (Spring 1974), 104.

television. Mildred Downing who studied women in soap operas found that "The three top-ranking occupations for female serial characters are: 'full-time housewives,' 29.5 percent; 'professionals,' 19.4 percent; and 'clerical employees,' 9.3 percent."² She compared this to the United States Bureau of Census figures for April 1972: "officially, the three highest-ranking occupations for American women are: clerical workers, 34.5 percent of total women employed; service workers, 22.3 percent; and professional and technical workers, 15 percent."³ Of course, the most important fact about the census figures is that they completely omit "What is undoubtedly the largest occupational category for women-- the full-time housewife."⁴ It is obvious, then, that the main occupational role assigned to women is not even recognized by many as an occupation.

Sex-based occupational interests are no doubt a greater indicator of sex than these few themes illustrate. One must remember in considering this criterion that the themes are descriptions of places and not of occupations. All references to occupations are incidental. A study of themes written about occupations or of "career booklets" made in many high schools would no doubt show occupations to be a greater indicator of the sex of the writers than they are here.

² Mildred Downing, "Heroine of the Daytime Serial," Journal of Communication, 24 (Spring 1974), 133.

³ Ibid.

⁴ Ibid.

Activities

The activity most often mentioned by the panel and by the freshman respondents is "slumber party" from Theme 17. This theme is unanimously identified as female by the panel, the freshman respondents, and History 477 respondents. The expression "When I have a slumber party" is given as the reason for the decisions in most cases, when a reason is given. Slumber parties are a female activity. Males have some of the boys over for the night, but they do not identify the activity as a slumber party. Webster's New World Dictionary of the American Language defines slumber party as "a house-party at which young teen-age girls, dressed in night clothes, spend much of the night in talk, eating, games, etc."

Another activity identified as female in Theme 17 is dancing. It should be noted that this theme refers to dancing with friends in one's bedroom. This type of dancing is considered female. This is not to say that men do not dance in night clubs and at proms and other places, but rather that they do not dance in their bedrooms. Theme 5 makes it clear that dancing in other places is not exclusively feminine. "Night joints seem to be the only place to go in the city. . . . They supply entertainment [sic], beverages, and a nice place to dance." To 80 percent of the panel this type of dancing does not identify this male as

female. The female comment in Theme 3, "There is usually only one movie to attend and only a dance once a month" is also not considered to be a sex-linked comment.

"Tuesday[']s bridge club" (Theme 4) is repeatedly mentioned as the reason for assigning the theme to a female writer. All ten panel members and 51 out of 52 freshmen mark "F" for Theme 4. While men play bridge, women are connected with bridge clubs. Second, this bridge-playing takes place in a small town. Men in small towns are less likely to play "citified"--even "sissy"--card games like bridge. They are more likely to play poker. (The male who wrote Theme 24 just referred to playing cards, without naming the game, thereby making what could be considered an indicator of sex.) Third, the context in which the term appears is "you will have to stand up for yourself at Tuesday[']s bridge club." The implication here is that the bridge club is a place of gossip. Females are stereotyped as gossips even though men are equally likely to "repeat idle talk and rumors, esp. [sic] about the private affairs of others." Males can mention gossips, as the male writer did in Theme 27, without losing their maleness, but the gossips must be others (presumably women) overheard as they are in the library in Theme 27. Although the male writer knows he is being talked about, he does not have, as the female writer in Theme 4 has, the responsibility to defend himself. Cheris

Kramer says, "One of the most repeated concerns about women's speech is their supposed propensity to gossip."⁵ She quotes Esquire's Guide to Modern Etiquette as saying "gossiping is forgivable in women since it is part of their nature, but a man cannot gossip and remain a 'man.'"⁶

Theme 8, entitled "Murphy Center," is identified by 100 percent of the panel and by about 90 percent of the freshmen as being male, as it is. The emphasis on athletics is most often noted as the reason for the decisions. The male who wrote Theme 8 displays technical knowledge about Middle Tennessee State University's athletic center: "Even the floor on which the game is being played is something special. Murphy Center has a rubberized floor. This is something which is pretty rare. This floor, being rubber, is supposed to give with the player[']s feet. This helps cut down on the number of leg and ankle injuries." He refers to the athletic coaches, Jimmy Earle and Ben Hurt, by name, without identifying their functions. His interest in athletics is such that he assumes that everyone knows who these men are. The mention of one specific athletic activity, weight lifting, is most often given as the reason

⁵ Cheris Kramer, "Excessive Loquacity: Women's Speech as Represented in American Etiquette Books," paper presented at the Speech Communication Conference, Austin, Texas, July 10-12, 1975, p. 2.

⁶ Ibid.

for a choice of "M." Few women lift weights. (The presence of weight-lifting devices and their use in programs of weight loss at many spas may change this. At present, however, the activity is considered exclusively for the muscle-bound male.)

Theme 10 is correctly identified as male by 90 percent of the panel. The reasons most often given refer to the following paragraph: "THS has an outstanding atheletic [sic] program. The school has some of the best facilities in the state for baseball and football on the high school level. About one-sixty [sic] of the THS faculty are coaches."

Theme 53 also talks about a high school athletic program. "Going on around the campus we find the gym, where the basketball games are often held. Inside the gym we find two offices and [a] bathroom. As you walk through the door to the gym [there] are some steps. These steps are often blocked off unless they have a big game, then these steps are used to reach the balcony. The gym is old and look[s] as though it is about to fall." This theme is written by a female but is incorrectly identified as male by 90 percent of the panel. The reason most often given for the incorrect identification is the emphasis on athletics. The incorrect decisions of the panel are very important. In this case, they reflect a stereotype which can be incorrect and therefore might need to be reexamined. Also, the consistent use

of this criterion, regardless of its relation to fact, demonstrates that it operates in the panel's imagination.

Shopping is more often identified as a female activity than as male. The three themes written by females which mention shopping (Themes 3, 7, and 13) are each correctly identified by 60 percent of the panel. The one theme mentioning shopping written by a male (Theme 5) is correctly identified by 80 percent of the panel. One reason might be that, unlike the females', the male's reference is not personal. "Everyone goes shopping [sic] in the big mall that is close to their [sic] house instead of going in to the city where there are big stores that used to get all the business." Another reason is that other items indicate male.

The paragraph on driving in Theme 5 serves to identify the writer as male for one member of the panel. "The interstate is impossible to drive on at night. Heading for the city there is [sic] over a thousand exits and all [are] leading where you don't want to go. The roads fork at many places almost making everyone wreck trying to figure out which way to go. Each one of these interstates have [sic] a name, road number, and a place to go. People have to know at least two of these to stay on the right one." For whatever reason, 80 percent of the panel correctly identifies Theme 5, as being male. Two other themes by males discuss driving. Theme 51, identified unanimously by the panel, is mainly

a description of the drive to his "Getaway Place" rather than a description of the getaway place itself. Theme 18, written by a male and so identified by 100 percent of the panel begins: "I turned off the main highway onto a narrow dirt road that stretch[ed] for miles. But I finally [sic] reached the airport after a long drive." It is possible that drivers, or more specifically persons seriously interested in driving, are still stereotyped as male. Professional drivers are usually males, but since most women today drive, an interest in driving, as such, cannot be considered a reliable indicator of sex.

Dreaming is mentioned in Theme 54 where it is unanimously identified as female by both the panel and the freshmen and in Theme 44 where it is identified by 70 percent of the panel. Since the conclusion to Theme 51, "I . . . just dream," caused no panel member to choose "F" for that theme, it would appear that for the panel dreaming is not a sex-related activity.

Sunbathing is mentioned in only two papers, both written by females. One is correctly identified by 100 percent, the other by 50 percent of the panel.

Drinking beer is mentioned once in a male paper (Theme 14), but is not commented on. Talking "with the flowers" is mentioned once in a female paper (Theme 31), but is also not commented on. There is no evidence that the panel found

either of the last two activities sex-linked, although others might believe that they are.

Environment

The sixty themes used in this research are descriptions of places. Since the students were free to choose the places they described, the choices themselves could serve to identify the sex of the writers.

One-sixth of the themes describe bedrooms. Five of these are written by females (Themes 17, 33, 34, 38, and 54). Five are written by males (Themes 22, 29, 40, 43, and 52). Four out of five of each set are correctly identified by a majority of the panel. (Themes 38 and 22 are not.) Since there is an equal number of themes about bedrooms from each group, and since the panel is equally correct about both groups, the bedroom as a place to be described does not appear to be a sex indicator. Probably, there are many themes written about bedrooms because few college-age students have more than a bedroom. Few freshmen at Middle Tennessee State University own homes or rent apartments. Most either live in a bedroom in one of the dormitories or live in a bedroom in their parents' homes. The few who rent apartments usually share the expenses and facilities with other students and still have only a bedroom.

One-sixth of the themes are written about houses. Four of these use the neutral term house exclusively. Two are written by females (Themes 21 and 30). Two are written by males (Themes 59 and 15). One female paper (Theme 21) and one male paper (Theme 59) are correctly identified by the majority. The other two (Themes 31 and 15) are not. Four of the themes use home to name or describe their house. Three of these (Themes 11, 16, and 46) are written by females. Themes 11 and 16 are identified by 90 percent of the panel, and "home" is mentioned several times as the reason. The majority of the panel is wrong on Theme 46. The other theme using home (Theme 25) uses the expression "old home place"--a modification which along with other criteria allows the theme to be correctly identified by 90 percent of the panel as male. Two themes are written about dream houses. Both are identified as female. One (Theme 28) is by a female with 90 percent correct. The other (Theme 6) is written by a male and on that theme the panel is 100 percent incorrect.

The panel regards the neutral term house as not being sex-linked. The term home indicates a female writer, but not exclusively so, especially in the modified form of "old home place." The concept dream house is considered exclusively feminine. It is interesting to note here that,

although the panel accepts dreaming by males (Theme 51), they do not accept a male's having a dream house (Theme 6).

Fourteen of the themes are about a variety of other types of rooms and buildings. Two are written about high schools. Theme 53 (written by a female) has already been mentioned for the large number of incorrect decisions about it based on its mention of the details of the athletic facilities. Theme 10, written by a male, is correctly identified on the same basis. As was discussed, Theme 8 (about Middle Tennessee State University's Athletic Center) is also correctly identified on the basis of comments on athletics. Since the decisions about these three themes seem based primarily on activities, it is impossible to conclude that the nature of the places themselves is sex-linked. As mentioned, the panel is so influenced by the occupational references in the description of the barn in Theme 9 that it is impossible to conclude anything from the nature of the place itself. There is a similar theme (Theme 12) written about the farm as a whole. It is also written by a male, but only 30 percent of the panel correctly identifies it. In these two cases the place itself is less important than the other subject matter clues. Five other buildings are described: a bar and grill (Theme 19-"M"-80 percent CIS), a church (Theme 13-"F"-70 percent CIS), a general store (Theme 27-"M"-60 percent CIS), and a courthouse

(Theme 50-"F"-60 percent CIS). Four other areas described are an attic (Theme 60-"F"-70 percent CIS), a den (Theme 24-"M"-90 percent CIS), a swimming pool (Theme 20-"M"-30 percent CIS), and an air field (Theme 18-"M"-100 percent CIS). It is impossible to say that any of these places are sex-linked since they differ so widely and since other subject matter clues overshadow that of environment.

Eleven themes describe communities. Two papers, written by females (Themes 3 and 4), describe small towns. They are identified by a majority of the panel (60 percent and 100 percent). (The courthouse of Theme 50 mentioned earlier is also in a small town.) Several panel members mention subject, content, or a "positive attitude toward a small town." Two other smaller communities are Pawley's Island (Theme 49-"F"-80 percent CIS) and the campus (Theme 31-"F"-60 percent CIS). Seven themes describe large cities (Themes 1, 5, 7, 36, 39, 42, and 55). The four written by males (Themes 1, 5, 16, and 42) are correctly identified by a majority of the panel (80, 80, 100, and 60 percents). The ones written by females (Themes 7, 39, and 55) are not correctly identified by the majority of the panel (40, 10, and 50 percents CIS). Two themes are written about big-city type concerts (Themes 14 and 56). Both are written by males and are so identified by a majority of the panel (90 and 70 percents CIS). We may conclude, therefore, that at Middle Tennessee State University

females are expected to and more often do write about small towns, while men are more likely to write about large cities, and that is the expectation of the panel.

The remaining thirteen themes describe places close to nature. Eight are written by females (Themes 2, 26, 32, 35, 44, 47, 49, and 57). Three-quarters of these are correctly identified by a majority of the panel (all but Themes 35 and 57). Five are written by males (Themes 23, 41, 45, 51, and 58). Most of those are correctly identified by a majority (Theme 58 is not). Not only is there more concern with nature among females, but also a different type of place is described. Three of the five male papers (Themes 45, 23, and 41) describe places well known to most Tennesseans, places which are tourist attractions. None of the female papers are about well-known places. Most of the places described by females (Themes 2, 26, 49, 52, 35, 44, and 57) are private, undisturbed places where one (not many) could commune with nature. One male paper (Theme 51) describes a getaway place which might seem similar. However, as mentioned, Theme 51 has so much detail about driving that the activity overshadows the choice of the place, leaving the panel 100 percent correct. One paper describes the rain (Theme 47). It is written by a female and is so identified by 100 percent of the panel. A similar paper written on snow (Theme 58) is written by a male. No one on the panel correctly identifies

Theme 58. We may conclude, therefore, that concern with nature is considered a female trait and that when men describe nature they are more likely to take well-known natural beauties. (This might be because the reputation of such places eases the burden of description.)

CRITERION TWO: WORD CHOICE

Most words in the English language are neutral. They do not take sides in an argument. They are neither feminine nor masculine, happy nor sad, good nor bad. They are not influential. They do not cause the reader to think deeply, to act, or to react. The most-often-used words in the English language are function words. They have little or no communicative value alone, but rather take on meaning among the other words used (i.e., prepositions, conjunctions, etc.). Some nouns, verbs, and modifiers are similar, because they simply name an object, state of being, action, or mode of description in a neutral way. They are denotative. Radio, for example, is denotative. Radio is a noun which names a particular object with no sexual identification and no emotion. Write is a verb which is similar to radio. It describes a neutral action. Three is a neutral modifier. It denotes the concept of a certain number. Darling, on the other hand, is connotative. It does more than name a person. It stirs up many images. It sounds feminine. It creates an

emotional reaction or at least an evolution of its emotional value. Some words, like dog, can be denotative in a sentence, as in, "My dog has fleas," and connotative in sentences like, "That dog told me to shut up!"

Since function words must be chosen by all writers of English and since to be understood they must be used according to certain rules, the choice of function words cannot be a criterion of the identification of the sex of the writer. However, the use of denotative or connotative words is a choice. We will see that in many cases male writers will choose denotative words while female writers choose connotative ones. We will also see that females are more precise in their choice of denotative words in certain areas and males more precise in other areas. Females choose connotative words to elicit a variety of emotions, but when males use connotative words they are usually slang. If they are emotional, the emotions are usually rougher, more masculine emotions. The following discussion will be in four parts: denotative words chosen by female writers, denotative words chosen by male writers, connotative words chosen by female writers, connotative words chosen by male writers.

Denotative Words Chosen by Female Writers

As has already been mentioned, female writers discuss activities not discussed by male writers. The expression

"slumber party" in Theme 17 is used in its strictest denotative sense. "When I have a slumber party[,] I never have to worry about the noise that we make because my bedroom is located at the end of the hall in the house." The denotative definition--simply that supplied by the dictionary--is sufficient. Slumber party is a female word choice because it describes a female activity which does not interest males. The female writer of Theme 16 names a television program--strictly denotative--but the word choice is sex-linked because the program is a soap opera and only females admit to being interested in soap operas. "She is either looking out the big picture window which has artificial [sic] violets in [sic] the windowsill, or watching on television 'As The [sic] World Turns' if it is about noon." The writer does not describe herself as watching the program, she chooses the words which name a program usually watched by females and indicates that she knows what time that program goes on; so she marks herself as a female. (Theme 16 has a CIS of 90 percent.)

Should the sentence have ended with the word television, the reader would lack an important clue to the identification of the sex of the writer; but another clue would remain in the sentence, the mention of "artificial [sic] violets." Rather than choose flowers, the more general word, the writer chose violets and, even more precisely, artificial violets. This precise choice of a denotative word in an area not usually

of interest to men could identify the theme as female. Several panel members and some freshmen comment on the "corsages of flowers" mentioned in Theme 54, and this theme is identified unanimously by both groups. Of course, the identification is more obvious here than it is in Theme 16, because the writer of Theme 54 owns the flowers. "The streamers from birthday parties long ago, paper cups, notes from friends now yellowing with age, and corsages of flowers now brown and wrinkled, all bring back the happy memories from the past." Later in the theme she says, "The smell of flowers['] fresh blooms make[s] me feel lightheaded." Theme 28 (identified correctly as "F" by 90 percent of the panel) says, "The yard was green and filled with trees and flowers." Theme 2 ("F"-70 percent CIS) mentions "tall yellow cattails." Theme 48 ("F"-70 percent CIS) says, "A floral arrangement of red and white chrysanthemums beautified the pulpit." Theme 31 ("F"-60 percent CIS) says, "Often I stop and talk with the flowers."

Male writers use the neutral term plants (Theme 41) and foliage (Theme 23). The majority of the panel marks these two "M." However, where the male who wrote Theme 12 says, "the flowers in the yard," 70 percent of the panel is incorrect. When the male writer of Theme 22 says, "on top were an assortment of dried flowers in a vase," 70 percent of the panel is incorrect; and when the male writer of

Theme 6 says, "The walk . . . was lined in spring and summer with bright cheerful flowers in and the back yard [and it] was also cluttered with flowers arranged in an old fashion[ed] style," 100 percent of the panel is incorrect. These incorrect decisions show that a certain kind of reference to flowers is a criterion of the panel, the word flower itself is not. Most females are more specific (mentioning a specific type of flower); and the more precise word or description of flowers seems to remain a valid criterion. However, five writers (three female and two male) name particular kinds of trees (Theme 26, elm and cedar; Theme 35, oak; Theme 50, oak; Theme 51, oak; and Theme 15, oak and cherry), so it would appear that the choice of the precise name of a tree is not sex-linked.

Over two thirds of the themes (43) name color at least once. The themes using color in their descriptions are almost equally divided between the female (18) and male (15) writers. Both panel members and freshman respondents mention that the choice of color words is a criterion for the identification of sex. However, the broadening of the criterion to include any color words leads both groups astray. Many male writers mention the basic colors red, blue, green, yellow, brown, black and white. Three males mention silver and one gray. A few are more precise (Theme 52, light blue; Theme 23, ivy [icy?] blue; Theme 59, dirty gray; Theme 40,

dark green; and Theme 20, sky blue). While all these phrases are more precise, they remain part of a general, neutral vocabulary. Compare the male use of light blue (Theme 52) with the female uses of baby blue (Theme 49) and powder blue (Theme 13). The male terms light blue (Theme 52) and dark green (Theme 40) refer to tint (i.e., the modification of primary colors--red, yellow and blue--and secondary colors--green, orange and purple--by another primary or secondary color, which creates colors whose names are less well known, for example violet). Four females name precise colors which are hues of the basic colors. They are violet (Theme 46), crimson (Theme 48), beige (Theme 21), and olive (Theme 49). Other references to hue are greenish-blue (Theme 49) and reddish-orange (Theme 44). Females also mention shade, a shade of beige (Theme 21) and yellows, oranges, and greens (Theme 54). Females are more likely to choose other forms of color words such as golden (Theme 49), silvery (Themes 49 and 26), white-washed (Theme 50), browned (Theme 46), two toned (Theme 17), and pastel (Theme 47). One female even invents her own color, hot, melted-butter colored (Theme 35). While males tend to use colors alone, females combine adjectives of color with other adjectives. Theme 50 provides several good examples, "squirrels, all brown and furry," "worn blue overalls," "brown, strong, chewing tobacco," "big, red juicy apples," and "yellow, sweet, corn."

Six themes by females (Themes 26, 28, 46, 48, 49, and 50) mention colors at least five times. Four males mention colors at least five times (Themes 12, 20, 40, and 43). In most cases at least one panel member comments that he or she chooses "F" because of the color word choice. The remaining theme (Theme 43) says, "The color, [sic] the walls are all blue and the sealing [sic] and floor are white. The furniture in the room is all brown. The door is blue on the outside [sic] and brown in side [sic]." While it is true that color is mentioned six times in this paragraph, one must consider that this is the stated purpose of the paragraph. Paragraph one of this theme says, "I am going to tell about the color [paragraph two quoted above], size [paragraph three] and the order [paragraph four] of the room." Since color description is one of the purposes of his theme, he must make several references to it. However, the word choices are neutral and since there are other male indicators 80 percent of the panel choose "M." The mere mention of color is not sex-linked, and even many uses of color words do not identify the sex of the writer. (The failure of the panel to recognize this fact leads them astray twice.) Robin Lakoff recognizes that the difference between males and females in the use of color words is qualitative, "Women,

then, make far more precise discriminations in naming colors than do men."⁷

Since most of the places described are rooms or buildings (see discussion of Environment, pages 101-103), many of the themes written mention furniture. Therefore, the mere mention of furniture is not sex-linked. Several panel members comment on word choice when precise words are used to describe furniture. For example, wicker furniture (Theme 28) is a choice of words which is considered female in this theme with a CIS of 90 percent. The term Early American (Themes 15 and 40) misleads certain panel members to incorrectly identify the themes as "F." It should be noted, however, that Early American is in general use, frequently without precision. The use of antiques (Themes 28 and 13) is considered female. Theme 21 describes a fireplace with "cupids ingraved [sic] in it." Even misspelling engraved in describing a fireplace seems female. Theme 48, which describes the Belmont Heights Baptist Church, has already been mentioned for its choice of precise words for colors and flowers. It also uses precise terms for the furniture and décor of the church, which she says is "far more elaborate in design and ornamentation than any church I have ever worshiped in." Some of the words she chooses are

⁷ Robin Lakoff, Language and Woman's Place (New York: Harper and Row, 1975), p. 8.

sanctuary, domed baptistery, choir loft, tiers, handsomely-engraved chairs, pews, and woodwork. It should be noted that many of these words are the common vocabulary of those involved with churches. Since, in America, more women than men are involved in church, these words are likely to appear more frequently in female vocabularies.

Three other word choices may be noted as female. Attractive, in describing the campus (Theme 31) and the courthouse (Theme 50) is considered feminine. Men seem to use attractive only in describing certain women. (The word is not used in reference to people in any of the themes studied. It might have been, should the themes have included descriptions of persons instead of just places.) The words "fraile" and "ragedy" (both misspelled in Theme 30) are also indicators of a female theme.

Denotative Words Chosen by Male Writers

As has already been implied, the technical words describing things of male interest suggest a male theme. Theme 8 (about Middle Tennessee State University's Athletic Center) mentions equipment, rubberized floor, auxillary gyms, weight-lifting devices, and other devices. Theme 9 (about a barn) uses the terms system of operations, ducts, trough, forage, and cut gate. Theme 12 uses silos and Theme 27 tractor. Theme 51 (about driving) uses slab bridge and steep

grade. Theme 41 uses terrain. Theme 36 (about flying) uses altitude and 90 degrees. Most of these terms indicate a male writer, alone or in context.

The nature of Theme 36 requires the use of numbers and compass directions. We find, however, that numbers and compass directions are frequently found in other male themes where they are not necessary. This would agree with Marjorie Swacker's conclusion from her research using oral descriptions: "Males tended to use considerably more numerals in their descriptive passages than did women."⁸ In this sample males frequently refer to specific distances. Theme 36 says one hundred miles, ten miles, and ten or fifteen miles. Theme 18 describes things as twenty feet high and five hundred feet long. Theme 10 refers to seventy miles. Theme 25 uses about a mile and a half and about a half a mile. Theme 43 has a whole paragraph on size in which he uses sixteen feet, twelve feet, and ten feet. Theme 23 says fifty miles, five hundred acres, and two hundred foot. Theme 41 says thousands of acres (which in this case is a reasonable estimation). Only three female themes describe size by choosing number words. Theme 54 describes a bulletin board as two feet by four feet. Theme 4 says that the railroad

⁸ Marjorie Swacker, "The Sex of the Speaker as a Sociolinguistic Variable," Language and Sex: Difference and Dominance, ed. Barrie Thorne and Nancy Henley (Rowley, Massachusetts: Newbury House Publishers, Inc., 1975), p. 81.

tracks are a foot deep. Both of these themes have many female markers to counterbalance this male marker. The remaining female theme (Theme 35) mentions a seventy-acre tract (the CIS was 20 percent). Larger numbers (seven or more) appear in eleven male papers but in only six female ones. Nevertheless, the mere presence of numbers, large or small, is not as reliable a criterion as numbers used to describe size. Goldine C. Gleser, Louis A. Gottschalk, and Watkins John report similar findings from their study. They found that females "used a relatively smaller percentage of words implying time, space or quantity."⁹ Some words used to imply space are compass directions which were previously mentioned in Theme 36 and which are present in five other male themes. Several make more than one reference to direction. Only two female themes (Themes 46 and 5) mention directions, and both have a low CIS score.

The male writers chose more technical words to describe music and musical equipment. The female description of "mellow music" (Theme 34) is unlike the male description "synthesized 'rock and roll'" (Theme 14). Males also choose the expressions "component stereo" (Theme 24) and "eight track tape player with AM and FM radio" (Theme 40). Each of the following words appear in only one theme but are either

⁹ Goldine C. Gleser, Louis A. Gottschalk, and Watkins John, "The Relationship of Sex and Intelligence to Choice of Words: A Normative Study of Verbal Behavior," Journal of Clinical Psychology, 15 (1959), 188.

commented on specifically by the panel or inferred from their general comment, "word choice": structural (Theme 10), dominant (Theme 12), category and toiletries (Theme 29), rotate and restroom (Theme 52), and significant, definitely and determine (Theme 56).

Connotative Words Chosen by Female Writers

Home, with all its connotations, has already been mentioned. Theme 11 mentions home five times in the first paragraph alone. Themes 7, 46, 32, 49, and 16 also mention home or homes, the last one saying "home full of love."

Love, with all its connotations, is also mentioned in Themes 44 and 55. Theme 34 uses "people who care," which is similar in connotation. Themes 3 and 26 use lovely. Theme 17 uses treasured (as an adjective). Theme 49 mentions "loving [an adjective] tourists" which is strictly connotative as a precise definition of what she means is impossible.

The denotative word private (Theme 49) is replaced by the connotative words secluded and serene in other parts of the theme. Themes 48 and 57 use lonely. Theme 54 uses secure and cozy. Other connotative choices made by females are enticing, flickering, blissful (Theme 2), teensy-tiny, scurry, graceful, gingerly (Theme 26), whole wide world (Theme 35), yesteryear (Theme 44), and fluffy (Theme 47).

Connotative Words Chosen by Male Writers

Home (previously discussed) is mentioned in three male themes (Themes 25, 37, and 43). Love is mentioned by one male (Theme 6--0 percent CIS). Other connotative word choices are rare. Two themes (Themes 5 and 19) mention joint, one (Theme 37) mentions an old hang out, and one (Theme 56) mentions rowdiness and young hippie freaks.

CRITERION THREE: STEREOTYPED ATTITUDES

This section discusses reflections of five stereotyped attitudes held about males and females, rather than attitudes held by them. The discussion refers to the sample themes; and it uses some of the panel's comments, but it is not restricted to them.

Attitude one: Women are more emotional. Previous discussions of home and love (pages 101, 116) seems to support this attitude. The female writer of Theme 11 says she wants to go home. Another female admits she cries (Theme 34), another that she is sometimes unhappy (Theme 17). Another expresses it as feeling down (Theme 54), and the one who is sometimes unhappy has problems (Theme 17). Four themes discuss things which are sentimental. The author of Theme 21 prefers to remember things as they were rather than face the changes. Theme 44's writer talks about when she was little. Another female remembers "streamers from birthday parties long ago,

paper cups, notes from friends now yellowing with age, and corsages of flowers now brown and wrinkled" (Theme 54). Another says, "I look at this picture [earlier referred to as 'one very special picture'] with reminisce [sic]" (Theme 34). Two females dream (Themes 44 and 54). Of course a male also dreams (Theme 51). Two males look back at the past (Themes 6 and 25). Other males are unhappy and have problems but none of them admits it. This is the crux of the situation. A million times as many references to emotion would not prove that females are more emotional. They would prove only that females are more willing to admit being emotional. Cheris Kramer says that according to the folk-linguistics of women's speech "the female form is supposed to be emotional."¹⁰ Nancy Henley explains the basis for this attitude, "The cultures of most poor and 'ethnic' people in our societies, and those of women and children, allow for a broader and deeper range of emotional display than that of adult white males, and members of those cultures are commonly depicted as 'uncontrolled' emotionally."¹¹

¹⁰ Cheris Kramer, "Folk-Linguistics," Psychology Today, 8 (June, 1974), 82.

¹¹ Nancy Henley, "Power, Sex, and Nonverbal Communications," Language and Sex: Difference and Dominance, p. 190.

Attitude two: Women are more shallow--they are more interested in appearances. Four female themes mention clothes (Themes 13, 38, 47, and 50). Four males also mention clothes (Themes 29 and 40), closets (Theme 52), or drawers (Theme 43). A female writer mentions cologne (Theme 16) but a male mentions toiletries (Theme 29). Two females mention dancing (Themes 3 and 17), but so does one male (Theme 5). Females do not mention shallow things more often than males.

Attitude three: Males hate school. Theme 37 says, "It is hard to believe a place like this is associated with school life." He implies that this place is great, but school is usually rotten. However, if all males hate school, then why does one praise the college athletic center (Theme 8), another the library (Theme 27) and another his old high school (Theme 10)? There are more positive papers written about school by males than by females (only two females, Themes 31 and 53).

Attitude four: Males have a better sense of humor. In Kramer's research she found out the respondents' attitude toward male humor, "Some students suggested that men try harder to be funny and make more comic statements."¹² However, freshman themes are not known for their humor. Two males make attempts at humor (Themes 10 and 29). Neither is particularly successful. No female attempts humor.

¹² Kramer, "Folk-Linguistics," p. 83.

Attitude five: Females are less willing to commit themselves. Cheris Kramer says, "I have heard other ways that women, perhaps more than men, have of avoiding stating an opinion directly. 'I kinda like that house.' If someone points out to her the garage is too small and the fireplace is mislocated, she can change her mind without too much difficulty or fear of embarrassment."¹³ The female author of Theme 3 modifies her statement with "I think," and the female who wrote Theme 33 says, "I guess." However, the male author of Theme 58 says, "I believe," and the male who wrote Theme 41 says, "I suppose." Therefore, these qualifiers were not used more often by females in the sample.

In her research, Marjorie Swacker finds "a distinction between the sexes [in] the use of estimating elements with numerals. Women were found to have preceded half of their numerals with indicators of approximation."¹⁴ She finds that men seldom use approximation even when they are clearly guessing. The female writers in this research occasionally use approximation, but, unlike Swacker's samples, more male writers use approximations. Three males use about (Themes 18, 10 and 59); one uses approximately (Theme 23). At least in this sample, men are no less willing to approximate than females are.

¹³ Cheris Kramer, "Women's Speech: Separate But Unequal?" Quarterly Journal of Speech, 60 (February 1974), 19.

¹⁴ Swacker, p. 81.

Chapter VII

CRITERIA FOUR, FIVE, AND SIX: METHODS OF DESCRIPTION

Criteria four, five, and six are grouped together because they concern the methods of description used by the writers of the sixty themes. Criterion four deals with the organizational principles, five with the types of comparisons, and six with syntax.

CRITERION FOUR: ORGANIZATIONAL PRINCIPLES

One problem in a discussion of the organizational principles of the sixty freshmen themes is that the themes vary greatly in length. The organizational principles for a one-hundred-word theme of only one paragraph must be vastly different from the organizational principles of a five-hundred-word theme of nine paragraphs. Since the length of the theme depends largely on the assignment, and on the time in the semester the assignment was made, no conclusions can be drawn from length itself or from a comparison of lengths. There are, however, four organizational principles which are not seriously affected by length and these will be discussed: (1) statements of controlling

ideas, (2) order of ideas, (3) enumeration of details, and (4) transitions. Since organizational principles are not mentioned by the panel members, no relation of Correct Identification of Sex scores and the themes will be made in this section.

Statements of Controlling Ideas

The controlling ideas of a theme can be stated in (1) the title, (2) introductory paragraphs, (3) topic sentences, or (3) conclusions.

The title. Only one theme (31, female) has no title of any kind. Thirteen themes (eight male and five female) have titles which reflect the assignment more than the contents of the theme (e.g., "Place Description"). It should be noted, however, that eleven of those came from the same two sections of English 101, both of which were taught by the same instructor. We assume, therefore, that this type of title is encouraged, if not requested, by the instructor, and not an organizational principle conceived by the writers. Four of these have sub-titles or continuations of the titles which applied specifically to those themes (e.g., "A Description of My Bedroom," Theme 40). Most of the remaining titles name the place to be described (e.g., "Nashville," Theme 1). Nineteen of the titles (twelve male and seven female) are repeated in the first

line. The remaining titles can be placed into three groups: (1) careless delays or omissions, (2) repetition as conclusion, and (3) thematic titles.

"Our Barn" (Theme 9) is a good example of the careless delay. Sentence one says, "This building is the very heart of a farm." It is not clear what "this building" is. The reader needs to return to the title to understand "this building." Harbrace College Handbook says, "As a rule avoid pronoun reference [or other dependent reference] to the title of a theme or to a word in the title."¹ "This building can only be understood through the title. Another example is Theme 45 about Lookout Mountain, Tennessee. The mountain is never named in the theme itself. There were nine themes in which the title should have been repeated for the sake of coherence. Their omission might be called carelessness.

In Theme 44 the title is repeated as the conclusion. "Childhood Hiding" written by a female begins, "Behind the house where I live there is a hill untouched by human hands or machines." Although this female writer does not repeat the title in the first line, she makes it clear what she is describing. In her concluding paragraph she repeats "childhood hiding," showing it to be a controlling idea: "I know

¹ John C. Hodes and Mary E. Whitten, Harbrace College Handbook, 7th edition (New York: Harcourt Brace Javonovich, Inc., 1972), p. 298.

someday this place of childhood hiding will be taken from me, but in my heart, in my dreams, and in my memories I will keep returning." This type of repetition for effect is more common in female themes.

Thirteen theme titles were thematic. Four of these were by males and will be discussed first. Theme 29 is entitled "Four Walls." The theme does not describe the four walls; it describes the entire room. The title "Four Walls" is thematic because it emphasizes the dull, ordinary, impersonal way this male views his room. Theme 51 is entitled "My Getaway Place." The theme describes all that this male writer must go through to get to the place he finally reaches in the last line where he says, "I . . . push myself back in my seat and just dream." The title is thematic because the theme is about how difficult it is to get away. Another thematic title by a male is "The Experience Of [sic] A [sic] Rock And [sic] Roll Concert" (Theme 56). The theme is not so much a description of a concert as it is of the experience of attending one. Theme 36 is entitled "A City at Night From an Airplane." The first part of the theme is just that, but the last paragraph begins, "I thought seeing one city from the air at night was beautiful, but if you can see two cities, it is really great." This male writer uses the title thematically to set up a value which he twists and enlarges in his final paragraph.

Thematic titles are used by over twice as many females as males (nine to four). Theme 16 (female) is entitled "216 West Chestnut Street." Like that of Theme 36, this title does not reveal the writer's ultimate thematic concerns as completely as they will be developed. In this case, it is implicitly impersonal, merely a street address. The description begins of the place, but then an old man and woman are described and the theme concludes: "When one leaves this house, one realizes it was 'a home full of love.'" The title of Theme 30, "The Vacant House," also is more a point of departure than a true description of the theme's contents. The reader expects an empty, unwanted house; yet the theme concludes, "When exiting through the crooked door was a signed [sic] that read 'Somebody Onced [sic] Lived Here.'" The emphasis is not on the fact that it is vacant now, but rather on the fact that it was once filled with life. "My Room" (Theme 38) sounds like a simple descriptive title which might be repeated often in a theme, but in this theme the "my" is thematic. She begins, "The place where I live," which doesn't show ownership or pride of possession. She then proceeds with a most uncomplimentary description, then concluding, "Although this room is the most uncoordinated [sic] place on campus[,] I wouldn't live any other place." The possessive "my" in the title is thematic and basic to the essay as a whole.

Theme 17 is entitled "My Bedroom Means alot [sic] to Me." The theme describes the room by explaining why she values it. Theme 26 is called "Pot of Gold." It describes a small clearing and a pond. The last paragraph presents a rainbow and concludes, "I guess one might say that this small paradise with all of its seemingly perfect attributes is the pot of gold at the end of the rainbow." The title thematically presents the value this female writer puts on the place she describes. Theme 47, "Winter Rainbows," is similar. This writer concludes, "Behind the rainbow is a pot of gold. Whether anyone believes it or not, the welcome sign of a peaceful sky is worth much more than anything that could be bought with gold." The "peaceful sky" is more important because it is winter. The importance of winter is explained to heighten the contrast between the "damp feet and frozen toes" and the "satisfaction and delight" of a winter rainbow: the title presents the theme. Theme 28's subtitle is "My Dream House." The main part of the theme describes the house. It ends, "As I left, I took a last look at the beautiful mansion, hoping someday it would be mine." This writer is describing not just a beautiful house, but the house of her hopes and dreams.

Theme 49 begins, "Hidden secretly on the beautiful Atlantic Ocean is an unknown paradise to many." She describes the place hiding its secret identity to the end where she

says, "This wonderful beach is Pawley's Island, and we consider it our 'Paradise.'" Yet it really hasn't been a secret at all, for the title of Theme 49 is "Our Pawley's Island 'Paradise.'" This title is thematic because it more than names a place; it interprets how the writer feels about the place. Theme 55 is entitled "A Trip to Remeber [sic]." It is about San Juan. The title is thematic because it presents the attitude the writer has toward the place. Females are more likely to use thematic titles than males. This might be an indication that female freshmen begin writing with a clearer conception of their thematic purposes.

Introductory Paragraphs. Twenty-two of the themes have introductory paragraphs. Their function as introductions are hard to evaluate without presenting entire themes; six of these, however, can be presented alone. These six introductory paragraphs (four female and two male) present the topics for the remaining paragraphs. Theme 43 (male) begins, "I am going to describe my dorm room. I am going to tell about the color [paragraph two], size [paragraph three] and the order [paragraph four] of the room." This writer uses one word to present the topics to be covered in the next three paragraphs. The writer of Theme 24 (male) uses phrases, "The den in our house is used for studing [sic] [paragraph two], entertainment of friends [paragraph three], and for personal entertainment [paragraph four]." Theme 33 (female)

begins, "My favorite room is my dorm room. I guess the reason I like it so much is because I spend most of my time there. It serves as a kitchen [paragraph two], a living room [paragraph three], and a bedroom [paragraph four]." Theme 54 (female) begins, "Having a place to go to be alone is important. When I want a place to think [paragraph two], dream [paragraph three], or just be by myself [paragraphs four and five], I have my bedroom." Theme 60 (female) begins, "The worst room I can think of has to be our attic. It is big, [and] dark [paragraph two] and scary [paragraph three]. It has a very bad order [sic] [paragraph four]." Although the female writer of Theme 17 uses a full sentence to present each topic, the result is the same: "My bedroom is the most treasured room in my house. In my room I can entertain my friends [paragraph two]. I can solve some of my problems when I am alone in my room [paragraph three]. The two-tone colors on the walls make me feel happy [paragraph four]." Four of the six themes just described (three female and one male) are from the same section of English 101. It is possible that this organizational principle is taught in that section and required of the students. If that were true, it would leave only one theme from each sex using this principle. For this reason, it seems doubtful that an introductory paragraph which lists the topics of the remaining paragraphs is a sex-linked organizational device.

Topic sentences. The six themes listed above all use topic sentences to present the topics as they are discussed in the ensuing paragraphs. Two other themes (both by females) are only one paragraph long (Themes 2 and 48). Both have topic sentences. Two other female themes (28 and 38) have two paragraphs. One of the paragraphs in each is only one sentence. The first paragraph of Theme 38 is really a topic sentence for the second paragraph. Theme 28 uses a topic sentence for the first paragraph which also accounts for the concluding one-sentence paragraph. Nine themes written by males contain only one paragraph. One-third (three) of these have topic sentences. It would appear that in themes of only one paragraph females are more likely to use topic sentences; however, in longer themes males are more likely to use topic sentences. Fourteen male themes (two previously mentioned) have topic sentences in most of their paragraphs while only nine female themes (four previously mentioned) usually have topic sentences. The information on the topic sentence as a sex-linked organizational device is inconclusive.

Conclusions. The conclusions can be grouped under three headings: (1) organizational conclusions, (2) thematic conclusions, and (3) tags. Seventeen themes--eleven male and six female--have no conclusions. It is important to remember

that in such short papers conclusions are often unnecessary and when included are often awkward and artificial.

Organizational conclusions resemble summaries in that they list the topics the theme is organized to include, or make a statement parallel to the first line or title. Several of the latter type were discussed in reference to titles and introductions. Theme 56 is a good example of the summary type. "In summary, concerts are a fun thing, intended for the enjoyment of all. The people [paragraph two] and the music [paragraph three] are the outstanding features and determine an individual's reaction [paragraph four] to a concert." This type of conclusion does not appear to be sex-linked.

Thematic conclusions are those which state the theme of the paper. This type of conclusion is used more often by females (nineteen females and five males). The author of Theme 11 (female) begins, "Right now, at this moment, I would like to be at home." She talks about how this reaction was totally unexpected. She describes her home life and concludes, "My parents have always told us that there is know [sic] place like home, and now I beleive [sic] them." This attitude or expression of value has been present throughout the theme. Theme 16 (female), "216 West Chestnut Street," concludes, "When one leaves this house, one realizes it was 'a home full of love.'" As previously mentioned, the theme

develops from an aloof position in the title to more personal involvement. The author of Theme 16 describes the room as having "the look of homeliness [sic]" and refers to the old man as glancing at his wife "with love in his eyes." The conclusion is thematic because it states, without summary, the theme of the entire essay. Theme 31 (female) concludes, "Of all the campuses I've visited, which are few, I find M.T.S.U. the most attractive one." The beauty of the campus has been her main concern throughout the theme. Theme 48 (female) concludes, "These elaborate features of the church formed the basis for my conclusion that Belmont Heights Baptist Church was one of the most elaborate and ornamental churches I have ever worshiped in." Since this conclusion follows a description of the elaborate features, it is thematic. Theme 60 (female) entitled "The Attic" describes the attic as "big, dark and scary . . . [with a] very bad order [sic]." She concludes, "All in all, I spend as little time as I can in the attic," a logical thematic conclusion. Other female thematic conclusions presented earlier include Themes 28, 30, 38, 44, 47, and 49.

Only five males have used thematic conclusions. Theme 6 (male) ends, "through the years, I have grown to love that house even more than when I was a child." He originally describes the house as across from his "childhood home." In another place he calls it his "dream house." The

conclusion expresses the theme of this short paper. Theme 19 (male) concludes, "It was a most uncommon place to eat, and I hope I never see or hear of the place again." He has described "that creepy joint" in a most uncomplimentary manner, and the conclusion is a logical outgrowth of the theme as it has been presented. Themes 36, 42, and 58 (all male) are similar. Although this type of conclusion is present in both male and female themes, it is much more common in the female themes.

Tags are conclusions which are very similar to thematic conclusions, as they reflect thematic concerns. The difference is that they present themes or impose values which are not operative beforehand in the papers. A few examples will make this clearer. Theme 29 (male) concludes, "This room reminds me of my life. It begins as nothing, and I will have to make it into what I want it to be." The author expresses his purpose, in paragraph one, as "share[ing] some of my hardships with you." The theme describes the bed (paragraph two), the heater (paragraph three), the desk (paragraph four), the dresser (paragraph five), and the closet (paragraph six). Nowhere has he mentioned developing or improving what he has. This conclusion is a tag; it expresses a value which it tacked on to the theme since it does not grow out of the concerns of the theme. Theme 43 (male) concludes, "My dorm room is all most [sic] like my room at home, but there is no place like

home." This conclusion, expressing the value of home, has nothing to do with the rest of the theme, which mechanically describes the color, size, and order of the room. Theme 45 (male) concludes, "This place will always remain a magnificent site [sic], mainly because it is known as the seventh wonder of the world." While the writer does say earlier that it is "famous," he also says it "is located at a deserted spot." He mentions several personal reactions and is concerned with beauty. The assertion that the place is the "seventh wonder of the world" in the conclusion is not hinted at earlier. Theme 59 (male) ends, "Tomorrow the housing construction team is going to tear the house down and remove all the trees." The theme describes a "horrible looking place" which has not been painted in "over thirty-five years." The theme concerns natural deterioration and makes a gothic description of imaginary ghosts and dead bodies; and so the intrusion of a modern housing team is unthematic. Other male themes concluding with tags are Themes 9, 10, 12, 22, 23, 24, 25, and 41. Only two female themes end with tags. Theme 4 describes a small town and concludes, "Always remember to behave in a small town. If not[,] you will have to stand up for yourself at Tuesday[']s bridge club." This is a concern imposed on the paper which does not logically arise out of it. The final paragraph of Theme 13 (female) begins as an organizational conclusion but

ends, "This store is a good example of how progress prevails, but history never dies." The general store at Opryland, as described, does not exemplify this idea, since it is not really history but an almost comic commercial imitation. Twelve themes by males, and only two themes by females, use tags. In these papers, a conclusion which adds a thematic concern or value which is not present in the rest of the theme is a good indicator of a male writer. This may be another indication that males begin writing with a less clear conception of their thematic purposes than females and are, therefore, more likely to add thematic concerns at the end.

Order of Ideas

In such short papers which deal only with a few ideas the order is usually random. Order of climax, order of size or importance, and order of cause and effect are impractical orders for descriptions. The most logical order is space order. Over half the themes (thirty-four) use space order. While these themes are almost equally from the writings of each sex (sixteen female and eighteen male), there are two differences. As mentioned before (see "Word Choice," p. 105) males are more likely to use compass directions as space indicators. Males are also more likely to be more obvious about using space order as an organizational principle.

Theme 52 (male) is a good example of this obviousness and is so short that it can be presented in its entirety exactly as it appeared.

Dorm Room

When I enter my room the first thing I see is another door that leads to the restroom. As my eyes rotate to the left of the room I see the small closets with sliding doors. Then there is a bulletin board with all kind of pictures. The window is right beside the door with light blue curtains up to it and the heating is right under the window. If your eyes rotate to the right you will see my bed with a light blue blanket on it and a light over it. Then my stereo on the dresser with a stacked of records. Then my eyes is right back at the door where I began from.

When females use space order they are not as obvious about it. Space order is a sex-linked organizational principle, not because of its presence but because of the obviousness and exclusiveness with which it is used. The order in some themes is time order, used when the encounter with the thing described occurs over a period of time. There are four themes (two male and two female) which use time order. Time order does not appear to be a sex-linked organizational principle.

Enumeration of Details

Both males and females describe details in their themes. The mere presence of details is not sex-linked; more males, however, present really observable details, while more females are impressionistic. A list of some of the details

from two themes, one male (Theme 19) and one female (Theme 54) should make this distinction clearer. The observable details of the outside of the bar and grill described in Theme 19 provide an example of the types of details males choose, "The place was located between two small, practically deserted, towns on a winding road that had just as many bumps as it did curves. The white paint on the block building was stained to a dingy, almost yellow, color. The front door looked as though it hadn't been cleaned in two or three weeks." The details of the inside are similar, "His [the owner, cook, and waiter] clothes were dirty just like the walls and the floor. There were spider webs hanging from the lights above me. . . . The few tables in the joint were scratched & unlevel. The pictures on the wall in front of me were hanging crooked." These realistic details, described by a male, contrast with the impressionistic response, however detailed, of the female writer of Theme 54: "When I look out my window, the outdoors paints [sic] a picture for me. During the day the sun rays filter through the trees and beam into my room creating designs on the walls. At night the starlight flickers through the curtains. Every night the pattern of the stars is different, enabling me to create a new picture each night." Females do use observable details, but they do not, as a few males do, number their details. The following theme (40) shows how one male numbers

his details. (This portion is given exactly as it appeared without interruption.)

There are five major pieces of furniture in this bedroom. A blue and green chair which rest beside my closet is the first. The second is the bed which is next to the north wall facing south. The third piece of furniture is the night stand which also is placed next to the north wall facing the south. The fourth piece is a dresser. This dresser is next to the south wall facing my bed. The dresser also has a mirror which hangs on the wall directly behind it. The fifth piece of furniture is a desk and chair which is right beside the dresser next to the south wall facing the north. The last four mentioned are styled in Early American and were bought as a group.

The enumeration of details by number seems male. Otherwise, the details used are more sex-linked than the organizational principle by which they are presented.

Transitions

Transitional expressions linking sentences and paragraphs are extremely rare. There is only one example of an obvious transitional expression (Theme 12): "After looking at the dairy barn" follows a description of a dairy barn, and it provides a transition into a description of a beef cattle barn. Words like next, first, and on the left are not introductory transitional expressions, but are used to indicate the time or space order. The lack of transitional expressions may be a result of the length of the themes or of the nature of descriptive themes. A study of narrative or analytical themes may show whether or not transitions are

a sex-linked organizational principle. The sixty themes used here had nothing to offer on this issue.

CRITERION FIVE: TYPES OF COMPARISONS

Similes are the type of comparison most often used in the sixty themes; however, metaphor and personifications are also used, and all types of comparison are included in the following discussion. All types of comparisons are sex-linked in two ways: (1) by comparison of sex-linked items, and (2) by sex-linked methods of comparison.

Comparison of Sex-linked Items

The male author of Theme 1 says, "I felt I was the ruler of the city and I could do what I wanted to with it." Several panel members mention this metaphor as the reason for a choice of "M" (90 percent CIS). Panel member 7 calls this a "power fantasy." It is the item ("ruler of the city") that is sex-linked. Theme 25 ("M"-90 percent CIS) says, "As we walk in the front door[,] we enter the living room, which looks like a gym." As has already been stated, the panel considers the mention of athletics to be a male indicator. Theme 27 ("M"-80 percent CIS) says, "To the left of me is a copying machine that sounds like a 1930 John Dee[re] tractor when turned on." The panel considers descriptions of agricultural equipment male so that similes using agricultural

equipment would also be considered male. The author of Theme 27 says later, "These feet on a busy morning reminds [sic] me of someone sandpapering wood." Again, it is the item that is being compared which is sex-linked. Theme 45 ("M"-80 percent CIS) says, "All of a sudden my imagination begins to wonder [sic] and [I] start thinking that I'm a huge miner, trying to dig up all this silver and make me some good money." Since miners are usually men, the item ("miner") is linked to male. Theme 59 ("M"-70 percent CIS) says, "If you looked on the branches of some of the trees[,] you could see chains hanging from them. . . . When there was a full moon, you could see bodies hanging from the chains." The goriness of these metaphorical details marks this theme as male for several panel members.

Female writers use different sex-linked items in their comparisons. The writer of Theme 4 ("F"-100 percent CIS) makes the following comparison: "Gurdon is an old town that has been remodeled in most areas to resemble a doll house painted in bright springy colors." The mention of doll house is sex-linked to female. Theme 26 ("F"-100 percent CIS) describes "polly-woggs [sic] that danced in the cool water." Dancing outside of a specific social context has already been suggested as linked to female. Theme 30 ("F"-50 percent CIS) says, "Entering to the lower part of the small house was a rather dainty little room filled with all sorts of gay colors

that reminded you of a rainbow of beautiful colors." Rainbow may be sex-linked, but the mere mention of colors is not. Items which are sex-linked, when used in comparison, cause the comparisons to be sex-linked.

Sex-linked Methods of Comparison

Males make more comparisons based on observable detail. For example, Theme 1 ("M"-90 percent CIS) describes the lights of the city seen from a tall building in the following way: "It looked as if we were being invaded by a mob of lightning bugs." He also says, "I felt like I was in New York City looking out of the Empire State Building. Although I was just in Nashville looking out of a twenty-five story bank building. [Sic] To me it felt like the biggest building in the world." These comparisons are logical extensions of observable details. Theme 6 ("M"-100 percent CIS) describes a walk as "winding snake like." Theme 10 ("M"-90 percent CIS) says that his school with its many additions in different directions is "beginning to look like a maze." Theme 19 ("M"-80 percent CIS) says, "The front door looked as if it hadn't been cleaned in two or three weeks." Later on he says a man "came from the kitchen coughing as if he had the flu or something." Theme 27 ("M"-80 percent CIS) describes "the frostbitten feel of the table and chair." Theme 45 ("M"-80 percent CIS) says, "After one gets to the top, he can see

seven states through a telescope, which reminds me of being in an airplane looking down at all the people, who look like tiny ants and the beautiful rich farm land and the cows, which look like small puppies [sic] roaming around." All these comparisons, though not entirely literal, are commonsensical--given the perspectives of the speakers.

Females occasionally use this type of comparison; however, even when females make comparisons of observable details, their comparisons are less literal. Theme 38 ("F"-20 percent CIS) says, "When you walk inside the room it reminds [sic] you of the city dump." The writer probably does not mean an exact correspondence to the city dump, but rather the concept of the dump. Theme 46 ("F"-40 percent CIS) says "snake-winding driveway." Theme 53 ("F"-10 percent CIS) says, "The gym is old and look[s] as though it is about to fall." Theme 7 ("F"-60 percent CIS) says, "The noise of the city is similar to a mass of bees humming together." There are other male-linked factors in the four themes just mentioned, but the low CIS on these themes with comparisons of observable details is not all coincidence.

Females generally make very impressionistic comparisons. Theme 17 ("F"-100 percent CIS) says, "It makes me feel happy because the colors remind [sic] me of a breezy summer day." This is not a comparison based on observable facts. Theme 26 ("F"-100 percent CIS) says, "this small paradise with all of

its seemingly perfect attributes is a pot of gold at the end of a rainbow." Theme 31 ("F"-60 percent CIS) describes "dogs moving about as if they too have a destination." Theme 35 ("F"-20 percent CIS) describes a log that "seemed to be as big as all outdoors." Theme 54 ("F"-100 percent CIS) says, "My room also experiences a type of rebirth. The walls seem to be breathing the fresh air and singing along with the birds . . . my room seems to awake from a deep sleep. It once again is alive with the sights, sounds, and smells that make it so unique." The male comparisons mentioned earlier using the ruler (Theme 1), the miner (Theme 45), and the dead bodies (Theme 59) are impressionistic; however, these impressions have a direct relationship to observable detail. They do not represent the same relationship that it presented in comparing a natural setting with a pot of gold (Theme 26), giving a room rebirth (Theme 54), or relating colors to the breeze (Theme 17). Comparison using a realistic, observable detail is usually male. Impressionistic comparisons of items without observable relationships are female--exclusively, in the sample. The CIS for the themes mentioned shows that this interpretation of the criterion was not used by the panel; however, a close look at the themes shows it to be extremely reliable.

CRITERION SIX: SYNTAX

The discussion of syntax will proceed under three headings: (1) number of words per sentence, (2) types of sentences, and (3) incidence of parts of speech.

Number of Words Per Sentence

Paula Menyuk investigated syntactic structures in children's speech and found that there was "no significant difference in the mean number of sentences produced by males and females."² This aspect of syntax could not be studied in the samples since the variety in the lengths of the themes, which is a result of their being written at different times in the semester, also caused a variety in the number of sentences. The number of words in each sentence, however, would probably not be affected by the varying conditions under which the themes were written. Groups of words punctuated as sentences (regardless of whether or not they were grammatically sentences) are counted. Here, the number of sentences in each theme is divided by the total number of words in that theme to produce an average number of words per sentence. The average number of words for each theme appear in Appendix F. The following table summarizes the results.

² Paula Menyuk, "Syntactic Structures in the Language of Children," Child Development, 34 (1963), 409.

Table IX
AVERAGE NUMBER OF WORDS PER SENTENCE

	Females	Males	All
Minimum	7.6	9.9	7.6
Maximum	25.6	23.3	25.6
Mean	16.6	15.8	16.2

As the table indicates, the difference in the average number of words per sentence for females and for males is less than one word per sentence. If these averages were carried out in a three-hundred-word theme, a female paper would have eighteen sentences and a male paper nineteen. The difference between the two groups is slight; but as the table indicates, the range of both the female and male averages is great. While 80 percent of the panel commented on syntax or sentence structure, none mention sentence length specifically, and in general there seems to be no correlation between sentence length and the CIS scores of the panel. The slight difference between male and female sentence length averages, and the wide range of averages in each group indicate that sentence length is not a valid criterion for determining the sex of the writer.

Types of Sentences

Groups of words punctuated as sentences are placed under five headings: (A) sentence fragments, (B) simple sentences, (C) compound sentences and run-on sentences of simple clauses, (D) complex sentences, and (E) compound-complex sentences and run-on sentences with at least one dependent clause. The number of sentences for each theme under each heading is divided by the total number of sentences for that theme to provide a percent of sentences under each heading for each theme. A complete list of the percentages can be found in Appendix F. The percentages for all female papers are averaged as are those for the male. Table X which follows summarizes the findings. The letters refer to the headings given above.

Table X
TYPES OF SENTENCES

		A	B	C	D	E
Minimum	M	0	0	0	0	0
	F	0	14.3	0	0	0
	All	0	0	0	0	0
Maximum	M	28.6	82.4	28.6	100.0	25.0
	F	10.0	90.0	30.8	71.4	27.3
	All	28.6	90.0	30.8	100.0	27.3
Mean	M	4.1	51.8	8.6	30.6	4.8
	F	0.8	47.3	8.0	36.7	7.2
	All	2.4	49.0	8.3	33.6	6.0

Forty-seven themes (twenty-seven female and twenty male) have no sentence fragments (A). Since a fragment is not a sentence, it will be discussed in Chapter VIII, "Nature of Errors." It should be noted here, however, that of the groups of words punctuated as sentences, males have over five times as many sentence fragments. Only two themes (both male) contain no simple sentences (B). The male mean for simple sentences is 5.5 percent more than that for females. Compound sentences and run-on sentences made up of simple clauses (C) are not present in twenty-seven themes (twelve male and fifteen female). The male mean for this study is only 0.6 percent more than that for females.

Three themes (two male and one female) contain no complex sentences (D). One male (Theme 37) uses all complex sentences. The difference in the male and female averages for complex sentences is 6.1 percent. This is greater than the difference for the average for simple sentences. Compound-complex sentences and run-on sentences with at least one dependent clause (E) are not present in twenty-nine themes (thirteen female and sixteen male). While the difference in the averages is only 2.4 percent, the females have half as many more sentences in this category as the males do. In a combination of the last two headings (D and E), a difference of one sentence would be seen in themes of only twelve sentences. The average number of sentences for the

sixty themes is 14.8. Therefore, the themes indicate that in single themes of the average length of those studied, females will usually have one more complex or compound-complex sentence than males will. On the other hand, males will have one more simple sentence or fragment. However, these two headings (A and B) should not be combined, because many of the sentence fragments are dependent clauses which should be joined with another sentence to make complex sentences rather than be made into simple sentences.

The combined average of D and E for females is 43.9 which is only 2.4 percent below their B average. The combined average of D and E for males, however, is 35.4 percent which is 16.4 percent below their B average. The panel commented on sentence structure or syntax which they considered male in eighteen cases. In fourteen of these cases the percent of sentences which are simple is more than 16.4 percent above the percent for more complex sentences. However, of the twelve indications of female syntax only three have more complex (D and E) sentences than simple. Eight of the female papers whose syntax is mentioned by the panel have as many if not more simple sentences than all other types combined.

While it is clear that the panel members who commented on sentence structure or syntax expect males to use more simple sentences than other types, they also expect females to use more. Apparently the truth is that it is not so much

which type is used more, but rather the degree to which it is used more, that seems to indicate male or female to certain panel members. It should be remembered, however, that the panel, no doubt, did not count and average how often the writers used the different type sentences, but rather observed the general complexity vs. simplicity of sentence structure. While a close statistical analysis of sentence type indicates that females are somewhat more inclined to form complex sentences, the findings do not indicate as wide a difference as might be expected.

Since sentences can have complexities which cannot be accounted for by grammatical types, a look at other elements of sentence structure is necessary.

Incidence of Parts of Speech

The traditional eight parts of speech are not sufficient to categorize the elements of sentence structure which could reveal whether or not certain assumptions based on the incidence of parts of speech can be made in reference to the sample. For the purposes of this discussion, certain of the traditional parts of speech will be broadened in their meanings while the meanings of others will be narrowed. Ten groups of words, lettered A through J will be discussed.

Group A. Panel member 3 marks theme 9 "M" and comments "Starkness of description--almost no adjectives." The

implicit assumption, that males use fewer adjectives, seems to be rather widely held. One problem in testing this assumption lies in the interpretation of adjective. For the purposes of this discussion, Group A will include all one-word modifiers of nouns and pronouns. Traditional adjectives, such as red, two, tall, account for most of the words used. Articles a, an, the, found repeatedly throughout the themes, will be included in Group A. Possessive nouns and pronouns will also be included in Group A (e.g., Junet's room or our parents) as well as nouns used to modify other nouns (e.g., the floor level). One-word verbals used to modify nouns (e.g., a simple leaking building) will be included, but those which are part of modifying phrases (e.g., students playing volleyball) will be discussed later. Theme 9 is mentioned as having "almost no adjectives"; yet 37.1 percent of its words fall into Group A. Males on the average have 28.4 percent of their words included in Group A while females have 26.9 percent. The difference (1.5 percent) is very slight. The mere presence of modifiers for nouns and pronouns is not sex-linked. What panel member 3 probably means is not adjectives as words modifying nouns and pronouns, but words that sound like adjectives--words that do not merely modify but words that in some larger way describe the noun or pronoun. The difference between two people and beautiful people is not merely a function of modification but a

qualitative function of tone and perspective, and these criteria cannot be statistically analyzed. They will, however, be discussed in Chapter IX.

Group B. Females are often accused of overworking adverbs like truly, very, so, and the like; however, only 6.9 percent of the words used by females belong in Group B. This group largely comprises adverbs, but also includes particles and prepositions without objects. Males use 5.8 percent of their words from this group. Although females do use a larger percent, it is only 1.1 percent larger and cannot be considered significant. Again the mere presence of Group B words is not as significant as the perspective established or tone created by using certain adverbs.

Group C. Diana W. Warshay found that "compared with females, males tended to write with less fluency, to refer to events in a verb (rather than noun) phrase."³ If this were true, one could expect that females would have more nouns and pronouns. Group C is limited to nouns and pronouns used as subjects, objects, and predicate nominatives when they are not the sole introduction to dependent clauses.

³ Diana W. Warshay, "Sex Differences in Language Style," in Constantina Safilios-Rothschild, ed., Toward a Sociology of Women (Lexington, Massachusetts: Xerox College Publications, 1972), pp. 3-9, annotated in Language and Sex: Difference and Dominance, ed. Barrie Thorne and Nancy Henley (Rowley, Massachusetts: Newbury House Publishers, Inc., 1975), p. 237.

Males use 28.1 percent of their words from Group C; females use 27.9 percent. The following two sentences have the same number of Group C words: "Things such as basketballs, footballs, volleyballs, and softballs may be checked out," and "Behind the barns are two catfish ponds with trees and flowers budding around them [emphasis added]." Both sentences basically present a list of nouns, but in the first (Theme 8, male) the nouns are obvious and seem to be more numerous while in the second (Theme 2, female) the nouns seem to blend more smoothly with the other words and seem therefore less numerous. This again is a function of perspective and tone rather than of the incidence of nouns and pronouns.

Group D. The quote from Warshay (above) also infers that males would have more verbs.⁴ Group D includes the main verbs of clauses, their auxiliary verbs and the verbs in infinitive phrases. Of all the words used by females, 16.5 percent comprise Group D. For males, it is 15.6 percent. The difference is only 0.9 percent. That means one extra verb in a one-hundred-word composition which is hardly significant. The sentence above from Theme 8 has three Group D words, but another sentence from Theme 2 has only two: "The tall yellow cattails creep up above the rippled surface of the water while you ramble peacefully along your

⁴ Ibid.

country path [emphasis added]." Only 9.5 percent of the words in this sentence are from Group D, but they seem more obvious because they are less common. It is the choice of verbs, rather than the incidence of verbs, which indicates that this is written by a female. Of course, females do use more-common verbs, especially being verbs, but it is the less-common verbs which give shades of meaning (creep or ramble as opposed to move) that are reliable sex-indicators.

Group E. Gerunds and participles are similar to verbs. They have their roots in the meaning of verbs even though they function as nouns or modifiers. Although the speculation that females are more verbal might also indicate that females would use more Group E words than males, the difference in the sample was only 0.1 percent or one word in a thousand. Both males and females average about two Group E words per hundred (female 1.9 percent and male 1.8 percent). Males more often repeat the same Group E word (e.g., Theme 1: "I felt like I was in New York City looking out of the Empire State Building. Although I was just in Nashville looking out of a twenty-five story bank building. . . . I felt very important looking out over Nashville [emphasis added"].), while females use greater variety (e.g., Theme 2: "Looking out the window of the house you see blissful sights. You see people doing things that make them happy. Farmers are out in the hot sun plowing the garden. . . [emphasis added]."

Group F. Verbs which are part of infinitives are classed under Group D, but to as infinitive is kept separate in Group F so that there is a count of infinitive phrases. Females use only 0.1 percent more infinitive phrases than males. Such a difference does not even exist in even the largest themes of the sample. Group F words are even more rare than Group E words (male 1.4 percent, female 1.3 percent).

Group G. Prepositional phrases are much more common than infinitive or participial phrases. Group G includes only prepositions which have objects expressed in the same sentence. Males use more prepositions (12.4 percent to 10.8 percent for females). While the 1.6 words per hundred seems insignificant, it must be remembered that those words introduce other words, and together these function in the sentence in a larger way than 1.6 percent would indicate (e.g., an addition of in actually adds in the old farm house). Nevertheless, one or two prepositional phrases more or less in a hundred-word theme is not that noticeable.

Groups H, I, and J. These groups are more indicators of sentence type than functions of parts of speech. Group H is there used as an expletive. There was used an average of once in a two-hundred word theme (0.5 percent female, 0.6 percent male). There is never used more than 2.3 percent and twenty-three of the writers never use it at all. Group I

includes all words used to introduce dependent clauses (subordinating conjunctions, conjunctive adverbs, and pronouns used to introduce dependent clauses). There are about three Group I words per hundred (3.2 percent for females and 2.9 percent for males) in the sample. Group J words are coordinating conjunctions used to join clauses, phrases or words. Females use about one more Group J word per one-hundred-word theme than males (3.8 percent for females, 2.9 percent for males. A combination of Group I and J indicates that Marjorie Swacker's results based on oral descriptions, "Women . . . used significantly more conjunctions than did men"⁵ does not apply to the themes used in the sample.

Conclusion. The greatest difference between males and females in the incidence of any of the ten groups of words is 1.6 percent. While the number of occurrences of the words of any group is not significantly different between males and females, the individual word choices in many groups make differences appear which are not functions of types of words but functions of perspective and tone.

⁵ Marjorie Swacker, "The Sex of the Speaker as a Sociolinguistic Variable," Language and Sex: Difference and Dominance, p. 82.

Chapter VIII

CRITERION SEVEN: NATURE OF ERRORS

The nature of the errors is one of the original criteria suggested in the cover letter to the panel. However, four panel members never comment on error, three comment once, two twice, and one nine times. Of the sixteen comments, fourteen associate error with "M" and the remaining comments associate "good writing" or "absence of error" with "F."

The small number of comments on error, in comparison to the comments on other criteria, might be a result of the panel's realization that a decision based on the number of errors alone would, at the very least, be suspect since they, no doubt, have seen enough errors on both male and female papers to realize that neither group makes them exclusively. The comments that do occur, however, indicate that at least some of the panel members expect males to make more errors than females. Cheris Kramer found that participants in her study listed "good grammar" as a trait which they considered "more representative of female speech than of male speech."¹ Johanna S. DeStefano refers to the same concern when she says

¹ Cheris Kramer, "Female and Male Perception of Female and Male Speech," paper presented at the Annual Meeting of the American Sociological Association, San Francisco, August 25-29, 1975, p. 13.

"women tend to speak more 'normatively,' as it were, than men do; they more highly approximate social norm for speech."² Peter Trudgill found that this is true of British women's speech. He says, "Women use linguistic forms associated with the prestige standard more frequently than men."³ It is likely that women in America, especially college women, are concerned with prestige enough to desire to use correct grammar, and the panel felt this would cause females to use more correct grammar than males who are considered to be less concerned with prestige.

Since the panel members did not cite specific errors, there is no way to know for certain what specifics they had in mind. No members had graded the themes; therefore, their decisions apparently were based on a general response to error rather than on a close count of the number of errors and a comparison of errors by types.

Therefore, before discussing the nature of errors, a standard for the identification and categorization of error must be established. Certain writing practices are recognized by all instructors of English as errors, but these

² Johanna S. DeStefano, "Women's Language--By and About," paper presented at Southeastern Conference on Linguistics XIII, Nashville, Tennessee, March 20, 1975, p. 9. See also Views on Language, ed. Reza Ordoubadian and Walburger Von Raffler Engel (Murfreesboro, Tennessee: Inter-University Publishing, 1975), p. 96.

³ Peter Trudgill, "Sex, Covert Prestige and Linguistic Change in the Urban British English of Norwich," Language in Society, 1 (1972), 179.

errors may be viewed by one as serious and by another as less so. Certain other practices might be considered errors by some instructors but be acceptable to others. In order to compare themes on the basis of their errors, one must have a standard for the judgment of errors. Finally, to establish a useful criterion, various specific errors must be joined to coherent groups by type. The types of errors can then be examined to see which, if any, are more evident in the thirty male or the thirty female themes used in this study. After each type of error is examined, one can determine whether or not it is a reliable indicator of sex.

THE STANDARD FOR ERROR

Since the themes are written by students who use the Harbrace Handbook (Seventh Edition), with expectations that their themes would be corrected according to its standards, that text will be the authority used here to determine the presence of error in the themes discussed. Although the Harbrace Handbook identifies and discusses most errors that interfere with good writing, many of these errors are open to interpretation and involve issues outside our concerns. Rather than deal with all possible errors included in the Harbrace Handbook, corrections will be limited to those presented in the summary of errors one to thirty in the book's end papers. While an attempt has been made to account

for all those errors in the process of grading the themes, many of them will not be discussed here, although some have been discussed in other chapters and will be discussed in Chapter IX.

STANDARD FOR THE JUDGMENT OF ERRORS

Middle Tennessee State University provides each instructor and student with a copy of "Composition Standards." Included in this introductory material are the standards for judging the work written in English 101 and 102. There are three sets of explanations of standards for the judgment of errors.

Explanation of A through F

The qualities of an A theme include originality; clear, logical and even thought-provoking ideas; careful construction and organization of sentences and paragraphs; careful choice of effective words and phrases; and adequate development of ideas and freedom from mechanical error.

The qualities of a B theme are basically the same as for an A theme, except that it might have a few minor errors and that it lacks the originality of thought and style which characterizes the A theme.

The qualities of a C theme are those of an average theme. It is fairly well organized and manages to convey its purpose

to the reader. It may have errors but usually is without serious ones.

The qualities of a D theme are those of below-average achievement. It probably contains serious errors and fails to convey adequately the purpose of the paper. Most D themes might be worth a C rating with more careful proofreading and better development.

The problems of an F theme are generally failures to avoid serious mechanical errors, even though the content may be adequate or even excellent.

Many of the above conditions are vague and very subjective (e.g., originality). Failure to attain these conditions will not be considered among the errors discussed in this chapter.

List of Serious Errors

The "Composition Standards" lists eight weaknesses which characterize F writing. These weaknesses will be called serious errors. They are (1) sentence fragments, (2) run-on sentences, (3) lack of subject-verb agreement, (4) faulty tense forms, (5) three faulty uses of the apostrophe, (6) misspelling of three or more different common words, (7) pronoun-antecedent disagreement, and (8) inadequate development of the main purpose or idea. Since inadequate development is available to subjective interpretation, it will not

be treated here as a serious error in the evaluation of these descriptive themes.

The Formula for Grading Themes

The "Composition Standards" suggests the following formula be used in grading themes: (1) a theme containing one serious error will receive a grade no higher than C; (2) a theme containing two serious errors will receive a grade no higher than D; and (3) a theme containing three serious errors will receive a grade of F.

While instructors often do not apply this formula strictly to themes with excellence of style, content, or development, this formula will be applied strictly here. Where there are fewer than three spelling errors or fewer than three faulty uses of the apostrophe, each one will be considered a minor error. Other errors identified in the Harbrace Handbook which are not listed in the "Composition Standards" will be considered minor. Since three spelling errors or three faulty uses of the apostrophe equal one serious error, any combination of three minor errors will also be considered a serious error.

THE GRADING OF THE SIXTY THEMES

A complete set of the sixty themes was set aside for the identification of mechanical errors. Each theme was gone

over several times. More time was spent grading each theme than most instructors can afford to spend. After several gradings, it is unlikely that either serious or minor errors have slipped by unnoticed. Many themes receive a lower grade here than they earned originally from the instructors for whom they were written. There are two reasons for this: (1) at the beginning of English 101 some instructors only grade certain major errors rather than consider everything at this early stage, and (2) some of the errors noted in repeated grading slipped past in the original grading. A few themes (four) received higher grades here than when originally graded. This was because of credit given originally in such relatively subjective areas as fulfillment of purpose, organization, and creativity; and because several papers were originally graded down for the use of contractions and for the use of first and second person, as they are to be avoided in formal writing. However, since descriptive themes are not usually considered formal writing, these usages were not considered errors in this grading.

Based on a four point scale, the original grades average 1.98. The grades to be used here average 0.85. It is necessary to regrade the themes in order to impose a relatively consistent standard for the identification and evaluation of error; therefore, this standard has been set up. The difference between the original grades and the grades given

here is not in itself significant, nor does the difference in grade on any single theme written by a certain student at a certain time in the semester suggest any general inconsistency in the original grading. A certain arbitrary strictness has been necessary for the sake of consistency in method and application. While the instructor might have felt required to give a student the benefit of doubt, no benefit of doubt was given here.

Hereafter, all reference to grades are to those generated for this study. There are one A, two B's, nine C's, fifteen D's, and thirty-three F's. The only A is female; the B's are one male and one female; seven of the C's are male and only two female; five D's are male and ten female; and seventeen F's are male and sixteen female. Contrary to expectations, the male average (0.97) is higher than the female average (0.73). The mere presence of error (as reflected in the grades of the papers) is not significant. The greatest difference is between the C and D grades. The above-average grades and the failing grades are each almost equally divided between the themes of males and females.

TYPES OF ERRORS

The errors to be discussed here are grouped under six headings: (1) errors of sentence structure, (2) errors in the use of verbs, (3) pronoun errors, (4) comma errors, (5) spelling and apostrophe errors, and (6) other errors.

Errors of Sentence Structure

The discussion of sentence structure under "Criterion Six: Syntax" includes attention to sentence fragments.

There are fifteen sentence fragments. Twelve are made by males and three by females. Since four times as many sentence fragments are used by males, it would appear that this error is sex-linked. The fragments are of three types:

(1) dependent clauses marked as sentences, (2) independent clauses beginning with a conjunction, and (3) clauses with no verbs. All types are found in both male and female papers.

Similar to sentence fragments are incomplete clauses. Six themes have this error (four female and two male). Theme 49 (female) has a clause with no verb, "This shore is not commercialized, but [is] instead a private blue ocean with a resourceful, peaceful shore, containing all of nature's most interesting and unusual shells that trail along the sand in the aftermath of the rolling water." Theme 14 (male) also has a clause needing a verb, "The music is always [sic] good live because the atmosphere helps hide mistakes and [adds] to the excitement." Theme 41 (male) has two sentences with missing verbs, "Many of the trees are marked telling the novice what kind they [are], so he can easily pass himself off as an expert," and "It is within a day's drive, and [provides] a pleasant way to spend one's leisure time." Theme 57 (female) is missing a subject, "When I looked to

the South [sic] of me the only thing in sight was a small grocery store; which if you weren't looking [you] could very easily pass." In Theme 30 (female) the expletive there is missing, "As I walked through the doors whis [sic] is [sic] ajar to those that were passing [sic] from one room to another, [there] was a[n] old fraile [sic] wall held together by pieces of thin and ragedy [sic] tin that had been replaced several times to keep out the windy air." Theme 53 (female) has the same error, "As you walk through the door to the gym[,] [there] are some steps." Although both sexes omit necessary parts in one clause of a compound or complex sentence, the omission of an expletive seems to be female. Theme 49 (female) has another error with sentence construction, "Because of it's [sic] secluded identity, it's [sic] rare beauty and serene existance [sic] attribute to this special area's uniqueness." Changing the verb would help this sentence, but even with another verb ("contribute") the causal relationship is so unclear that it appears that the sentence's first clause must continue to dangle.

There are twelve run-on errors in the themes. Eight are in seven male themes and four are in three female themes. Most of these are comma splices like this one from Theme 20 (male), "The pool was narrow and short, [and] nothing could make it look bigger." However, the same error appears without a comma in Theme 18 (male), "After getting out of the car[,]

I realize[d] how hot it really [sic] was [new sentence] it must have been in the nineties." Two other sentences (one male and one female) clearly deal with two ideas, but the confident correction of these sentences involves more than punctuation or the addition of a coordinating conjunction. One is from Theme 23 (male), "You are completely surrounded by high steep walls that have moss and all sorts of vegetation growing from, and hanging over the edge you see trees that seem to be peering at you from the world above." The other is from Theme 53 (female), "These steps are often blocked off unless they have a big game, then these steps are used to reach the balcony." While sentence structure errors are not exclusively male, they do appear almost twice as often in male themes.

Errors in the Use of Verbs

Omission of verbs has already been discussed under "Errors of Sentence Structure" above. There are sixty-nine other verb errors (thirty-eight male and thirty-one female). Most of these errors are of the following types: (1) misused principal parts, (2) needless shifts in tense or mood, (3) failure to use the subjunctive mood, and (4) failure of verbs to agree with subjects.

Misused principal parts. There are twenty-six instances of misused principal parts. (This is interestingly few, in

sixty themes.) There are thirteen errors by each sex; however, two errors appear sex-linked. Over one-third (five of thirteen) of the female errors were "use to." No male made this error but few attempt to use the expression. (See Chapter IX, for discussion of perspective and tone.) More males leave -ed off other regular verbs used to make the second and third principal parts, but one female also has this error. (Irregular verbs are misused equally by both sexes.)

Needless shifts in tense or mood. There are needless shifts in tense or mood in eight themes. In each instance the tense or mood is shifted repeatedly in the theme. Since four of the themes with this error are male and four female, this error does not appear sex-linked.

Failure to use the subjunctive mood. There are four cases in which the subjunctive mood could have been used in female papers and only one in a male paper. This is now an uncommon mood, and these are the only cases in which a conditional clause might have required the use of the subjunctive mood.

Failure of verbs to agree with subjects. There are twenty-eight instances of failure of verb to agree with subject. (Each quotation in this section will be limited to the portion of the sentence involved.) Seventeen are males and eleven female. Five of the errors occur where the

subject follows the verb. Two are male, Theme 5, "There is not as many people," and Theme 9, "Next to the inner wall is a loading range and a cut gate"; and three are female, Theme 38, "stacked in the corner is the dirty dishes," Theme 57, "Since there was only five more trailers," and Theme 16, "There is a flowered print couch, two solid colored chairs and a desk." In two cases the subject and verb are divided by a prepositional phrase. One is female, Theme 54, "The smell of the flowers['] fresh blooms make," and one is male, Theme 27, "These feet on a busy morning reminds me." Two have compound subjects, Theme 3 (female), "The town and all it offers is," and Theme 45 (male), "Its picturesque scenery and peaceful surrounding[s] makes." In five instances (three male and two female) the verb follows which or that and the antecedent determines the number of the verb (e.g., Theme 30, female, "doors whis [sic] is ajar," and Theme 27, male, "books that surrounds me"). The verb directly follows the subject in only five cases. Three of these are male, Theme 18, "These aircraft is park[ed]," Theme 27, "The campus's gossips enters," and Theme 52, "Then my eyes is." This occurs in two female papers, Theme 11, "Our parents wasn't," and Theme 54, "the outdoors paints." DeStefano suggests that women are "less likely" to make errors in "subject-verb agreements like 'I done it.'"⁴

⁴ DeStefano, p. 9. See also Views on Language, p. 70.

However, errors when the subject and verb are together occur only slightly more often in male papers, and when the subject and verb are separated agreement errors occur in male and female papers with the same frequency.

Conclusions. On the whole males make more verb errors than females. When females make errors, they more often are using unusual forms in writing such as used to or the omission of the subjunctive mood, and their errors are more frequent when there is a separation of subject and verb or when the normal order is reversed.

Pronoun Errors

Pronoun errors are of two types: (1) failure of agreement with antecedent, and (2) no or ambiguous antecedent. Five females make agreement errors, but only one male makes the same error. He, however, makes it twice. Five females have pronouns with no or ambiguous antecedents, and seven males have the same error. More females have pronoun errors, but enough males also make these errors that the pronoun error does not appear to be a good criterion for the identification of sex. There are no cases of hypercorrection. This type of error, given as female by Lakoff,⁵ is less likely to appear in descriptive themes than in narrations or analyses.

⁵ Robin Lakoff, Language and Woman's Place (New York: Harper and Row, 1975), p. 55.

Comma Errors

Comma errors are the second most common of the minor errors. There are over eighty comma errors. Over half the themes (thirty-seven) contain comma errors. Most of these contain several comma errors. (The highest number in one theme is eight.) Eight females and five males use unnecessary commas. Seventeen females and thirteen males omit necessary commas. More females have comma errors, but they often attempt to use more involved sentences than the males.

Spelling and Apostrophe Errors

The most common errors are spelling errors. One hundred and ten words are misspelled. The highest number of misspelled words in one theme is eight (Theme 18, male). Two males and one female misspell seven different words. Seven females and eleven males have three or more misspelled words (the equivalent of a serious error). More males misspell words; the highest number of words misspelled in one theme is male, and almost two-thirds of all the misspelled words are male errors. Enough females misspelled words, however, that misspelling is not a reliable criterion for the identification of sex.

No theme has enough errors of the apostrophe to equal a serious error. Five males and five females make apostrophe

errors. Two of the males, however, each make two apostrophe errors. All five female errors involve possessive nouns. Six of the male errors involve possessive pronouns and one is a contraction. It's for its was considered a spelling error. This error appeared in three themes, two female and one male. Errors of the apostrophe do not appear sex-linked.

Other Errors

There seems to be no pattern to needless repetition, omission of articles, misplaced modifiers, capitalization errors, and other errors which appear infrequently.

CONCLUSION

The average male and the average female grades are both below the established average requirement. No error is made exclusively by males or by females. Certain trends in errors are apparent, however. Sentence fragments are more often written by males. Females use used to incorrectly, while males did not usually use the expression. More females have comma errors. Two-thirds of the spelling errors are made by males. It would appear that the most basic errors, the fragment, misspelling, and subject-verb agreement when subject and verb stand together, are made more often by males, while females tend to err when trying less common or more involved forms.

Chapter IX

CRITERION EIGHT: PERSPECTIVE AND TONE

INTRODUCTION

In the past three chapters, themes are analyzed by seven criteria. Each criterion accounts for specific elements of the themes. Particular elements of themes are compared. Portions of themes are used to demonstrate how each criterion is applied to or derived from male and female writing. The details of each case are quantified as much as possible, using accepted norms of language, and the interpretations and conclusions are based on observable phenomena of language. Panel responses and comments are used to support the discussion. Up to this point, every attempt has been made to be objective.

Criterion eight, perspective and tone, cannot be dealt with objectively--or even quantitatively. Perspective and tone are very much conditions of a theme as a whole. Perspective and tone cannot be defined in standard terms, as can the other criteria (e.g., "Word Choice"). Perspective and tone cannot be divided into neat categories (as were "Organizational Principles"). This criterion cannot be applied according to known standards (as in the discussion

of the "Nature of Errors"). This discussion of perspective and tone must be less an objective analysis than a subjective synthesis; but, while many of the values here must be established by assertion, they will be logical outgrowths from analysis of the materials at hand.

The function of the panel's responses and comments, as well as those of other respondents, will also be different in this chapter. The panel's comments were largely explanations of conscious choices based on specific observations, and these are reflected in the discussions of criteria one through seven. Perspective and tone are too general for the panel to have commented upon adequately in the instrument it was using. "Point of view" was mentioned a few times, but in general, perspective and tone were not. However, it is likely that reactions to perspective and tone supported conscious choices made on other bases--and even more likely that they were a very important reason for "intuitive" choices.

It has been shown earlier that the panel could identify the sex of writers in statistically significant numbers of cases. The statistics of the case is such that it is clear that for one reason or another the sex of the writers of most of the themes is recognizable. Moreover, while correct identification was most frequent among conscious choices, the intuitive choices of the panel were correct in a statistically significant number of cases. The figures also show that

intuitions based on what we shall here call perspective and tone were extremely reliable.

The panel was unanimously correct about thirteen themes and 90 percent correct on nine others. On that basis, this discussion assumes that these twenty-two themes (nine females and thirteen males) are recognizable examples of male and female writing and that their perspectives and tones are those of female and male writers.

CORRECT IDENTIFICATIONS

Themes 1 and 17

We shall begin with an examination of two themes, one male and one female. Theme 17 (female) was identified correctly by 100 percent of the panel, 100 percent of the History 477 students, and by 94 percent of the SAMLA/SECOL respondents. Theme 1 (male) was identified correctly by 90 percent of the panel, 85.7 percent of the members of History 477, and by 82 percent of the SAMLA/SECOL respondents.

One hundred and twenty-five people recognized Theme 17 as female. It appears below exactly as it was given to the panel and to the other respondents. While sic will still be used in short quotations, it will not be used in the presentation of entire themes.

My Bedroom Means alot to Me

My bedroom is the most treasured room in my house. In my room I can entertain my friends. I can solve some of problems when I am alone in my room. The two-tone colors on the walls make me feel happy.

I enjoy bringing over my friends into my bedroom. There is plenty of space to dance when I turn my record player on. When I have a slumber party I never have to worry about the noise that we make because my bedroom is located at the end of the hall in the house.

When I am unhappy and I have problems at school or at home I can always go to my bedroom. I think clearly and not rational when I am alone in my room. Just being in my room eases some of the problems away.

The walls in my room are colored two tone. It makes me feel happy because the colors remine me of a breezy summer day.

This theme has been cited before. Under "Sex Based Interests," the slumber party and dancing in the bedroom are cited as female activities. Under "Word Choice," the expressions "slumber party," "two toned," and "treasured" as an adjective are recognized as female. Under "Stereotyped Attitudes," Theme 17 is cited as displaying emotions males seldom admit to having. Under "Types of Comparisons," the final comparison, "It makes me feel happy because the colors remine [sic] me of a breezy summer day," is cited as a female, impressionistic comparison. Although Theme 17 is not cited specifically under the discussion of "Syntax," the information presented in Appendix F shows that it exemplifies female syntax. It has no fragments. Complex sentences comprise 50 percent of the theme and 8.3 percent of the sentences

are compound-complex. These facts show that Theme 17 uses more syntactically involved sentences than those of most males.

Theme 17 is not cited under "Nature of Errors," but there are few major errors. There are no sentence structure problems, and the only questionable verb is "remine." This might just be a spelling error as "an" for am was considered as such. There are two missing commas, both after introductory clauses, examples of errors arising from attempts at complex structure more often made by females. There is one problem in logic, "I think clearly and not rational." This theme has been used to demonstrate almost every indication of female themes.

The perspective and tone of Theme 17 offer more evidence of the writer's sex. The writer has a clear conception of herself as speaker. She does not try to account for all her personality but has chosen a voice with which she speaks for the purposes of her paper. Having established a speaker, the writer chooses a perspective from which she will view the room. The author of this theme looks at her room and judges its value from a social and personal perspective. Her room is a social place, a place to dance and have parties. She is considerate of her friends (concerned that they have enough space to dance) and of the rest of the family (not wanting to disturb them with too much noise). These social

concerns can be identified as typically female in most of the sixty themes.

Her room is a personal place, a place to be happy and unhappy, a place to think out her problems. The description of the room is impressionistic rather than realistic. The only indication she gives of its size is that it has "plenty of space to dance." The colors which seem so important to her are never even named. They are described only in the impressionistic comparison, "The colors remind [sic] me of a breezy summer day." The perspective is consistent from the title to the last line. There is every evidence that this female writer had a clear conception of her thematic purposes when she began the theme and that she neither lost nor changed them as she proceeded. This consistency is observed as characteristically female.

The tone is also consistent; it is personal. The theme is written in the first person and displays an openness which allows the writer to admit to having emotions and problems. However, this openness is pleasantly confidential without being offensively confessional. As well as a clear sense of the speaker, this writer displays a sense of the reader. Without mention of the reader (without reference to you), the conversational tone involves the reader. The impressionistic details force the reader to interpret the description for himself. The reader must picture the colors which make one

feel happy and the colors which remind one of "a breezy summer day." The reader must picture the kind of room which "eases some of the problems away." To appreciate the theme and to react in the way the writer has planned, the reader must become involved in the descriptive process. Through the tone, the writer describes herself even more than she describes her bedroom. Actually, the reader gets very little information about the room. It is large enough for dancing and is located at the end of the hall. Her descriptions of the colors are connotative, and she never even provides denotative names for them. The naming of the colors, be they yellow and green or pink and orange, would not invoke the impression she wishes to impart to the reader in the same way as does "a breezy summer day." Realistic details such as twelve by fourteen foot would tell the reader more about the room from a realistic point of view; but that is not her perspective, and realistic details would interfere with the tone of the theme as a whole. To the writer, what the room looks like is not as important as the impression she takes from it and wishes to create in the reader. The writer of Theme 17 has a conception of the purpose of her theme which, while it fulfills the assignment, is much more specific than the assignment. Besides describing a place, the writer tries to describe why and how it means a lot to her. This is her thematic purpose. The reader knows how the writer sees the

room and infers that this is supposed to be more important than how the room looks. To convey these feelings requires the admission that the speaker has such feelings.

Theme 1 (male) was correctly identified by seventy-two of the eighty-five respondents who read it.

Nashville

Nashville is a very beautiful place at night. I was eating dinner one night on the top floor of the Third National Bank. I went over to the window, and I couldn't believe what I saw. It looked as if we were being invaded by a mob of lightning bugs. It was just beautiful up there. I felt like I was in New York City looking out of the Empire State Building. Although I was just in Nashville looking out of a twenty-five story bank building. To me it felt like the biggest building in the world. I felt very important looking out over Nashville. I felt I was the ruler of the city and I could do what I wanted to with it.

This theme has been cited a number of times in reference to other criteria. Under "Sex Based Interests," mention is made that males are more likely to describe the big city environment. Although Theme 1 has not been mentioned specifically under "Word Choice," the words mob, invaded, and ruler were mentioned by respondents as male choices. Under "Types of Comparison," Theme 1 has been cited twice. The "power fantasy," where the writer becomes the ruler of the city, is cited as male by the panel; and the very term ruler is considered male. The comparison of the city's lights to a "mob of lightning bugs" is cited as a male comparison extrapolated from observable details. The evidence given under "Syntax"

indicates that the use of sentence fragments is usually male; "Although I was just in Nashville looking out of a twenty-five story bank building" is such a structure. Sentence fragments are also cited as male under "Nature of Errors."

However, there is more to the maleness of this theme than those factors discussed in previous chapters. The perspective of Theme 1 is male; the writer is as aloof as his position on top of the building suggests. He is in a social situation; he says, "I was eating dinner one night on the top floor of the Third National Bank." A restaurant is a social place to which people seldom go alone, and yet this male writer mentions no other person. This writer is unconcerned with the social situation, but a typical female writer would at least suggest the social nature of the situation. He does not because he does not have a social perspective, shown by the fact that the presence of a dinner companion is not even hinted at. He does not imagine himself the ruler of people but as the ruler of an impersonal city. He is non-impressionistic; for example, "It looked as if we were being invaded by a mob of lightning bugs." From his perspective, there is a certain common-sense in the relations of the sight of a mob of lightning bugs and the lights of a city as seen from a tall building. Although he tells the reader he "felt" certain ways, there is nothing privately emotional about what he feels. There is no private emotion in "I felt

I was the ruler of the city[,] and I could do what I wanted with it." He is not happy or excited; he is abstract.

The concluding sentence (just quoted) tags on to the end. It is as though the writer were trying to add significance to a theme which otherwise has nothing to do with values or impressions. This male writer does not have an overall purpose for his paper when he begins, and he does not go beyond the general suggestion of the assignment. He does not invent a speaker with a clear perspective which controls everything he thinks about. The major element of the perspective which is clearly male is an egotism which keeps the reader at a distance; this perspective is strengthened by the failure to mention a dinner companion and the impersonality of the domain which he envisions ruling.

The tone of Theme 1 is very direct; it is an immediate description of what the place looked like. Nothing interferes with the view of the city; even the window which frames his view is not described. No one and nothing in the restaurant is described.

His narrow perspective is confined by a literal interpretation of the assignment since apparently to this writer describe means tell what it looks like. The idea that the view might have some effect on him is almost an afterthought. The title "Nashville" shows that the writer has identified his subject, but he seems to have no purpose for his theme as

opposed to the purpose for the assignment. From the title on, the sentences present successive thoughts which tumble downstream rather than sentences which organize details around thematic concerns. The writer of Theme 1 does not involve the reader. While he says twice that the view is "beautiful," he is not concerned with aesthetics. He asserts the beauty without trying to involve the reader in coming to the same judgment. There is in this theme a typically male reluctance to open up socially and emotionally, even to the point of ignoring the reader.

These two themes show how male and female themes differ in perspective and tone. The female views her subject and reader from a social and personal perspective, while the male views his from a more cautiously detached, impersonal, and literalistic perspective. The male's perspective is not consistent, as is evident from his attempt to tag on significance at the end, but the female seems aware of her purpose from the beginning. Unlike the male, the female has a clear conception of the reader, and her clarity and consistency of perspective and tone allow an active role for the reader. She has decided which of her many roles she will assume in this writing and treats her speaker as a workable part of herself. Having done so, she can then envision a reader who will assume the role she has assigned him.

The male, on the other hand, does not have a clear idea of the speaker. He presents himself in a social situation but does not speak of social concerns. He uses aesthetic terms, but he does not treat beauty with specific details or comparisons. He presents a "power fantasy" but is not consistently concerned with power, force, or even vastness. While he has a clear perspective, as far as the place from which he views the city is concerned, he does not have a consistent thematic purpose. Since he does not have a clear idea of the speaker, he cannot have a clear view of the reader, except perhaps as an instructor who will read and grade the theme and therefore, he does not involve the reader and does not attempt to influence him or her.

Affecting the reader is a function of purpose. The purpose of the assignment was to describe a place. The male took the purpose of the assignment and attempted to use it as the purpose of the theme. The female recognized, however unconsciously, that the purpose of the assignment was quite general, so she invented a specific purpose of her own for her theme. In the title, "My Bedroom Means alot [sic] to Me," she presents her own purpose, to convince the reader that her bedroom has certain values she appreciates; and she then proceeds to fulfill her own purpose. Both the male and female writers have clear conceptions of their assigned subject, but the female defines and works with a specific speaker, reader, and purpose.

Themes 54 and 29

Theme 54 (female) and Theme 29 (male) are longer themes that demonstrate the workings of perspective and tone when they need to be more sustained. The female theme was correctly identified by 100 percent of the panel and 100 percent of the freshman respondents.

My Room

Having a place to go to be alone is important. When I want a place to think, dream, or just be by myself, I have my bedroom.

Anytime I am feeling down about something, being in my room makes me feel secure. My big, cozy bed comforts me in my sorrows. The yellows, oranges and greens which dominate my room always seem to cheer me up.

When I am in a lazy mood I enjoy daydreaming. When I look out my window, the outdoors paints a picture for me. During the day the sun rays filter through the trees and beam into my room creating designs on the walls. At night the starlight flickers through the curtains. Everynight the pattern of the stars is different, enabling me to create a new picture each night.

There are also the times I just like to be alone for no particular reason. During these times I do a lot of reminiscing. On the wall behind my bed is my bulletin board. It measures about two feet by four feet. This holds many of my most cherished things. The streamers from birthday parties long ago, paper cups, notes from friends now yellowing with age, and corsages of flowers now brown and wrinkled, all bring back the happy memories from the past.

Like my bulletin board linking me with the past, my window is my passport to another world. In the spring I can open my window and look out, all of a sudden I am in a totally different world. The smell of the flowers fresh blooms make me feel light-headed. It seems as if I am so much a part of the world of nature. My room also experiences a type of rebirth. The walls seem to be breathing the fresh air and singing along with the birds.

Each time I return home my room seems to awake from a deep sleep. It once again is alive with the sights, sounds, and smells that make it so unique.

Theme 54 is cited many times in the preceding chapters. Under "Sex-Based Interests," dreaming is mentioned. While the mention of dreaming, even daydreaming, is not exclusively female, the idea of sitting in one's room and daydreaming seems more female--or at least the panel thought so. When daydreaming is described as in "the outdoors paints [sic] a picture" and in the sun's rays "creating designs," the daydreaming becomes clearly female. Under "Word Choice," Theme 54 is cited for the mention of saved corsages and other memorabilia, shades of color, and the use of secure and cozy, all of which are considered female. Under "Stereotyped Attitudes," the memorabilia and dreaming are again mentioned. Discussion of "Types of Comparison" cites the end of Theme 54 as a sample of impressionistic comparisons unlinked to observable details which is almost exclusively used by females. Few themes are cited under "Syntax," but Theme 54 can be used to demonstrate its primary conclusions. There are no fragments (male markers) in Theme 54, and over one-third of the sentences are complex (a female marker). The discussion of the "Nature of Errors" includes verb problems; and Theme 54 has two subject-verb agreement errors. One of these, "The smell of the flowers['] fresh blooms make

[sic] me feel lightheaded," is of a usually female type, while the other "The outdoors paints [sic]" is not sex-linked. Theme 54 also has a run-on. The comma splice in Theme 54, "In the spring I can open my window and look out, [sic] all of a sudden I am in a totally different world," is not cited. While this error appeared in four female themes, it appears twice as often in male themes. This list shows a number of items indicating female; and they contribute to the female tone of the paper but do not account for it entirely.

However, the perspective of Theme 54 is clear. It is written in the first person by a speaker who appreciates solitude. Although the writer no doubt has many other sides to her personality, she does not allow the speaker to move away from the perspective she sets up. That she is a person not limited to solitude is implied in the mention of parties and friends. In reminiscing, the values mentioned are social rather than egotistical or pragmatic. The speaker has a clear conception of herself and has set up a specific purpose for the theme. The title, "My room," reflects the assignment, which was (like the others) to describe a place. The first line, "Having a place to go to be alone is important," reflects the purpose of her theme which is to show how her room functions as a place to demonstrate the importance of solitude. The writer has set aside three functions of her room, "a place to think, dream, or just be by myself"; and

thus she limits her purpose to the discussion of these three things. Having a clear conception of her subject, her speaker, and her purpose, she can concentrate on affecting the reader. The reader must take an active role in the description, interpreting the details. It is not obvious how a room makes one "feel secure." This theme will not characterize the room in the same way for each reader. In other words, the description is not denotative but connotative. Another such description is "my big, cozy bed comforts me in my sorrows." Cozy is obviously connotative, but comforts can be denotative when discussing a comfortable bed from a physical standpoint. The addition of "in my sorrows" adds to comfort's physical, denotative meaning an emotional, connotative one. Since the writer chooses to present details which function to create emotional responses in the speaker, the reader must interpret them in the way the writer has presented them. The writer tries to affect the reader. She does not limit herself to convincing the reader that the room has value, but she also tries to make the reader understand her calm, contented oneness with her room with connotative words and impressionistic details.

Having a clear view of her subject, purpose, reader, and perspective, the writer of Theme 54 chooses the tone most appropriate to them. The tone is personal, confidential without being confessional. Although several different

matters are discussed, the tone is consistent and uninterrupted. The fourth and fifth paragraphs discuss how the room functions to satisfy the writer's need for solitude when that need is not prompted by anything in particular. Paragraph four discusses reminiscing, and paragraph five begins "Like my bulletin board linking me with the past, my window is my passport into another world." Throughout the theme, the room, its contents, and nature as it is seen through the window affect her; and she describes these effects in action verbs that tell what these inanimate objects do to her. It is only logical that in the end she says that her room wakes up and comes alive, since it has been functioning from the beginning as though it were alive. The personal tone has consistently linked inanimate objects with action verbs, calling for an impressionistic interpretation of her description rather than a realistic one. There is only one break in the impressionistic tone, "It [the bulletin board] measures about two feet by four feet." Possibly the writer felt that realistic detail would do the best job to describe the abnormally large bulletin board, since the size obviously impresses her. However, the size of anything is not the type of impression she is dealing with in the rest of the theme, and she drops the issue after this one small comment. Overall, however, the tone is remarkably consistent.

Theme 29 was written by a male and was so identified by 100 percent of the panel. However, this theme gave the freshman respondents considerable trouble and was correctly identified by only twenty-seven out of fifty-two.

Four Walls

When I first came into my dormitory room, all that I could see were four, discolored, blank walls. I have always heard that dormitory rooms are very drab and dull. I now know that they are. I would now like to share some of my hardships with you.

The bed which I sleep on has the upmost comfortableness as a sheet of stone might have. There are no springs, and the mattress is very hard. If the bed was longer, I might be able to sleep with my feet on it. There is a headboard on my bed, but it is not large enough for anything.

If there was anything that just occupied space, my heater would be classified in this category. The unit is very large, but it does nothing in the way of heating. If I ever want to stay awake, I can always listen to the piercing sounds of the green machine.

The desk serves its purpose well. It is of adequate size and ability. There are four drawers in my desk. I have plenty of room for all of my books, because there is a large bookcase on the top of the desk.

The dresser in my room is in good condition. It has a very large mirror and several drawers. I have enough room on its surface for all of my toiletries.

The closet is one of the better things in my room. There is a large bar to hang my clothes on, and I have enough shelf space for my shoes. I have no difficulty in getting all of my clothes into the closet.

This room reminds me of my life. It begins as nothing, and I will have to make it into what I want it to be.

Theme 29 does not reflect male sex-based interests. The expectation of these is apparently what most often confused the freshman respondents. The writer's concern with

toiletries, a mirror, and shoes misled many freshmen, as did the concern with improving the room. One male freshman respondent reacted strongly to what he considered female concerns: "worried about where the hell she lives." Female respondents who were incorrect in identifying the theme reacted to what they considered "sensitive" description. One wrote, "I loved the ending sentence, [sic] it's so true." What these freshman respondents failed to recognize is that the bedroom is not a sex-linked environment and they did not consider that both males and females wear clothes and shoes and use toiletries, mirrors and closets. Toiletries as a subject was considered female by the freshmen, but several panel members recognized that as a word (as opposed to makeup or cosmetics) it is male. This fact is cited under "Word Choice." Category is also cited, but it should be remembered that it is the use of this word in this type of theme which is considered male. Category in an expository theme is probably not sex-linked. Under "Stereotyped Attitudes," clothes are mentioned from Theme 29 to demonstrate that concern with personal appearance is not necessarily female. Under "Organizational Principles," the title of Theme 29 is cited as a thematic title. While males did use thematic titles, over twice as many females used them. The comparison which ends Theme 29 is cited in the discussion of "Types of Comparisons" as being impressionistic,

typically female. However, this impressionistic comparison is presented with such precision that it becomes a male marker. Theme 29 is not cited specifically under "Syntax," but it should be noted that this theme has less than the mean percent of complex and compound sentences. (A high percentage of these is usually a female marker.) The nature of errors in Theme 29 is not particularly male. The application of the six criteria presented in the last three chapters does not demonstrate the reasons of the panel's unanimous identification of the theme as male. The application of such criteria apparently confused the freshman respondents. The panel was not confused, probably because they recognized a male perspective and tone in the paper as a whole.

The author of Theme 29 recognizes his purpose as something more than the purpose of the assignment. He says, "I would now like to share some of my hardships with you." He has a clear conception of his speaker and has chosen his perspective. He recognizes a thematic concern. Lest these things persuade one that the theme was well thought out in advance, one must consider the tag. This metaphorical value placed on the room at the end of the theme shows that the writer is not altogether satisfied with his purpose or that he has fulfilled it. This last paragraph is an attempt to attach significance to his theme. The positive values of his room have not been his main concern. The perspective

has been strictly utilitarian. His objections, and his few earlier value judgments, are based on how the room functions in a practical sense, not in a personal or social sense. The writer has no social concerns and, in fact, mentions no one but himself and the reader. The writer is aware that someone (seen in his use of you) is reading the theme, but he does not try to affect him or her by experimenting with the language or with ideas. The closest this writer gets to figurative language (before the last paragraph) is when he says that the desk has "ability." This, however, given the perspective and tone of the rest of the paper, sounds like an error, a mistake in word choice.

The tone of the paper is direct, what one panel member called "Blunt, matter of fact." The sentence structure is subject-verb-object. The modifiers are denotative: "There are no springs, and the mattress is very hard." Generally, the precision of the language indicates that the writer is taking care to present a clear, objective description. This precision results in an analytical tone which is typically male in a description. (Again, in an analytical theme this tone would be appropriate and used by both males and females.) The heater "occupied [sic] space" instead of just sat. This fact becomes a "category" in which the heater is "classified." The desk is of "adequate size" not big enough, and the "top" of the dresser is its surface.

Theme 29 presents a clearer, more objective picture of a bedroom than does Theme 54. Like most males, this writer uses a direct, impersonal tone to describe the place in strictly utilitarian terms. The female writer of Theme 54 uses a personal tone to present impressionistic details through which she tries to affect the reader. One panel member accused the writer of Theme 29 of being "unaware of esthetic 'niceties.'" The author of Theme 54, however, speaks from a female perspective which involves aesthetics. Both writers have a clear conception of speaker and subject. While both seem to know their purpose from the beginning, the tag in Theme 29 shows that the writer decided to add significance at the end. Both seem to have a clear idea of the reader, but only the female attempts to affect the reader.

Themes 4 and 8

Theme 4 (female) and Theme 8 (male) were both commented on for "point of view." Theme 4 was identified correctly by the entire panel and by all but one of the freshman respondents.

Place Description

Have you ever heard the saying, "Don't blink or you'll miss it," when referring to a very small town? In Arkansas many of the towns are small and they would indeed be missed if not for the signs you see upon entering.

Gurdon has had the same sign up for over twenty years boasting the fact that they have fifteen hundred people as its population. More than likely

it has lessened a bit in these last few years, but the people are still the same.

Gurdon may be small but it has two suburbs; on the left, Gum Springs, population--thirty-five, on the right, Curtis, population--between fifteen and twenty.

Driving into Gurdon is an experience you never forget because you have to ride over nine railroad tracks and look eighteen ways at one time. These tracks look as though they were built along with the earth; each of them about a foot deep.

Gurdon is an old town that has been remodeled in most areas to resemble a doll house painted in bright springy colors, with the exception of the train station. Its bigness and blackness looms out of the town like a thundercloud on a stormy day. The same little man sits there day after day waiting for each and every train, only looking up from his newspaper to speak to every passer-by. The only other people you would run into would be the retired railroad men sitting on the high back benches chewing tobacco and spinning yarns as long as the track itself.

Across from the station is an old black building which use to be called the Hooohoo Theater. Now the towns people have closed its doors and condemned the building only to be overrun by the rats that live there.

About the only other outstanding feature in Gurdon is Main Street. It is still made of the original cobblestone and is somewhat impossible to drive on.

Always remember to behave in a small town. If not you will have to stand up for yourself at Tuesdays bridge club.

Theme 4 has been cited as an example of female writing under several criteria. Under "Sex-Based Interests," "Tuesday[']s bridge club" is cited as a female activity. Theme 4 is also cited for describing a small town, which is suggested as a female interest. Perhaps, as one respondent suggests, it is the positive view of the small town which is a female marker rather than the subject itself. While Theme

4 is not mentioned under the discussion of "Word Choice," the expression "bright springy colors" is an example of the female attraction to distinctions of color. "Stereotype Attitudes" does not include a discussion of gossiping, but the female gossip (mentioned in the final statement of this theme) is a stereotype which needs attention. "Types of Comparison" includes the comparison of sex-linked items, of which "Gurdon is an old town that has been remodeled in most areas to resemble a doll house" is an example. This section also includes a discussion of impressionistic comparisons, cited as female. Theme 4 has two such comparisons. The writer says that the train station "looms out of the town like a thundercloud on a stormy day" and describes railroad men as "spinning yarns as long as the track itself." Two female "Syntax" markers apply to Theme 4: there are no sentence fragments (usually male markers); and only 41.2 percent of the sentences are simple (leaving over half the sentences in the more complex forms, as is typical of female papers). "Nature of Errors" presents "use to" as female. This error can be found in Theme 4.

The author of Theme 4 looks at a small town from a positive perspective. She is concerned with people. One panel member mentioned her reference to the "same little man" who speaks to "every passer-by." The author of Theme 4 also mentions "retired railroad men" and the "towns people."

Although the social life of a small town is no doubt limited, this writer mentions "Tuesday[']s bridge club." This female interest in people is opposed to the egoism seen in the male themes. This author has chosen a speaker and she envisions a reader she tries to affect. While the purpose of the paper is not stated, it seems purposeful and does not ramble thoughtlessly without a controlling idea.

The tone of Theme 4 is very personal. The writer sets up an interaction between speaker and reader which displays a female intimacy. The sustained use of a conversational tone which betrays informality rather than carelessness is a female marker. Although consistent tone, as in Theme 4, is more often seen in female papers, it should be noted that consistency of tone is a function of all good papers.

Theme 8 (male) was correctly identified by 100 percent of the panel and by about 90 percent of the freshman respondents.

Murphy Center

Murphy Center has some of the best recreational equipment I have ever seen. I enjoy going to Murphy Center and taking advantage of this equipment.

Murphy Center has one of the most beautiful basketball stadiums I have ever seen. I like nothing better than to see the blue and white fill the stadium on the night of a ballgame. I like to hear the fans yell and scream as the Blue Raiders play ball.

Even the floor on which the game is being played is something special. Murphy Center has a rubberized floor. This is something which is pretty rare. This

floor, being rubber, is supposed to give with the players feet. This helps cut down on the number of leg and ankle injuries.

There are auxillary gyms in the lower level of Murphy Center. This is where some of the physical education classes are taught. When classes are not meeting in these gyms, they are filled with students playing volleyball or basketball.

In Murphy Center a person can find the best weight-lifting devices known to man. There is one whole room that is filled with nothing but weights. Many people can work out with weights at the same time.

There is a room where students can go and check out equipment. Things such as basketballs, footballs, volleyballs, and softballs may be checked out. Camping equipment and projectors may be checked out also. All a person has to do to check something out is leave his I.D. there until he brings the object back.

Murphy Center is not all fun. There are classrooms and offices on the upper level. Many of the physical education classrooms are in Murphy Center. The offices of Jimmy Earle and Ben Hurt are also found here.

Murphy Center is a place where many big conventions and concerts are held. There have been conventions of religous and politics held inside Murphy Center. The reason for this is because of the vast seating area. Around fourteen thousand people can be seated in Murphy Center. People such as John Denver and Mountain have packed the seats with their concerts.

Murphy Center is a very big and beautiful place. I am proud to say that I can use its devices as I please.

This theme is used several times in the discussion of criteria. The marker most often cited by the respondents is "weight-lifting devices." This and a general interest in athletics are discussed under "Sex-Based Interests." Under "Word Choice," the word devices itself is cited as male. The male preoccupation with numbers shown in "Around fourteen

thousand people" is also cited. "Organizational Principles" demonstrates that topic sentences are more often used by males in longer papers. The first sentence of each paragraph of this longer theme is a topic sentence. Although there is no sentence fragment in Theme 8 (cited under "Syntax" as male), there is an above average number of simple sentences (male markers). There are few mechanical errors in Theme 8, but there are two spelling errors which coincide with the suggestion under "Nature of Errors" that males misspell more words.

The author of Theme 8 clearly establishes his speaker, whom a panel member calls "obviously a male ath-a-lete [sic]." His point of view involves viewing the athletic center in a very positive and interested way. His precise language reflects his technical interests. This writer has a clear idea of his speaker and his subject, but he is not as clear concerning his purpose. His opening paragraph suggests that his purpose is to tell how or why the center's recreational equipment is the best. Three-quarters of the theme fulfills that purpose. The seventh paragraph is not about the recreational equipment but about the physical education program. The eighth paragraph concerns other uses of the center, and the final paragraph asserts a concern which has not previously been stressed, "Murphy Center is a very big and beautiful place [emphasis added]." The concluding

paragraph (and especially the sentence just quoted) indicates that this writer has not completely thought out his purpose or thematic concerns. If the writer of the theme has a reader in mind, he must be a "jock" with the same male concerns, since no attempt is made to orient the uninitiated. His attempt to influence the reader is merely to convince him that certain objective facts make Murphy Center valuable. He does not try to affect the reader--to cause an emotional reaction--but is strictly logical.

The tone of Theme 8 is inconsistent. It is impersonal even though the first, second, and last paragraphs contain first person pronouns. The tone is analytical, logical and technical. Other people are mentioned, but are grouped impersonally as "fans," "students" and "people." Four people are mentioned by name, two as having offices in the center, and two as performing in it. Rather than personal references, however, these names are impersonal, "household-word" references. The social aspects of ballgames, conventions, and concerts are not even considered. While the author recognizes social situations, he displays male egoism in his implication that he uses the facilities alone.

The tone is aloof and impersonal. Most of the theme comprises short, direct sentences. There is an economy of language which conveys technical knowledge in simple, denotative terms.

Although subject matter seems to be the main difference between Themes 4 and 8, the perspectives and tones are also different. Both writers see their subject from a positive viewpoint, but they are not otherwise similar. The female author of Theme 4 has a close personal view of her subject, while the male author of Theme 8 has a distant, impersonal view of his (despite the egocentricity). Both writers are precise in word choice, but the female's choices are connotative (e.g., looms) while the male's are denotative (e.g., rubberized). The female uses a sustained familiar tone and the male's tone keeps the reader at a distance.

The six themes just discussed exemplify male and female perspectives and tones recognized by an extremely high percentage of the respondents.

INCORRECT IDENTIFICATIONS

The following four themes were not recognized by a high percentage of the panel. Theme 53 (female) was identified correctly by only one panel member.

Themes 53 and 6

Riverside High

This was a beautiful school. The school was old, with hedges and trees surrounding it. In the front of the high school is a large yard where a plate has been placed with the name Riverside High School on it. Also in the front are two flights of stairs leading up to the front door.

On the side of the school is a street leading around to the stadium and the gym. The stadium is quite large and a beautiful place in the summer. During the summer the grass is green and very tall. The football field is never dirty, but always clean.

Going on around the campus we find the gym, where the basketball games are often held. Inside the gym we find two offices and bathroom. As you walk through the door to the gym are some steps. These steps are often blocked off unless they have a big game, then these steps are used to reach the balcony. The gym is old and look as though it is about to fall.

On the other side of the campus is the janitor home where there is a large gate surrounding the house with two large dogs. The dogs are there to keep everyone from the grounds when the school isn't open.

Yes, the school is old but also beautiful to me.

Theme 53 was mentioned under "Sex-Based Interests," since its concern with athletics misled most readers. It was not cited often because there were no obvious female markers. Unlike other female themes, Theme 53 is not personal or conversational in tone. This theme does not display the clear conception of purpose that typifies female themes. It rambles around the campus, following a spatial organization which is typically male. The writer is not concerned with aesthetics although she, like many males, asserts that the campus is "beautiful." Her perspective is neither personal nor social, but impersonal and practical. The only comparison (cited under "Types of Comparison") is "The gym is old and look[s] as though it is about to fall"; and that might be called a realistic speculation rather than comparison.

The tone is as direct as that of any male theme. Sentence structure is usually subject-verb-object. Over half the sentences (62.5 percent) are simple. Another simple sentence is spliced to a complex sentence with a comma. The modifiers are denotative (e.g., green, two). There are no connotative adjectives (except beautiful; and the value is simply asserted). There are no impressionistic details. There is no attempt to affect the reader. The writer does not display clear conceptions of her speaker, reader, or purpose. The male markers cited above are present in this female theme and the female markers are not.

The perspective and tone, as well as the other criteria, indicate that the theme was written by a male, although it was not. While this writer might be confused about her sex role, it is more likely that she has not learned to use the language effectively. She is a poor student, as indicated by the numerous mechanical errors. The theme indicates a lack of preparation. It also rambles purposelessly, and her lack of concern for the reader might be a result of not caring (and, after all, females are supposed to care).

Theme 6 was written by a male but was not correctly identified by any member of the panel.

The Small House

The small house across the road from my childhood home has long been my dream house. The small house of stained wood and diamond shaped window panes. The gentle sloping road reach out toward the trees was a playground for the buds. The walk winding snake like to the front door of the house, was lined in spring and summer with bright cheerful flowers in the back yard was also cluttered with flowers arranged in an old fashion style. through the years, I have grown to love that house even more than when I was a child.

This male theme is cited in the discussion of "Sex-Based Interests" for its female subject. Dream houses are considered female. The concern with "flowers arranged in an old fashion style" is also cited as female, as is the mention of love. Although not cited earlier, the comparison of a road to a "playground for the buds" is impressionistic and sounds female. The details, "stained wood and diamond shaped window panes," reflect aesthetic values typically found in female themes. All the details are presented to impress the reader with the beauty and value of his dream house, a kind of purpose which has been seen as clearly female. Also, unlike most themes, this theme is not impersonal and practical.

The tone of Theme 6 is not direct and blunt, relying on subject-verb-object constructions; and it depends on modifiers. "Sloping," "clutter," "cheerful" and other such words contribute impressionistic detail, not the typical male precision and technical concerns. While the author of Theme 6 has not mastered the mechanics of composition, he tries to

use the language to affect others. This is one characteristic of good writing that is not usually under the control of amateur male writers.

Themes 35 and 20

Since judgment of perspective and tone are largely holistic and intuitive, the panel occasionally had a low score when careful or more analytical attention to perspective and tone would have provided a correct response. This is especially true where other, conscious decisions led the panel astray. Theme 35, female, is a good example of this. It was correctly identified by only two panel members.

Place Description: My Place

The hot, melted-butter colored sunlight poured through the cracks in the treetops as I glanced upward to the sky. It was the most beautiful place in the whole wide world. Fresh streams ran crookedly throughout the thickly forested woods. Strange, odd little creatures of all shapes, sizes and color would fumble in the shag carpet form of grass and brush. It was so hard to distinguish the tops of the old oak trees, which had been weather beaten many centuries ago, from the shaggy ground. A box with four sides, a top and bottom could best describe these woods. The heart of the woods lied hidden among the swollen pathways leading back toward black-topped pavement.

The log that seemed to be as big as all outdoors, stretched out across the rippling creek below to serve as a bridge, and a place to sit your tired frame after climbing the sloping hillsides. Lightning must have taken the old girl by surprise one stormy afternoon and lay her here to rest.

Going back to the wooded area on our seventy acre tract I still remember the cracks in the treetops.

The comment "A box with four sides, a top and a bottom could best describe these woods" led several panel members to conclude that the theme had been written by a male. Several panel members mentioned word choice, one citing "old girl." This, if it is a male marker, might have been offset by the typically female "hot, melted-butter colored sunlight." The perspective is female. This writer has a clear conception of her speaker and uses impressionistic details to affect the reader. The description is not realistic. The reader does not have a clear view of what the place looks like, but the reader is asked to share a personal aesthetic perspective.

The tone is consistent, informal, and emotionally warm. There are no practical concerns, no technical details. Words like crookedly, fumble, and shag carpet form demonstrate a precision designed to impress the reader with imputed values, as opposed to a male use of precise denotative words to present facts. Although 70 percent of the sentences are simple (usually a male marker), these simple sentences do not have relatively uninterrupted subject-verb-object pattern of male syntax. Almost every sentence could be used to demonstrate this difference. One is "Strange, odd little creatures of all shapes, sizes and color would fumble in the shag carpet form of grass and brush." There are twenty-one words in this sentence. One is the simple subject, two form

the verb and there is no object. The rest of the sentence is a typically female elaboration of impressionistic details. Examining this theme after discussing the criteria that indicate female themes, the reader might wonder why the majority of the panel was incorrect.

Theme 20 (male) was recognized by only 30 percent of the panel.

The Swimming Pool

The white concrete around the sky-blue water becomes more crowded with people at the pool. The pale end-of-winter sunlight heated the cool water. The pool was narrow and short, nothing could make it look bigger. The people around it were all different in size and shape. At high-noon there was a different color towel in every corner, angle, and crevice of the concrete. Children played and screamed, and a loud radio blasted on the side of each towel. Most of the people had a cold mixed drink beside them. There were black-metal beams on each side of the concrete. Under the beams was a pile of seaweed. There was a blue diving board hanging over the deep end of the pool, and at the other end was a silver ladder half way under water.

Some panel members were misled by the reference to color, but none of the color references reflects a female concern with precise distinctions of color. The perspective is not clear. The reader does not know how the speaker views his subject and has no indication of his attitude toward it. This lack of purpose and clear perspective is typically male. The adjectives are denotative and do not function to create an impression on the reader. The writer knows the purpose of the assignment but has not chosen his own purpose for his

theme. He wanders from detail to detail, giving a literal description which provides the reader with a clear picture of what the pool looks like, but with no indication of a personal interest or value. While people are mentioned, the emphasis is practical--how well the pool serves the purposes for which it was designed.

The tone of Theme 20 is direct and impersonal. Simple sentences comprise 70 percent of the theme. The other 30 percent of the sentences are compound. There are no complex or involved forms used. These items show that the perspective and tone of Theme 20 are clearly male.

Criterion Eight: Perspective and Tone is the most reliable criterion. While it accounts for themes as whole entities and encompasses the first seven criteria, it is yet much more. At this level of writing, certain perspectives or viewpoints are clearly male, others clearly female. On the whole, females have clearer perspectives because they have carefully chosen a speaker and do not try to account for their entire personality in such short themes. Females usually conceive more clearly their own specific purposes in their themes, as opposed to the purpose of the assignment. Females not only recognize that there is a reader, but constantly try to affect the reader. Females use impressionistic details and connotative words to create certain impressions for the reader, while males use precise technical

language and present realistic details with denotative words. Females more often use a sustained conversational tone to keep their themes informal and personal. Males more often use an aloof and even perfunctory tone to keep their subjects and readers at a distance. Females are concerned with human uses (social, personal) while males are concerned with human uses (practical). Male descriptive themes describe what places look like, while female descriptive themes are not as clear about realistic details; but the latter are clearer in presenting how the speakers see the places. While no criterion can be 100 percent reliable, Criterion Eight: Perspective and Tone seems to identify correctly more themes than any other criterion.

Chapter X

SUMMARY AND CONCLUSIONS

SUMMARY

It has been the purpose of this research to show that there are differences between the writings of males and females and to show what some of these differences are. The summary conclusions are, roughly, responses to the nine hypotheses presented in Chapter I.

1. A panel of ten English instructors was able to identify in a significant number of cases the sex of the writers of sixty descriptive themes written by college-age native speakers of English.

2. The number of themes written by males correctly identified by the panel is slightly larger than the number of themes written by females; but the difference is not significant.

3. The results of an ANOVA (analysis of variants) indicate that neither female nor male panel members were better able to identify the writers of either sex.

4. There are more conscious choices (over one-third of all responses) than any other kind. The degree of correctness in conscious choices is significant. Over one-fourth of the

responses were intuitive. The degree of correctness in these choices is also significant. About one-sixth of the responses were guesses, and although there were more right guesses than wrong, the degree of correctness is not significantly more than chance.

5. Only the panel was asked to identify the sex of the writers of all sixty themes. However, fifty-two freshmen were asked to identify the sex of the writers of ten themes about which the panel was unanimously correct. While the CIS for several of the themes is very high, none reached 100 percent. This piece of mini-research indicates, however, that even freshmen can identify the sex of the writers of some themes. The results of the other mini-research projects show that the students in History 477, "The American Woman," had higher CIS's for their responses on their two themes than did the SAMLA/SECOL respondents for the same two themes.

6. Subject matter differences were the differences most often referred to by the panel and by other respondents. These are, of course, the most obvious differences and are available through common-sense observations. Beyond the identification of specific items, however, there is a recognition that the contexts in which these items appear are, in fact, more important than the items themselves.

7. Certain methods of description are sex-linked. While specific organizational principles did not indicate

male or female, it is apparent that most females began their papers with a clearer idea of what they were going to include and were less apt to attempt to "tag on" significance at the end. Comparisons of items which are considered male or female were, of course, identified as such. In addition to this, the presentation of impressionistic and personalized comparisons which involved emotional reactions to the things described were all female. Comparisons which represented the observable relationships of things were more often male. Simple word counts and quantitative evaluations of syntax were not at all important. The importance of modifiers, for instance, was in the emphasis they took from context rather than in their mere presence.

8. No type of error appeared only in male or only in female papers. The number of errors in the two groups was approximately equal. Males had more fragments than females. Females had more difficulty with less commonly written verb forms like used to. Again the errors were more revealing in context.

9. The perspective and tone of the themes was most revealing because it took into account each theme as a whole. The method was synthetic rather than analytic. The sex of the writer was most often revealed in the way he or she saw the assignment as a whole and in the way he or she presented his or her point of view.

RELATION OF THIS RESEARCH TO
THE REVIEW OF LITERATURE

The area of sex-based language differences in general, and woman's language in particular, is a relatively new field. There is no seminal literature in the field. The materials which are available approach the subject from a variety of perspectives, analyzing very specific areas or dealing in grossly generalized opinions. Most of the literature is quantitative and analytical. Much of the literature is concerned with how the language influences us and how it is unfair to women. Less has been done on how women in fact use the language. Most of the work has been done on conversations. While the vocabulary and forms of language used in assigned written compositions are more limited, the speakers of written work are in complete control of what they say and are not influenced by interruptions or immediate reactions to what they are writing. Some work has been done on written language, but it is almost all analytical. The writings used in at least one case were so limited in topic and scope that the personalization which so often identifies language as male or female was not present. Most subjects of investigation have been commonsensical or stereotypical. The original contribution of this work to the literature might be that it is not only analytic but synthetic and deals with areas of inquiry other than those that can be treated only quantitatively.

INFLUENCE OF THE SAMPLE

While the sample is a written one and bears the limitations of the written language, it has the advantage of being a group of complete utterances, relatively uninfluenced by contexts outside the writing itself. While there is the disadvantage in the sample of no uniformity of length, most of the themes are of sufficient length that the writer is able to present a speaker, establish a perspective, and develop a rapport with the reader (or at least take an attitude toward the reader).

The sample is limited in that it included only descriptions of place. Descriptions of persons might reveal other subject matter items as well as an indication of some other values held by the students. Assignments which necessitate more formal style, such as analytical themes, might show less differences in the sex of the writers as they might show differences which are less obvious involving the perspective and tone of the writing.

The sample is further limited by the ages of the writers. The results can be applied only to the college-age, amateur writer who is still developing his or her methods of writing. The education of the writers is also a factor. All are high school graduates who have begun college. The results would no doubt differ if the writers had other educational backgrounds.

Although the circumstances under which the themes were written were not entirely uniform, they were all classroom situations and the writing was done as part of the regular course work. Writing not designed to meet a classroom assignment might yield some different results.

CONCLUSIONS

At the beginning of this study, the researcher proposed that many writers, especially many female writers, would be interested in what "She writes like a woman" means. Chapter VI lists many specific subject matter items which mark the sex of the writer; Chapter VII gives some methods of description which serve to identify the sex of the writer; Chapter VIII shows the errors which are sex-linked; and Chapter IX presents the ways in which perspective and tone identify the sex of the writer. These chapters and the dissertation as a whole address themselves to defining "She writes like a woman" and also how many women actually write.

While there are obvious differences in the writing of males and females which can be analyzed in the light of common-sense observations and sex stereotypes, more work needs to be done to synthesize the more general differences, especially those which are functions of perspective and tone in longer pieces of writing. Additional studies might show

that there are even more differences in the writing of males and females which show differences in the way they perceive the world and themselves in it.

APPENDICES

APPENDIX A

STUDENT AUTHORS AND THEIR THEMES

INFORMATION ON STUDENT AUTHORS

	Name	Sex	Course	Section
1.	Gary Benz	M	102	1552
2.	Susan Blansett	F	101	1524
3.	Brenda Yvonne Bonner	F	101	1525
4.	Patty Bratton	F	101	1522
5.	Michael Roy Claiborne	M	102	1552
6.	Ricky R. Collins	M	101	1527
7.	Jonie Cowley	F	102	1552
8.	John S. Curtis	M	102	1558
9.	Bruce Daniel	M	101	1524
10.	Joel Daniel	M	102	1558
11.	Ronica N. Dodds	F	101	1525
12.	Dennis Eakins	M	101	1524
13.	Sandra Ellison	F	102	1553
14.	Roger D. Everson	M	102	1558
15.	Mark Farmer	M	101	1524
16.	Robin Field	F	101	1529
17.	Linda Yvette Gilham	F	101	1526
18.	Jeff Gray	M	101	1522
19.	Ben Hearn	M	101	1525

APPENDIX A (Cont.)

20.	A. O. Hibler	M	101	1528
21.	Sandra Hobbs	F	101	1524
22.	Bob Holder	M	101	1527
23.	Danny Holder	M	101	1528
24.	Joseph Wayne Hugh	M	101	1526
25.	Billy R. Jones	M	102	1558
26.	Pamela A. Justice	F	101	1522
27.	Neal W. King	M	101	1528
28.	Vicki King	F	101	1524
29.	Paul Steven Kyle	M	102	1553
30.	Wyvetta Darlena Lee	F	101	1525
31.	Darlene Little	F	101	1525
32.	Deborah Marable	F	101	1522
33.	Carol Lynn Mathis	F	101	1526
34.	Jewell McKnight	F	101	1525
35.	Sherry Amru Miller	F	101	1524
36.	Freddy Milligan	M	102	1552
37.	Joseph Bradley Morris	M	101	1527
38.	Alice Norman	F	101	1525
39.	Terri Lynn Payne	F	102	1552
40.	Jerrold Don Pedigo	M	102	1558
41.	David Pennington	M	102	1558
42.	Wayne Phillips	M	102	1552

APPENDIX A (Cont.)

43.	Wendell Porter	M	102	1553
44.	Donna Regina Posey	F	101	1529
45.	Kelvin Russell	M	101	1525
46.	Betty S. Sanders	F	101	1522
47.	Debbie Sue Sanders	F	102	1553
48.	Cheryl Seals	F	101	1527
49.	Melinda Spears	F	102	1553
50.	Cathy A. Springs	F	101	1522
51.	Carl M. Summar	M	101	1527
52.	Claude Douglas Taylor	M	101	1527
53.	Lavern Tellis	F	101	1522
54.	Margo Denise Tesch	F	102	1558
55.	Susan L. Tomlinson	F	101	1529
56.	Gordon Tuggle	M	102	1553
57.	Sharon Tyner	F	101	1524
58.	Gentry Underhill	M	102	1553
59.	Byron K. Yokley	M	101	1522
60.	Mary Elyn Zerwer	F	101	1526

Nashville

Nashville is a very beautiful place at night. I was eating dinner one night on the top floor of the Third National Bank. I went over to the window, and I couldn't believe what I saw. It looked as if we were being invaded by a mob of lightning bugs. It was just beautiful up there. I felt like I was in New York City looking out of the Empire State Building. Although I was just in Nashville looking out of a twenty-five story bank building. To me it felt like the biggest building in the world. I felt very important looking out over Nashville. I felt I was the ruler of the city and I could do what I wanted to with it.

Place Description

It was an enticing country scene. The first thing you see while turning in the drive is a towering white house with a flickering tin roof. When you get out of the car the dogs and cats are running around under your feet like artless creatures. The fresh smell of the country air gives you a sense of excitement. Looking out the window of the house you see blissful sights. You see people doing things that make them happy. Farmers are out in the hot sun plowing the garden while their children are running through the fields trying to catch the pigs and cows. You see the farmers wife running along a dirt path to the barn to milk the cows. The path runs beside the house, and goes down a little gully that leads you to the smoke house and the tobacco barns. Behind the barns are two catfish ponds with trees and flowers budding around them. The tall yellow cattails creep up above the rippled surface of the water while you ramble peacefully along your country path.

Cowan

My home town is a very warm, rural community. This small town has qualities of both strangeness and intermediate relations among neighbors. In many cases, the community offers very little opportunity or encouragement for developing special interest or skill. Parks, playgrounds, swimming pools, and shopping centers do not exist because of financial limitation and a conservative community opinion. Although we need a healthy economic system with wider opportunities for education and recreation, the progressive development of my community is a tribute to the sense of values held by our small population.

Generally speaking the population is composed of an abnormally high percentage of children and young people under twenty years of age. The small proportion of people of the more active ages has been responsible for the common saying, "there's nothing to do here."

Since the improvement of transportation methods, Cowan has lost ground in railroad competition with larger cities. Like so many other small communities, we have our mixtures of the advantages and disadvantages of both rural and city living. The town and all it offers is small and long since familiar. There's nothing new to look at or inquire about, nor is there anyone new to talk to. There is usually only one movie to attend and only a dance once a month.

In concluding, I think Cowan is a very small, but nice community to live in. Although many people leave Cowan they always find a reason to come back and visit friends and relatives. Many people think of Cowan as been a place to retire and forget about your hardships, but I think of Cowan as one of the most lovely place to live.

Place Description

Have you ever heard the saying, "Don't blink or you'll miss it," when referring to a very small town? In Arkansas many of the towns are small and they would indeed be missed if not for the signs you see upon entering.

Gurden has had the same sign up for over twenty years boasting the fact that they have fifteen hundred people as its population. More than likely it has lessened a bit in these last few years, but the people are still the same.

Gurden may be small but it has two suburbs; on the left, Gum Springs, population--thirty-five, on the right, Curtis, population--between fifteen and twenty.

Driving into Gurden is an experience you never forget because you have to ride over nine railroad tracks and look eighteen ways at one time. These tracks look as though they were built along with the earth; each of them about a foot deep.

Gurden is an old town that has been remodeled in most areas to resemble a doll house painted in bright springy colors, with the exception of the train station. Its bigness and blackness looms out of the town like a thundercloud on a stormy day. The same little man sits there day after day waiting for each and every train, only looking up from his newspaper to speak to every passer-by. The only other people you would run into would be the retired railroad men sitting on the high back benches chewing tobacco and spinning yarns as long as the track itself.

Across from the station is an old black building which use to be called the Heehee Theater. Now the towns people have closed its doors and condemned the building only to be overrun by the rats that live there.

About the only other outstanding feature in Gurden is Main Street. It is still made of the original cobblestone and is somewhat impossible to drive on.

Always remember to behave in a small town. If not you will have to stand up for yourself at Tuesdays bridge club.

The City at Night

The big city has spread out in all directions known. Everyone goes shopping in the big mall that is close to their house instead of going in to the city where there are big stores that used to get all the business. There is not as many people living in the city as there used to be. They all move outside of town, where they try to buy a house with a big yard. People don't gather at a corner of the street waiting to cross when the light changes. The city at night seems to be empty.

The lights in the city have been put out and makes the city look terrible. Inflation has turned all the lights out that used to shine at night. They were so pretty lighting up all the roads and making the city look so big. Everyone turns them off to save electricity now and makes the city dull looking.

The interstate is impossible to drive on at night. Heading for the city there is over a thousand exits and all leading where you don't want to go. The roads fork at many places almost making everyone wreck trying to figure out which way to go. Each one of these interstates have a name, road number, and a place to go. People have to know at least two of these to stay on the right one.

Night joints seem to be the only place to go in the city. They are the only thing that will bring people in to the city. They supply entertainment, beverages, and a nice place to dance. They seem the only business that is growing in the big city today.

The Small House

The small house across the road from my childhood home has long been my dream house. The small house of stained wood and diamond shaped window panes. The gentle sloping roof reach out toward the trees was a playground for the buds. The walk winding snake like to the front door of the house, was lined in spring and summer with bright cheerful flowers in the back yard was also cluttered with flowers arranged in an old fashion style. through the years, I have grown to love that house even more than when I was a child.

A City at Night

Huntsville, Alabama is a beautiful city, but is exceptionally beautiful when viewed from Menasana Mountain at night.

From the mountain, one can see the sun as it sets and the darkness that begins to fold over the city. Street lights come on, shopping centers with their flashy signs outside lite up, and vehicles with their headlights on roll merrily down the road. It is like seeing a big Christmas tree with all its lights on, or a huge flashlight shining bright.

While the night is still young, people are seen rushing in and out of their cars to restaurants, shepping centers, theaters, and other areas of recreation. The noise of the city is similar to a mass of bees humming together.

When the night grows elder, the many places of activity began to close for the night. People jump in their cars and travel to their homes. The lights from the shepping center are turned off with the exception of a few. Restaurants lock their deers and turn their lights off tee. The areas of recreation become desolate and dark. The cities only light comes from the street lights and a few lights from the buildings. A hush has come over the huge, and once energetic city.

Murphy Center

Murphy Center has some of the best recreational equipment I have ever seen. I enjoy going to Murphy Center and taking advantage of this equipment.

Murphy Center has one of the most beautiful basketball stadiums I have ever seen. I like nothing better than to see the blue and white fill the stadium on the night of a ballgame. I like to hear the fans yell and scream as the Blue Raiders play ball.

Even the floor on which the game is being played is something special. Murphy Center has a rubberized floor. This is something which is pretty rare. This floor, being rubber, is supposed to give with the players feet. This helps cut down on the number of leg and ankle injuries.

There are auxillary gyms in the lower level of Murphy Center. This is where some of the physical education classes are taught. When classes are not meeting in these gyms, they are filled with students playing velleyball or basketball.

In Murphy Center a person can find the best weight-lifting devices known to man. There is one whole room that is filled with nothing but weights. Many people can work out with weights at the same time.

There is a room where students can go and check out equipment. Things such as basketballs, footballs, velleyballs, and softballs may be checked out. Camping equipment and projectors may be checked out also. All a person has to do to check something out is leave his I.D. there until he brings the object back.

Murphy Center is not all fun. There are classrooms and offices on the upper level. Many of the physical education classrooms are in Murphy Center. The offices of Jimmy Earle and Ben Hurt are also found here.

Murphy Center is a place where many big conventions and concerts are held. There have been conventions of religous and politics held inside Murphy Center. The reason for this is because of the vast seating area. Around fourteen thousand people can be seated in Murphy Center. People such as John Denver and Mountain have packed the seats with their concerts.

Murphy Center is a very big and beautiful place. I am proud to say that I can use its devices as I please.

Our Barn

This building is the very heart of a farm. On the outside you see a simple looking building, but on the inside you would find a very interesting system of operations.

On the outside you see a huge red framed building. With many doors serving many different purposes. On the north end you would find huge doors opening to a shed. In the middle of the barn there are doors passing through the very heart of the barn. On the upper floor level you would find two doors at the floor level and a big opening near the roof of the building. The doors on this level serve as ducts to pass hay forage through.

On the inside of this building you would see it is divided into different sections. On the southside you would find three stables for holding livestock. Each stable contains hay trough, feed trough, and a automatic watering trough. In the hallway you would find a watering trough, water outlet, and a refrigerator for keeping medicine cold. The next section contains two stables and a crib for holding corn and other feeds. The north side contains hay troughs to feed as many as twenty-five head at one time. Next to inner wall is a loading range and a cut gate.

The upper level of this building is used to store hay. There are openings in the floor to feed the hay through to each stable.

In other words a barn is really a metal and restraint for animals.

High School

I would like to describe to you the high school that I attended in my sophomore, junior and senior year. The structural shape would be almost impossible to describe. The school board decides to add on something new every year. So now the school extends out in seven different directions. It is beginning to look like a maze. The incoming sophomores are never able to find their way around.

My former high school better known as Tullahoma High School is located in Tullahoma, Tennessee. If you have never heard of Tullahoma it is about seventy miles south-east of Nashville. Tullahoma High School or THS is the only high school in Tullahoma. THS consists of about 1,000 students. THS is a three year high school comprised of the tenth, eleventh, and twelfth grades. The students are from many different places. Many of the students that go to THS are sons or daughters of military personnel which are stationed at Arnold Engineering Development Center.

THS has a very large faculty. Most of these teachers or coaches are very good. And many of them are very young. But like all high schools there are a few of the teachers that could use some help. Because of the large faculty the classes are small and there are many different sources a student can choose from.

THS has an outstanding athletic program. The school has some of the best facilities in the state for baseball and football on the high school level. About one-sixty of the THS faculty are coaches.

In my sophomore year at THS there was a lot to learn in a very short time. At first every hall seems the same. I usually ended up being late for a few of my classes for the first few days. A sophomore will learn the first few days what to do and what not to do. One of the things not to do is to ask a senior where a class is. Most likely he will send you in the opposite direction from your class.

THS was a very friendly and warm school with a lot of nice people.

Home

Right now, at this moment, I would like to be at home. I know a lot of people would like to be some where else, but I would like to go home. When I was at home, I said once I leave home to go to school that I wasn't coming back so soon. I really thought I wasn't going to miss home, but I do.

I come from a very large family. I have two sisters and three brothers, and we had plenty to do. Our house was filled with so much laughter and gay. Our parents wasn't the type who bugged us all the time, because they have learned to understand our generation. The girls in my family are older than the boys, so I miss telling them what to do. We use to argue a lot, but we never meant what we had said to each other. My parents have always told us that there is know place like home, and now I beleive them.

Descriptive Essay (Place)

I moved out of the front door of the farm house, and I noticed the thick green grass in the yard. Scattered all around the yard were different types of flowers with a variety of colors and shapes. Trees were also very dominant in the yard. There were many shapes and sizes with a varying degree of foliage on every tree.

As I moved down into the yard, I looked back to the left on toward the north and I saw our dairy barn. It was white with a silver tin roof. Beside the barn there was a silo, which was white with a red and white checkerboard top. After looking at the dairy barn, I turned around and faced toward the south, and there I saw the beef cattle barn. The beef cattle barn was a very large barn with many small stalls on the ground level and a loft overhead. The sides were covered with thick boards that were painted red. The top was covered with silver tin that reflected light that could be seen for several miles.

Many acres of land surrounded the house. The fields to the southeast ran up to the horizon. In these large fields we had planted all our grain crops used for cattle feed. The fields that lay in all of the other directions from the house were sown in grass, that could be used for pasture and hay for the cows.

The farm was a beautiful place with all the trees scattered around in the fields, the flowers in the yard, and all the animals out grazing in the field.

The General Store At Opryland

Antiques, gifts, souvenirs, western attire, and a nostalgic carefree atmosphere is the General Store at Opryland. The building resembles a typical old fashioned General Store from western days. It has a large front porch, a shingled roof, two large windows, and two large doors.

To Opryland visitors the General Store is quite impressive. It brings to mind things from the past, usually their past. Very few Opryland guests can pass the General Store without entering. There is always a comment or two made about the various signs, especially the one out front that reads, "We Sell Everything." "Others are the Mineral Oil for sale, Warner's Corsets, and King Edward Cigars, which are also eye-catchers."

As you enter the General Store it doesn't have the same effect as most gift shops. It gives the impression of being back home again. Hanging around the walls are many antiques which include lace up shoes, a harness for a horse, an old coffee pot, and several pots and pans. These features are really what make the General Store unique.

The more up to date side of the General Store would be it does not sell flour, sugar, and bacon, but mugs, T-shirts, plates, and glasses bearing Opryland's name. The store is run by college age girls wearing brown shorts and jackets and western shirts. Outside the General Store you will find a stamp machine and a cigarette machine which are also new for a General Store. They were placed outside the General Store for the convenience of the guests even though they were not usually found at an old General Store.

The General Store at Opryland is truly unique. It is something from the past especially the past of the United States. This store is a good example of how progress prevails, but history never dies.

The Todd Rundgren Concert

Todd Rundgren is a very unusual musician. When one listens to some of his music it is obvious that it is quite different. He plays synthesized "rock and roll".

Todd also puts on a very unusual concert. I have seen him play on stage several times, and I'm going to tell about one of these concerts.

My friends and I like to get to concerts early for a couple of reasons. First and most obvious is to get a good seat, but also because waiting out side can be almost as much fun as the concert itself. Out side before the doors open, everyone gets together and drinks beer and talks and cuts up. Usually the conversation tends to be about Todd Rundgren.

Finally the doors open and everyone is allowed inside. This may sound simple but by this time several thousand people have already gathered outside, and each one wants to get in first. This is a problem for those in front of the mob. I have been picked up by the crowd and deposited inside the door a number of times. If one desires a good seat, the key word is run. That is what every one else wants too.

We finally get a seat so the next thing to do is see who else is there that we know. It is always nice for a lot of friends to meet after a concert. Also while waiting for everything to begin, its nice to swap trivia with some one sitting near by. In this way I can pick up some new piece of trivia with which to stump my friends.

The concert begins and so does the applause. This used to be annoying but nowadays people have learned when to applaud. The music is always good live because the atmosphere helps hide mistakes and to the excitement. All the while the music is going on people are enjoying each in their own way. Some are singing along, some are snapping photos, some just rock in their seats in time with the music.

Afterwards friends meet to drink more beer (or what ever), talk about the concert, have trivia quizzes, and listen to records of Todd. All of which adds to the completeness of the evening. But alas, all good things must eventually come to an end. So it goes. We wait impatiently for the next concert.

A Description of a Place

For some eight years now I have lived in Hermitage Hills, Tennessee in a fairly new two story bricked house. The house itself is very pretty with outstanding designs and colors. Inside the house the rooms range in sizes and looks with a living room, dining room, three bedrooms, a kitchen, two halls, a den and a two car garage. The furniture in the house is mostly early American that was recently brought.

The house is located on a level piece of ground with a cement driveway outlined with a brick wall. In the neighborhood the houses are close together with fences surrounding most of the property. There are many outside features of the yard in that it has several oak and cherry trees which are very pretty in the spring and the sight of the lake which glows at night in the presents of the moon.

216 West Chestnut Street

When one first sees this red and white wood framed house from the street one immediately wants to go in.

The first door one opens goes into the screened in porch. In there are wooden chairs with cushions and some small round tables. If it is winter time it is probably a little chilly. Then one walks through another door which leads into the living room. In this room the first thing that would catch one's eye is the look of homeliness. There is a flowered print couch, two solid colored chairs, and a desk with a roll down top. Sitting in a chair in this room is an old man reading a newspaper and smoking a cigar. If one watches him for awhile one might catch him gazing with love in his eyes into the dining room. Sitting in a chair in the dining room is his wife with a dainty flowered handkerchief clasped in her hands. She is either looking out the big picture window which has artificial violets in the window sill, or watching on television "As The World Turns" if it is around noon.

There is a smell about the house that one would describe as a mixture of "To a Wild Rose" cologne, cigar smoke, and cooking food.

When one leaves this house, one realizes it was "a home full of love."

My Bedroom Means alot to Me

My bedroom is the most treasured room in my house. In my room I can entertain my friends. I can solve some of my problems when I am alone in my room. The two-tone colors on the walls make me feel happy.

I enjoy bringing over my friends into my bedroom. There is plenty of space to dance when I turn my record player on. When I have a slumber party I never have to worry about the noise that we make because my bedroom is located at the end of the hall in the house.

When I am unhappy and I have problems at school or at home I can always go to my bedroom. I think clearly and not rational when I an alone in my room. Just being in my room eases some of the problems away.

The walls in my room are colored two tone. It makes me feel happy because the colors remine me of a breezy summer day.

Air Field

I turned off the main highway onto a narrow dirt road that stretch for miles. But I finally reach the airport after a long drive. After getting out of the car I realize how hot it really was it must have been in the nineties. I look around for a shade to get in but there wasn't any at the time. To the right of the parking lot there were a couple of aircraft park. These aircraft is park in the rear of the hangar. This hangar is the only one at the airport. it was old and rusty with the paint had cracked and leaned outward of the side of the hangar where the name was painted at one time. One of the big doors of the hangar has been pushed open and left there because one of the two hinges is broken so the door is to heavy to be push closed. Looking inside of the hangar I could see some man working on a aircraft that must have have engain tube. There were other parts of planes in the hangar like parts of planes and tools spread all over the place. To the left of the front of the hangar was the control tower. This tower is a twenty feet high wooden structure with a control room at the top. This room had window all around it. To the left of the tower is the wind direction tube. The runway is asphalt and it is about five hundred feet long with yellow number and white strips on it.

Roadside Bar and Grill

I hope I never have to eat in that creepy joint again. The place was located between two small, practically deserted, towns on a winding road that had just as many bumps as it did curves. The out-side appearance of the joint made it look more like a junk yard than a place to buy something to eat. The white paint on the black building was stained to a dingy, almost yellow, color. The front door looked as though it hadn't been cleaned in two or three weeks.

Entering the joint I could see smoke coming from the kitchen door. In a moment, the owner, cook, and waiter--all the same person--came from the kitchen coughing as if he had the flu or something. His clothes were dirty just like the walls and the floor. There were spider webs hanging from the lights above me. Looking to the corner, I saw an old juke box covered with dust. The few tables in the joint were scratched & unlevel. The pictures on the wall in front of me were hanging crooked.

It was a most uncommon place to eat, and I hope I never see or hear of the place again.

The Swimming Pool

The white concrete around the sky-blue water becomes more crowded with people at the pool. The pale end-of-winter sunlight heated the cool water. The pool was narrow and short, nothing could make it look bigger. The people around it were all different in size and shape. At high-noon there was a different color towel in every corner, angle, and crevice of the concrete. Children played and screamed, and a loud radio blasted on the side of each towel. Most of the people had a cold mixed drink beside them. There were black-metal beams on each side of the concrete. Under the beams was a pile of seaweed. There was a blue diving board hanging over the deep end of the pool, and at the other end was a silver ladder half way under water.

Place Description

I can still remember coming down the staircase for the last time and entering the living room. It seem twice as large now that all of the furniture had been moved out. The bare spots on the carpet show now that the furniture, use once to cover them up, was gone. The walls seem so bare and the bookcases so empty. Although everything once in the room was gone I just had to close my eyes to put it all back in place.

The room was very long and the walls were beige, and had been as long as I can remember. Sometimes the shade of beige would change but the color was never heavily altered. The large windows were always a chore to clean, but they brought so much sunlight into the room that I never minded. The front door was thick and heavy. The brass door knob was old and slightly bent. Everything in the room gave away the old age of the house. The fireplace was white with cupids engraved in it. This fireplace was never used by my family. There was one in the den to build fires in. The baseboard still shined, but had dents and scratches in it. Always the age of the room was given away.

I have never loved a house or one room in a house as much as I loved that house and that living room. I stood all alone in the room. There was nothing else in it and everyone else had already left. I glanced in the corner where the piano had once been. I felt sure I had seen it. I looked again and it was gone. I heard my father call my name and tell me it was time to go. I turned off the overhead light. The room was dark and I knew I would never stand at that spot again. I have often wanted to go back to that house, but the people living there now have change things and I knew I wouldn't like the changes at all.

Junet's Room

I walked into Junet's room to see if she was ready to go to the drive-in. When I entered her room I looked to my left and noticed that her closet door was open, in front of her closet were a pile of dirty clothes that she wore the night before. As I looked on around the room I saw Junet sitting on the side of her bed, looking in the mirror trying to put her make-up on. On her dresser below her mirror an assortment of perfumes that surrounded her record player. When I turned to leave her room. I noticed a tall set of drawers and on top were an assortment of dried flowers in a vase, a large number of beer and cold drink cans and a large book. I left her room thinking it looked a lot like my room except for being a little neater.

Fall Creek Falls

Fall Creek is located approximately fifty miles North of Chattanooga, in the most scenic locality you have ever seen. The fall itself, is in the center of a five hundred acre state park. The creek is very beautiful in all of its twisting and turning, before going over a two hundred foot fall, to an ivy blue pool below. The pool is accessible by a cable running from the top to the bottom along the ground, which is near straight down.

Once at the bottom of cable it is like stepping out of one era into another. You are completely surrounded by high steep walls that have moss and all sorts of vegetation growing from, and hanging over the edge you see trees that seem to be peering at you from the world above. The cleanliness of air, and the clarity of foliage, are most stimulating on a windy fall day. There, I think is one of the most beautiful locations in Tennessee.

Our Den

The den in our house is used for studying, entertainment of friends, and for personal entertainment.

I use the den for studying because it can be isolated from the rest of the house. The den has a desk situated in one corner. It is well lighted. When the door is shut, the den is practically soundproof. All of these things make the den an excellent place to study.

We also use the den for entertaining our friends. The den is a very spacious room. It has four comfortable chairs and a couch in it. People generally feel comfortable when visiting with us in the den. The chairs and couch are situated in a wide circle around the den. This makes it nice for entertainment of guests.

Our den is also used for personal entertainment. There is a television in the den. This can serve for many hours of entertainment. We also have a component stereo in our den. If you don't feel like watching television, just put a tape or record on. If a person prefers playing cards, the den is spacious enough to set up to set up a card table. The list is endless of the joys that a good den can bring a person

The Old Home Place

One of the most interesting places I've ever seen is my father's old home place. This is the most beautiful place in the world. To begin with the house itself is an early 1800 original, and the Jones family has lived in it ever since. On both sides of the house there are large hills, the house sits at the bottom in-between them. The house is a colonial style house with six big columns on the porch. The porch goes across the front and down the side of the house. As we walk in the front door we enter the living room, which looks like a gym, in there the ceiling is shaped like a dome. At the top of the dome there is a huge crystal chandelier. It is in the living room where a long table that seats eighteen people is located, along with a huge fireplace on the left hand wall. Directly through the living room is a huge kitchen where you find no electric appliances. The stove is a wood burning stove. In the corner of the living room there is a winding stair case to seven bedrooms above.

When traveling to this it requires a little walking. The road travels at the top of hill that sits beside the house. I like to stop there and look down about a mile and a half at the beautiful white house. The road circles around the hill a little then turns and goes the other direction. From this point we have to walk about a half mile. They never had a car so they needed no road. This place is like being in another world. No one lives there anymore because my grandmother died six years ago. But the house still stands just like always.

Pot of Gold

As I gazed around me, I beheld many of God's wonders. By listening I could hear the "Bob White" of the quail, the twitter of the teensy-tiny field mice as they scurry to their burrows and the thumping of the wild geese's wings as they land on the pond. A deer came into the clearing and gracefully, almost gingerly, placed each foot, looking around timidly and with great caution before bending her lovely, slender neck to drink. Huge elm and cedar trees made it a haven for all sorts of tree birds and for the lovely gray squirrels.

The pond in the middle is rather small, but had fresh water flowing from an underground stream. The pond itself had an abundance of life that burst with every bubble. There were turtles, fish, with silvery bellies, polly-woggs that danced in the cool water and even an occasional snake or two slithered in or out.

Somehow the sun always seemed to shine brighter there, and the stars shone-out so much clearer at night than they do anywhere else. After a rainfall, there can always be a rainbow found arching over the trees and ending in the pond. I guess one might say that this small paradise with all of its seemingly perfect attributes is the pot of gold at the end of a rainbow.

Todd Library

Every Monday morning I find myself in the campus library at eight o'clock. The first thing I recognize is the change of atmosphere. From the brisk blowing wind to the inert smell of the books, this unique silence takes a hold to one senses.

Walking up the stairs seems as though I am climbing toward the greatest knowledge of world, because of the many books that surrounds me. I find myself always sitting at the same chair. To the left of me is a copying machine that sounds like a 1930 John Deere tractor when turned on. Directly in front of me comes the sound of shuffle feet on the stairway. These feet on a busy morning reminds me of someone sandpapering wood.

It always takes me a few minutes to get in the mood of studying mainly because of the freestbitten feel of the table and chair. After a good night sleep on my soft cotton mattress it is certainly not easy to relax in a very hard "bottom-pinching" hickory chair. The moment I feel ready to "hit the books" the campus's gossip enters the upstairs floor talking about everybody, me and themselves.

Place Description
My Dream House

It was the most beautiful house I've ever seen. It sat on a large hill overlooking a clear, blue lake. As I drove around the winding driveway, the overall view was beautiful. The yard was green and filled with trees and flowers. It was a white, two-story, wooden house with black shutters. On the porch, black wicker furniture was placed carefully. As I entered, I was astenished to see how it was decorated. It was fully furnished with antiques. All the downstairs rooms had beautifully flowered wallpaper. Passing through the living room, the old red-brick fireplace caught my attention. Wandering up the winding stairs, I saw a large family portrait. There were five bedrooms, each decorated uniquely. In the master bedroom, there was a picture window with the view of the clear, blue lake in front.

As I left, I took a last look at the beautiful mansion, hoping it would someday be mine.

Four Walls

When I first came into my dormitory room, all that I could see were four, discolored, blank walls. I have always heard that dormitory rooms are very drab and dull. I now know that they are. I would now like to share some of my hardships with you.

The bed which I sleep on has the upmost comfortableness as a sheet of stone might have. There are no springs, and the mattress is very hard. If the bed was longer, I might be able to sleep with my feet on it. There is a headboard on my bed, but it is not large enough for anything.

If there was anything that just occupied space, my heater would be classified in this category. The unit is very large, but it does nothing in the way of heating. If I ever want to stay awake, I can always listen to the piercing sounds of the green machine.

The desk serves its purpose well. It is of adequate size and ability. There are four drawers in my desk. I have plenty of room for all of my books, because there is a large bookcase on the top of the desk.

The dresser in my room is in good condition. It has a very large mirror and several drawers. I have enough room on its surface for all of my toiletries.

The closet is one of the better things in my room. There is a large bar to hang my clothes on, and I have enough shelf space for my shoes. I have no difficulty in getting all of my clothes into the closet.

This room reminds me of my life. It begins as nothing, and I will have to make it into what I want it to be.

The Vacant House

As I walked through the doors which is ajar to those that were passing from one room to another, was a old frail wall held together by pieces of thin and ragged tin that had been replaced several times to keep out the windy air. There was another door that appeared to be too decayed to touch and there was another room filled with an enormous amount of dusty, old furniture that someone had once used years ago.

Entering to the lower part of the small house was a rather dainty little room filled with all sorts of gay colors that reminded you of a rainbow of beautiful colors. The room could not hold no more than four people, which was believed to have been a play room. All kinds of crazy and goofy sounds was creeping through the tiny holes in the torn vent. Broken windows now laid in the middle of the floor where the glass had splattered from one corner to another.

When exiting through the creaked door was a sign that read "Somebody Once Lived Here."

[No Title]

It is a beautiful campus. As I walk along the winding roads to my destination each morning, I see birds fluttering their tails and singing, dogs moving about as if they too have a destination. The grass is spring time green, and the air is filled with heavy fog. It seems as though that I have entered some sort of race and the people I pass are my opponents. Everyone is moving so quickly and abruptly that often I mistake someone for someone else.

Often I stop and talk with the flowers, which silently talks back to me. I sit on the grass leaning against a tree, and visualize this campus as my own personal paradise. I often find myself walking toward the administration building and in the direction of the freshmen dorms, with deep thoughts on my mind. While walking I try to find some peace of mind and the atmosphere of the campus contributes a great deal. Of all the campuses I've visited, which are few, I find M.T.S.U. the most attractive one.

A Place Description

I live on Carner Avenue and right in the back of our house there is a little forest. As you walk through the forest, there is a small pathway. It is shaped like an ice cream cone. On the side of the path there is a creek. It is very narrow and so is the path. Walking along the path makes you feel as though you were going to fall into the creek.

The dirt along the path is always muddy and stamped on as though some kids had made it their hiding place. At the end of the path there are two large rocks, these rocks are very old and ugly; this is where most of the small animals make their homes.

In the winter the path becomes covered with snow and the water in the creek freezes. The sight is beautiful.

Early in the morning we would go out a place small pieces of bread and small pan of water all around for the small animals. It was really funny to see them running out from their hiding places; however, after everything was gone, they would return back to their places for the rest of the day.

In the summer, all the small animals would come out and play all over our back yard, many times they would not return to their homes; most of them would stay around the house under the hedges all night.

My Dorm Room

My favorite room is my dorm room. I guess the reason I like it so much is because I spend most of my time there. It serves as a kitchen, a living room, and a bedroom.

I eat most of my meals in my room, so that's why I consider it a kitchen. I have a refrigerator, an oven, and a hot plate, so it is almost like any ordinary kitchen.

It serves as a living room, because I entertain my friends there. We watch television, talk, play cards, or sometimes just listen to music. My roommate and I have the furniture arranged, so we will have plenty of places for our guests to sit comfortably.

It is quite obvious why I consider it a bedroom. I spend alot of my time sleeping there. I also dress and study in my room. I guess I like it best as a bedroom, because my favorite passtime is sleeping. And when I have to study, this seems to be the best place. Sometime I like to just sit in my room and be by myself and think.

My Room

When I walk up the steps, turn the corner, and come to the last white door on the left, I feel at ease. For I know that this belongs to me. I can go into the room and sit, cry, study laugh, think or just listen to some sounds.

As I walk into the room, I see my reflection in the mirror--on the door of the closet. With this one look I see everything I have done in that day. Then I look about the room and see many things I have done.

With mellow music going, I sit on the bed. Next to the bed is a night stand where I put my glasses, books and one very special picture. I look at this picture with reminiscence, but my room as a whole is a place where I go to think.

When I feel low, I can go to my room and see the things I have done right or people who have been good to me by way of pictures. I can look on my wall and see trophies or symbols of care which were given to me by people who care. Because of this I love to stay in my room, where everything in the room is me and I am the room.

Place Descriptions: My Place

The hot, melted-butter colored sunlight poured through the cracks in the treetops as I glanced upward to the sky. It was the most beautiful place in the whole wide world. Fresh streams ran creekedly throughout the thickly forested woods. Strange, odd little creatures of all shapes, sizes and colors would fumble in the shag carpet form of grass and brush. It was so hard to distinguish the tops of the old oak trees, which had been weather beaten many centuries ago, from the shaggy ground. A box with four sides, a top and bottom could best describe these woods. The heart of the woods lied hidden among the swollen pathways leading back toward black-topped pavement.

The log that seemed to be as big as all outdoors, stretched out across the rippling creek below to serve as a bridge, and a place to sit your tired frame after climbing the sloping hillsides. Lightning must have taken the old girl by surprise one stormy afternoon and lay her here to rest.

Going back to the wooded area on our seventy acre tract I still remember the cracks in the treetops.

A City at Night From an Airplane

One of my favorite times to fly is at night. I like it, because when you are flying over a city, all the lights and cars make a beautiful sight. At night, it is very interesting flying over Murfreesboro. I always look for one big cluster of lights near the Eastern portion of town. These lights are the M.T.S.U. campus.

Another really interesting thing is the fact that on a clear night, you can see a city about one hundred miles away. The city starts off in the distance as one small light, and as you come closer, and closer, the city begins to spread out in all directions. When you are about ten miles out, you then are able to tell the different lights, and buildings apart.

I thought seeing one city from the air at night was beautiful, but if you can see two cities, it is really great. If you climb to an altitude of ten thousand feet and fly Northwest for ten or fifteen miles, you then can make a turn of 90 degrees and see both Murfreesboro and Nashville!!! It is very hard to distinguish buildings, and roads, but you can plainly see the two cities. Towns and cities are really beautiful from the air at night and I am glad I have been able to see them.

Home Away From Home

It is hard to believe a place like this is associated with school life. When you walk in you feel an air of friendship because the tables are arranged in the open so no one is hidden or left out. Some people refer this place to their old hang out because of the atmosphere and the music played on the juke box. The best thing about this place is that you can come in visit with your friends without ordering anything to eat.

My Room

The place where I live is the most uncoordinated place on campus.

When you walk inside the room it reminds you of the city dump. In the floor are all kinds of things. Shoes scattered here and there, the sleeping clothes that were left there from the mornings rush, and the bed spread from the bed that never got made up. On the study table in the corner books and papers are scattered all over the place. Pens and pencils also cover the table. The once beautiful hand made lamp that was given to me is now broken under the study table. On top of the bed all the clothes I own lay in a dirty pile. Finally stacked in the corner is the dirty dishes from the whole semester. Although this room is the most uncoordinated place on campus I wouldn't live any other place.

A City At Night

New York is my city at night. It's fast moving, exciting and exhausting all in one. There's a continuous rearing all around the city that tells you it's big and it means business.

The city is dominated, at night, by the Empire State Building and the Twin Towers. They are the eyes watching over New York City and its inhabitants. They scan the streets, watching the hundreds of people rushing about, trying to get to nowhere fast.

Times Square is next. At night, the lights flash about telling people to stop at this movie and come see this play. The lights and their signs say eat pizza here or, this is the bar where you can enjoy yourself.

New York, at night, brings out its thousands of different kinds of people. The freaks, sightseers, show geers and, of course, drunks all roam the city at night, for it's the place to be.

The Rockefeller Center is next in line. The fountains and pools flash their beauty and make their mark in the night.

The fast cars and honking horns all whiz through the night and create the excitement that makes New York City what it is.

New York City, at night, is something everyone should see, at least once. It's an experience and that's exactly what it's meant to be.

A Description of My Bedroom

My bedroom is decorated in three main colors. The colors are blue, green, and white. The four walls of this room are blue. The floor is carpeted in dark green shag carpet. The ceiling is painted white. This bedroom has two windows. These windows are on adjacent walls; one is facing to the west and the other to the south. The curtains which hang over these windows are green and blue with a white background.

There are five major pieces of furniture in this bedroom. A blue and green chair which rest beside my closet is the first. The second is the bed which is next to the north wall facing south. The third piece of furniture is the night stand which also is placed next to the north wall facing the south. The fourth piece is a dresser. This dresser is next to the south wall facing my bed. The dresser also has a mirror which hangs on the wall directly behind it. The fifth piece of furniture is a desk and chair which is right beside the dresser next to the south wall facing north. The last four mentioned are styled in Early American and were bought as a group.

Another major part to this bedroom is the closet. The closet has double swinging doors and is a walk in closet. The clothes are hanging across from one another on two bars instead of just one directly in front of you. The closet floor is also carpeted with green shag carpet and the walls and ceiling are painted white.

Two other major items in my bedroom are a television and an eight track tape player with AM and FM radio. The television is a portable which sits on my dresser and the tape player controls sit on my night stand with the speakers above my bed hanging on the wall.

Falls Creek Falls

I want to describe why I like Falls Creek Falls State Park. It provides an opportunity to visit with nature and to feel its beauty and greatness.

The park has thousands of acres of timber in many varieties, as well as many other features. A person can stroll quietly down any of the trails and see plants and animals in the freedom of nature. Many of the trees are marked telling the novice what kind they, so he can easily pass himself off as an expert.

I feel that the prettiest sight in the park has to be the fall itself. The foamy, white water falls hundreds of feet into a small pond at its base. One can walk around the top of the fall to the other side. Once arriving at this side, one can walk down a trail which passes over rocky and rough terrain. This rough outdoor feeling enhances one's adventure.

At the bottom, as I've said, is the pond. It isn't really a pond, I suppose, but the falling water has worn away a hole, making it look as if it could be one. All around the edge of this water are huge boulders. They have been partially worn themselves over the years and add to the beauty of this scene.

If you choose a different route for your journey back, you can pass over the rapids on a swinging bridge. The bridge is held up by cables, and this causes the swinging action. However, the rapids' beauty can calm a nervous stomach and help the fears pass. The rapids start above the fall and its rolling waters make the climactic journey toward the pond at the fall's base.

I said early that the park has other interesting features. Some of these features are bike riding, horseback riding, fishing, camping, and golf. The bike and horseback riding not only give one exercise, but exercise that can be enjoyed while seeing the greatness of the park. As for fishing and camping, these can be enjoyed by the lazier person, and still provide him with healthful aspect of the outdoors. Golf isn't my thing, so I can't really discuss it, except to say that I've heard it is a great course.

These things explain why I like Falls Creek Falls, but the main reason is that it is located here in Tennessee. It is within a day's drive, and a pleasant way to spend one's leisure time.

A City at Night

A beautiful site is viewing a city at night in an airplane. The lights show a definite pattern of the cities' shape and size. Seen it is possible to tell how large each city is after comparing several. Comparing each cities' size becomes a good way to pass the time in an airplane.

The traffic in a town is a beautiful site to see. A large and popular city will have plenty of traffic. Most of the traffic will usually accumulate around a movie or bar. A wreck is easily noticed from a plane. Two cars will be close together with traffic backed up on both sides. Down the road a piece the police and ambulance will come with their red flashing lights.

The advertisement of different companies is another beautiful site. Signs and billboards are scattered throughout a large city. Flashing lights are on all the signs catching people's attention. A large city will have hundreds of signs advertising different companies' products.

Viewing a city at night from a plane is a beautiful experience. Beautiful views occur everytime I travel by an airplane. Everyone should view a city at night from a plane because it is a beautiful and worthwhile experience.

My Dorm Room

I am going to describe my dorm room. I am going to tell about the color, size and the order of the room.

The color, the walls are all blue and the ceiling and floor are white. The furniture in the room is all brown. The door is blue on the out side and brown in side.

The size of the room is sixteen feet long, 12 feet wide and the height is ten feet high.

The order, on the left side of the room, two beds and divided up with a chest-of-drawn in the middle. On the right is a two study desk and a chair at each desk. A long headboard over the desk.

My dorm room is all most like my room at home, but there is no place like home.

Childhood Hiding

Behind the house where I live there is a hill untouched by human hands or machines. When I was little I use to hide there, taking its beauty for granted. Since I have grown older and more mature my eyes are opened to its untouched beauty.

This hill is a place where small animals can still run free, and trees are tall and green in spring and summer. Yet there is no foreseen beauty like that in mid-fall, when the trees are dressed in their mixture of reddish oranges, yellow and brown leaves. There are small under ground springs making beautiful little clear cold streams in which I use to walk barefoot in.

I feel in my heart the Indians that once lived there would be proud to see their land is still as beautiful and untouched just as they lefted it. I am half Indian. I feel this has greatly influenced my love for nature. The Indians had a great love for their land and died trying to keep it from being destroyed by the white man.

I still return to this hill. It revives my soul with it's untouched beauty yesteryear. I know someday this place of childhood hiding will be taken from me, but in my heart, in my dreams, and in my memories I will keep returning. For as long as I live I will have a special place to go to.

A Place: Lookout Mountain Tennessee

There is a famous mountain in Chattanooga, which I have visited several times, that amazes my eyes every time I go. It is located at a deserted spot, near Alabama and Georgia. Its picturesque scenery and peaceful surrounding makes it the most beautiful place in the world. Before a person can get to the top of the mountain, he must ride the incline which reminds one of a train because it switches tracks as it slowly ascends to the top of the mountain. The amazing thing about this sort of transportation is that the bus which takes one up to the mountain never reaches the top. It goes half way and not only does it switch track but the drivers switch up also. One bus never goes completely up and the other bus never comes completely down. After one gets to the top, he can see seven states through a telescope, which reminds me of being in an airplane looking down at all the people, who look like tiny ants and the beautiful rich farm land and the cows, which look like small puppies roaming around. I am sure that there are a million people observing this beautiful site because it is so famous. When the tour starts, one goes through a cave of wonders that looks as if he were in a real mine somewhere out of this country. The caves have beautiful natural made silver coverings on the walls, which makes me want to just stay awhile and take many pictures of it. All of a sudden my imagination begins to wonder and start thinking that I'm a huge miner, trying to dig up all this silver and make me some good money. Quickly I snap out of it and finish the tour. If I didn't go on the tour, I would be very much satisfied just sitting back on the ledge, and look at the beautiful glow like sun shine down on all the land. This place will always remain a magnificent site, mainly because it is known as the seventh wonder of the world.

Place Description

I went back to that place today. Its rich, green grass was browned with winter. The black, pug-faced cows were still roaming the fields with a calmness only animals can share. That horse was still following cars like a puppy. As I drove up the snake-winding driveway I stopped for a short moment and gazed behind me, down the hill, southward to the river. Human words could scarcely describe the beauty and simplicity of that moment. It had rained and the river was up to road level.

Driving onward I passed the winter forgotten swimming pool now brown with leaves left behind by Fall. Looking ahead I saw it--my picturesque house white against an orange, yellow, and violet sunset sky. I was seeing it at its best and it was more than superfine. It was only a small two car garage apartment with one bedroom and connecting bathroom; a kitchen and living space combined; and a small eating area; but it was ours.

West of the house there was a small turnip patch where my dog spent many enjoyable hours chasing mischievous rabbits. There were other houses on the farm; some might even call one a mansion; however, ours was atop the hill and in my eyes there was no other. It was our first home together.

Winter Rainbows

Behind a rainbow is a pot of gold that no one ever sees, but nevertheless it is still strongly believed in.

A rain that lasts for days soon becomes very depressing and unwanted. In the summer after a long, hot, dry spell a good rain is needed to cool things off and settle the dust. But in the cold days of winter rain is nothing more than damp feet and frozen toes with stinging drops of water hitting everyone in the face as the cold wet air blows through any type of rain apparel they might be wearing. It is times like these when a clear blue sky is a welcomed factor and the presence of a rainbow brings an extra satisfaction and delight.

As people were running in and out of the rain going to classes, a veil of peacefulness seemed to settle the strong gusts of winds and soften the hard drops of rain. In the sky a rainbow enhanced the quiet atmosphere that prevailed among the need of silence.

The rainbow contained many soft, pastel colors that were smoothly blended in with each other. The array of colors formed an archway that covered a large portion of the pale blue sky. Fluffy pillows of clouds were scattered among the rainbow and sky to give it an added touch of decoration. In the background behind the rainbow a white mist of smoke enveloped the dim outline of the distant mountains that were pushing their way to the surface of the sky.

Behind the rainbow is a pot of gold. Whether anyone believes it or not, the welcome sign of a peaceful sky is worth much more than anything that could be bought with gold.

Belmont Heights Baptist Church

The interior of Belmont Heights Baptist Church was far more elaborate in design and ornamentation than any church I had ever worshiped in. As I walked in the front door of the sanctuary, my eyes were focused straight ahead of me, and the first things that came into view were a domed baptistery with crimson curtains pulled back and immense organ pipes situated on both sides of the baptistery. A snow-white dove was suspended in a sky-blue background over the baptistery. The organ pipes varied in size and content; some were made of wood and the remaining pipes were made of metal. Directly below the baptistery was a choir loft. There were several tiers of cushioned chairs lined up one after the other. The pastor's white-wooded pulpit was centered upon an elevated platform, upon which four handsomely-engraved chairs also had their places. A floral arrangement of red and white chrysanthemums beautified the pulpit. As my eyes swept from the left of the sanctuary to the right, I caught a glimpse of a powder-blue balcony, forming a semicircle covering three walls. On the lower level three sections of hard, wooded pews filled the sanctuary. Some of the pews appeared lonely; others were crammed full. The entire sanctuary was designed with crimson carpet and rugs, and powder-blue woodwork. These elaborate features of the church formed the basis for my conclusion that Belmont Heights Baptist Church was one of the most elaborate and ornamental churches I had ever worshiped in.

Our Pawley's Island "Paradise"

Hidden secretly on the beautiful Atlantic Ocean is an unknown paradise to many. It is almost a second home with our family. Because of its secluded identity, its rare beauty and serene existence attribute to this special area's uniqueness.

Approximately thirty miles south of Myrtle Beach, South Carolina, rests a private, white sanded beach with extended six-foot, greenish-blue waves that rapidly roll in sequences along the shore. Strown at various intervals are worn-down cottages of all sizes and shapes. The outstretched cottages are scraped and worn with the passing wind and blown sand. While hundreds of square shutters, of blue and yellow, flap continuously, the number of these loosely hanging to their windows is rather great. At night, small rays of golden light gleam from the cottages mystically across the beach, while the glowing, silvery moon creates silhouettes on the moving water. Barely a sound is heard, as the howl of the wind slowly echoes across the land, and being completely serene and relaxed, we solemnly sleep in our oceanfront beachhouse. Our beachhouse is of unusual content. It's a two part, split level house with baby blue shingles and shutters, and barbed-wire screens that stretch from the roof to the bottom floor. Open stairs stretch in a circular manner from the rocking-chair perch to the upstairs living room. Eight golden and green bedrooms extend continuously through the house, each occupying a member of our family. As the bright, hot sun arises, we awaken ready to soak up the warmth of the sun and float on our rubber rafts in the cool, blue sea. An aire of contentedness is present and shared extensively with the various olive-skinned, sun-burned tourists as they roam excitedly along this simple but secure shore. This shore is not commercialized, but instead a private blue ocean with a resourceful, peaceful shore, containing all of nature's most interesting and unusual shells that trail along the sand in the aftermath of the rolling water.

This beautiful, unique beach is a perfect "Paradise" to those who wish to get away from the noisy, maddening crowds. It is truly a resort area of relaxation and recreation distributing its natural beauty in the warm hearts of the loving tourists. This wonderful beach is Pawley's Island, and we consider it our "Paradise."

"The Court-House"

The court-house is located in the midst of the somewhat rather small town. It is a very old building, but stands firmly on its foundations. The court-yard itself, is one of its most attractive features. The green grass seems to remain green all the year round, and is kept neatly cut. Large, oak trees surrounding the court-yard, are older than the court-house itself.

Squirrels, all brown and furry, often scurry from tree to tree pecking timidly at the passer-byers' with their large, dark, eyes. Every single day, old men dressed in worn, blue overalls, come together and sit on the white-washed benches near the court-house. Some sit quietly and listen to one of them tell stories about his early childhood days. Others, chew contentedly on his own piece of brown, strong, chewing tobacco and at the same time, whittle at a piece of wood with their pocket-knives. On Saturdays, the farmers come to the court-house to sell their fresh vegetables such as, big, red juicy apples and yellow, sweet, corn, still on the kernel.

My Getaway Place

As I turned off the paved road, I hit the first of many potholes on this old dusty gravel road. To my left was a cotton field stretching for as far as the eye could see with the cotton bolls bursting with cotton. As I continue down the road I run upon a sharp turn to the left and a whispering creek confronts me. I ease across the creek on a slippery slab bridge. I turn a sharp curve to the right dodging the potholes and climb a steep grade. I pull over at the top of the grade under a billowing oak beside an old wooden gate and push myself back in my seat and just dream.

Dem Room

When I enter my room the first thing I see is another door that leads to the restroom. As my eyes rotate to the left of the room I see the small closets with sliding doors. Then there is a bulletin board with all kind of pictures. The window is right beside the door with light blue curtains up to it and the heating is right under the window. If your eyes rotate to the right you will see my bed with a light blue blanket on it and a light over it. Then my stereo on the dresser with a stacked of records. Then my eyes is right back at the door where I began from.

Riverside High

This was a beautiful school. The school was old, with hedges and trees surrounding it. In the front of the high school is a large yard where a plate has been placed with the name Riverside High School on it. Also in the front are two flights of stairs leading up to the front door.

On the side of the school is a street leading around to the stadium and the gym. The stadium is quite large and a beautiful place in the summer. During the summer the grass is green and very tall. The football field is never dirty, but always clean.

Going on around the campus we find the gym, where the basketball games are often held. Inside the gym we find two offices and bathroom. As you walk through the door to the gym are some steps. These steps are often blocked off unless they have a big game, then these steps are used to reach the balcony. The gym is old and look as though it is about to fall.

On the other side of the campus is the janitor home where there is a large gate surrounding the house with two large dogs. The dogs are there to keep everyone from the grounds when the school isn't open.

Yes, the school is old but also beautiful to me.

My Room

Having a place to go to be alone is important. When I want a place to think, dream, or just be by myself, I have my bedroom.

Anytime I am feeling down about something, being in my room makes me feel secure. My big, cozy bed comforts me in my sorrows. The yellows, oranges and greens which dominate my room always seem to cheer me up.

When I am in a lazy mood I enjoy daydreaming. When I look out my window, the outdoors paints a picture for me. During the day the sun rays filter through the trees and beam into my room creating designs on the walls. At night the starlight flickers through the curtains. Every night the pattern of the stars is different, enabling me to create a new picture each night.

There are also the times I just like to be alone for no particular reason. During these times I do a lot of reminiscing. On the wall behind my bed is my bulletin board. It measures about two feet by four feet. This holds many of my most cherished things. The streamers from birthday parties long ago, paper cups, notes from friends now yellowing with age, and corsages of flowers now brown and wrinkled, all bring back the happy memories from the past.

Like my bulletin board linking me with the past, my window is my passport to another world. In the spring I can open my window and look out, all of a sudden I am in a totally different world. The smell of the flowers fresh blooms make me feel light-headed. It seems as if I am so much a part of the world of nature. My room also experiences a type of rebirth. The walls seem to be breathing the fresh air and singing along with the birds.

Each time I return home my room seems to awake from a deep sleep. It once again is alive with the sights, sounds, and smells that make it so unique.

A Trip to Remeber
Mood - cheerful adventurous

In May of 1974, I left Nashville and was on my way to Puerte Rice. We arrived on this beautiful Island about twelve hours after take off from Nashville.

The wind was blowing slightly, but enough that it felt soothing instead of having a strong bite. We got to the hotel and after changing our clothes and eating dinner, we went directly to the swimming pool. The sandy beaches and unusual looking palm trees gave you a feeling of being free and full of love. The sun made the sand extremely hot, so hot that you couldn't bare to walk on it without some kind of protection.

All of the Natives were very dark and myself of course was as pale as a ghest. In the one week spand that I was there I accomplished a nice even tan, but the first day, I got burned pretty bad because I stayed outside all day and the sun is to hot for that.

The next day we went on a tour to the war stakes where the Americans won the Puerte Rican Citizenship. It ever looked the ocean and diagonaly below it the water sprayed against the rocks. We also went to Old San Jaun where an unusual Catholic Church was. It had alot of brass pipes in it and stained glass. The streets of Old San Jaun were made of bricks and were very narrow. We took a tour of the San Jaun University which was very old and dirty; one I wouldn't prefer to attend.

All in all, San Jaun Puerte Rice is an Island of beauty and full of excitment.

The Experience Of A Rock And Roll Concert

A rock and roll concert provides a totally unique experience for the audience. It encompasses many factors, including the music and its popularity, but the human element of a concert is by far the most significant.

People definitely make a concert. An observer takes interest in noticing what kind of people attend a rock concert. The stereotyped image of a concert-goer is a young hippie, aged fifteen to twenty-five. He supposedly does not have a care in the world and only uses the concert as a refuge to get high. This is the way it was, not the way it is now. Today, a much broader range of people are found at concerts. Young people are still the prevalent majority of the attendance at a concert, although increasing numbers of middle-aged adults, thirty to forty, are beginning to attend. Intellectual college students, recent graduates, and mature high school students are replacing the young hippie freaks of the late sixties. Maybe this will help spur a different attitude toward rock concerts.

The popularity of the music determines the size and type of audience which attend. For instance, a milder form of rock such as that played by "The Carpenters," would find an older, more mature audience in attendance. On the contrary, a hard rock group such as "Led Zeppelin" would play to a younger, more carefree audience.

Crowd behavior is also an important element of a concert. An appreciative, well behaved crowd enhances the atmosphere of a concert, whereas rowdiness only diminishes the excitement.

In summary, concerts are a fun thing, intended for the enjoyment of all. The people and the music are the outstanding features, and determine an individual's reaction to a concert.

Place Description

We had finally come to a stop after driving for about ten miles. When the dust settled down around the car, I caught my glance at a real desert. The trailer I was staying in was the third down from the road. Since there was only five more trailers besides ours, as I walked inside I could see several curtains moving to see who the intruders was.

When I looked to the South of me the only thing in sight was a small grocery store; which if you weren't looking could very easily pass. All the rest of the land was flat and silent. Every now and then a gust of wind would come along and you could watch the tumbleweeds crawl across the neverending desert. It was lonely. The wind creed and the only answer was its own echo. The dust of the ground would run to get away, but never get very far.

By then I knew I would stay.

The First Snow of 1975

The first snow of 1975 came as a surprise to nearly everyone. When I woke up the morning of the snow, I could hardly believe that there was snow. The ground was covered with a beautiful, white coat of snow. As the light of day glowed down to the ground, the snow glistened with a gay, delightful glimmer. I believe that this snow was one of the prettiest snows I had ever experienced. When I looked out of my bedroom window, I felt a delightful, warm feeling inside me. As the soft flakes of snow fell gently to the earth's surface, they seemed to get bigger and bigger with each passing minute. The snow seemed to delight in sticking to every single limb of the trees. The trees were weighted down by the snow on the upper side of their limbs. The snow seemed to bring a quietness upon the earth.

When I arrived at school, I noticed that the snow seemed to be prettier as the night lights reflected on it. The glistening of the snow was even greater at night than in the day. The snow seemed to bring out the cheerfulness in everyone that touched it. Young men and women seemed to enjoy getting out in the snow together. As the light glared through the trees, the snow seemed to bring out the life in the trees. The snow seemed to bring a ray of hope to everyone that witnessed it.

At the end of the day, I looked out of the window at the flickering light on the snow. When I looked at the beautiful snow, I experienced the wonderful feeling of life.

Place Description

It was a horrible looking place. The building was old and covered with vines. In the front yard, there were about five or six old trees. Whenever the wind blew strongly, branches would fall from the trees. On one memorable occasion, the wind blew very hard causing one of the trees to break at the base. The tree fell toward the house, landed on the porch roof, and tore it down.

There was a so-called sink hole on the side of the house. It was said that on Halloween night people would rise from the hole and up into the sky.

The back yard was very large and it was filled with large, old trees. If you looked on the branches of some of the trees you could see chains hanging from them. Many people often wondered why they were there. When there was a full moon, you could see bodies hanging from the chains.

The house itself hasn't been painted for over thirty-five years. The color is a dirty gray. All the windows have been broken out. Tomorrow the housing construction team is going to tear the house down and remove all the trees.

The Attic

The worst room I can think of has to be our attic. It is big, dark and scary. It has a very bad odor.

The entrance of the attic is located in the guest room. It has a long winding stair case. You have to go to the top of the stairs before you can turn on a light. The attic is very large. There are two levels in the attic. The first level is very large. It contains old furniture. The second level is a crawl space. It contains old pictures and lamps.

Going in the attic petrifies me. It always feels as though there are other people in it. Since there is only one light, many shadows are formed. Some of these shadows look very strange.

There is a distinct odor in the attic. It's an old, musty smell. It smells like a very old house. It seems like you can smell the dust. The moisture in the air causes mold. This gives the room a very muggy odor.

All in all, I spend as little time as I can in the attic.

PANEL INSTRUMENT

May 2, 1975

Dear Panel Member:

May I thank you for your participation in this research. I am sending you the enclosed descriptive themes, written by students this semester in the regular course work of English 101 and 102. They were written at different times in the semester in response to various assignments, and this accounts for the variety in lengths and purposes. They were written by college age native speakers of English.

I am asking you to indicate on the forms provided what you think to be the sex of the writer of each theme. Please circle your choice indicating M or F in every case. You will notice that there is no provision for "don't know."

"C" indicates that you have made a conscious decision based on something specific you noticed in the theme. "I" indicates that you have made an intuitive decision. "WG" indicates that although you "don't know" you are willing to make a wild guess.

There is also space for your comments. Please make any remarks or explanations as specific or general as appropriate. Should you desire to make more extensive comments about a specific theme, about part or all of the themes, or about the project in general, please feel free to use additional sheets. You are especially requested to account for your decisions (or guesses) by identifying them as reactions to a theme's (1) word choice, (2) syntax (including sentence type or structure), (3) use of idiom and metaphor, (4) nature of errors, (5) combination of any of these, or (6) any other points you believe applicable.

I will be going to New Jersey for the summer beginning the week of May 26. If it is convenient for you to respond prior to that time, please leave this packet in my box in Dr. Beasley's office or call me at 890-6863 and we will make other arrangements. If you are unable to respond by May 26, please turn the packet in to Dr. Ordeubadian who will forward it to me.

Thank you again for your time and efforts in my behalf.

Respectfully,

Betty-Lou Waters

Betty-Lou Waters
D.A. Candidate

Name	<hr/>					Comments
1.	M	F	C	I	WG	
2.	M	F	C	I	WG	
3.	M	F	C	I	WG	
4.	M	F	C	I	WG	
5.	M	F	C	I	WG	
6.	M	F	C	I	WG	
7.	M	F	C	I	WG	
8.	M	F	C	I	WG	
9.	M	F	C	I	WG	
10.	M	F	C	I	WG	
11.	M	F	C	I	WG	
12.	M	F	C	I	WG	
13.	M	F	C	I	WG	
14.	M	F	C	I	WG	
15.	M	F	C	I	WG	
16.	M	F	C	I	WG	
17.	M	F	C	I	WG	
18.	M	F	C	I	WG	
19.	M	F	C	I	WG	
20.	M	F	C	I	WG	
21.	M	F	C	I	WG	
22.	M	F	C	I	WG	
23.	M	F	C	I	WG	
24.	M	F	C	I	WG	

Name	<hr/>					Comments
25.	M	F	C	I	WG	
26.	M	F	C	I	WG	
27.	M	F	C	I	WG	
28.	M	F	C	I	WG	
29.	M	F	C	I	WG	
30.	M	F	C	I	WG	
31.	M	F	C	I	WG	
32.	M	F	C	I	WG	
33.	M	F	C	I	WG	
34.	M	F	C	I	WG	
35.	M	F	C	I	WG	
36.	M	F	C	I	WG	
37.	M	F	C	I	WG	
38.	M	F	C	I	WG	
39.	M	F	C	I	WG	
40.	M	F	C	I	WG	
41.	M	F	C	I	WG	
42.	M	F	C	I	WG	
43.	M	F	C	I	WG	
44.	M	F	C	I	WG	
45.	M	F	C	I	WG	
46.	M	F	C	I	WG	
47.	M	F	C	I	WG	
48.	M	F	C	I	WG	

Name	<hr/>					Comments
49.	M	F	C	I	WG	
50.	M	F	C	I	WG	
51.	M	F	C	I	WG	
52.	M	F	C	I	WG	
53.	M	F	C	I	WG	
54.	M	F	C	I	WG	
55.	M	F	C	I	WG	
56.	M	F	C	I	WG	
57.	M	F	C	I	WG	
58.	M	F	C	I	WG	
59.	M	F	C	I	WG	
60.	M	F	C	I	WG	

APPENDIX C
PANEL RESPONSES

No. of Theme; Sex of Writer	Panel Member Number and Type of Response										Percent CIS
	1	2	3	4	5	6	7	8	9	10	
1 M	F 2	M 3	M 1	M 3	M 3	M 3	M 3	M 3	M 2	M 3	90
2 F	F 3	F 3	F 3	F 2	M 2	F 2	F 3	M 3	F 2	M 2	70
3 F	M 3	F 1	F 1	F 3	F 2	M 1	M 2	M 2	F 3	F 3	60
4 F	F 3	F 3	F 3	F 2	F 3	F 3	F 3	F 3	F 3	F 3	100
5 M	M 2	M 3	M 1	M 2	M 3	F 2	F 3	M 2	M 3	M 2	80
6 M	F 3	F 1	F 2	F 3	F 3	F 3	F 2	F 2	F 3	F 3	0
7 F	F 3	F 2	F 1	M 1	F 1	M 3	F 1	M 3	M 2	F 1	60
8 M	M 3	M 3	M 3	M 2	M 3	M 3	M 3	M 3	M 3	M 3	100
9 M	M 2	M 3	M 3	M 3	M 1	M 3	M 3	M 2	M 3	M 2	100
10 M	M 3	M 2	M 3	F 3	M 3	M 3	M 3	M 3	M 2	M 3	90
11 F	F 3	F 3	F 3	F 3	F 3	F 3	F 3	F 3	M 3	F 3	90
12 M	F 3	F 2	F 3	F 3	M 1	M 3	F 2	F 2	F 3	M 2	30
13 F	M 1	F 3	F 2	M 1	M 2	F 1	F 3	F 3	M 3	F 1	60
14 M	M 2	M 3	F 1	M 3	M 3	M 2	M 2	M 2	M 3	M 2	90
15 M	F 2	M 2	M 1	M 3	F 3	F 3	F 2	F 2	F 3	M 3	40
16 F	F 1	F 3	F 3	F 3	F 2	F 3	F 3	M 2	F 2	F 2	90
17 F	F 3	F 3	F 3	F 3	F 3	F 3	F 3	F 3	F 2	F 3	100
18 M	M 3	M 3	M 3	M 3	M 3	M 3	M 2	M 3	M 3	M 2	100
19 M	F 2	M 2	F 3	M 3	M 3	M 3	M 2	M 2	M 3	M 2	80
20 M	F 1	F 3	F 3	M 1	M 3	F 1	M 1	F 1	F 3	F 1	30
21 F	F 3	F 1	F 3	F 3	F 3	F 3	F 3	M 2	F 2	F 2	90
22 M	F 3	M 2	F 3	M 1	F 3	F 3	F 3	F 3	F 3	M 3	30
23 M	F 1	F 3	F 3	M 1	M 1	M 2	M 1	M 2	M 3	M 2	70
24 M	M 1	M 3	M 3	M 3	M 2	M 2	M 1	F 1	M 3	M 3	90
25 M	M 1	M 3	M 1	M 3	M 2	M 3	F 2	M 3	M 3	M 2	90
26 F	F 3	F 3	F 3	F 3	F 3	F 3	F 3	F 1	F 3	F 3	100
27 M	M 2	M 3	M 1	F 3	M 3	M 3	M 2	F 3	M 3	M 3	80
28 F	F 3	F 3	F 1	F 3	F 2	F 3	F 3	M 3	F 3	F 3	90
29 M	M 3	M 3	M 3	M 3	M 3	M 3	M 3	M 2	M 3	M 2	100
30 F	M 3	M 1	M 1	F 3	F 3	F 3	M 2	F 2	M 3	F 1	50
31 F	M 1	F 1	F 3	M 2	M 1	M 3	F 3	F 2	F 3	F 2	60
32 F	F 1	F 1	M 2	F 1	F 2	F 3	M 1	M 3	F 1	M 2	60
33 F	F 2	M 2	F 2	F 2	F 1	M 1	F 3	M 2	F 3	F 3	70
34 F	F 2	F 3	F 3	M 1	M 2	F 3	M 3	F 1	M 3	F 3	60
35 F	M 2	M 3	F 3	M 3	M 3	F 1	M 2	M 3	M 3	M 2	20

APPENDIX C (Cont.)

PANEL RESPONSES

No. of Theme; Sex of Writer	Panel Member Number and Type of Response										Percent CIS
	1	2	3	4	5	6	7	8	9	10	
36 M	M 1	M 3	M 3	M 3	M 3	M 3	M 2	M 2	M 3	M 2	100
37 M	M 1	M 2	M 2	M 1	M 2	M 1	M 1	M 2	M 3	M 1	100
38 F	F 2	M 2	M 2	M 3	M 2	M 3	M 2	F 2	M 3	M 1	20
39 F	M 1	M 2	M 2	M 1	M 3	M 3	F 2	M 3	M 3	M 2	10
40 M	F 1	F 3	M 2	M 1	M 1	F 3	F 2	M 3	M 3	M 2	60
41 M	F 1	M 2	M 2	F 3	M 2	M 3	F 2	F 1	M 3	M 2	60
42 M	F 1	F 1	M 1	M 1	M 2	F 3	M 2	M 2	F 3	M 1	60
43 M	M 3	M 3	M 3	M 3	F 1	M 3	F 1	M 1	M 3	M 2	80
44 F	M 2	M 3	F 2	F 1	F 1	F 3	F 2	F 2	M 3	F 2	70
45 M	M 3	M 3	F 2	M 3	M 3	M 2	M 2	M 3	M 3	F 2	80
46 F	F 3	F 3	M 2	F 3	M 2	M 3	F 2	M 3	M 3	M 2	40
47 F	F 3	F 3	F 3	F 3	F 2	F 3	F 3	F 2	F 2	F 2	100
48 F	F 3	F 3	M 3	F 3	F 3	M 3	F 2	M 2	F 2	F 2	70
49 F	F 3	F 3	F 3	F 3	M 1	F 3	F 2	M 2	F 2	F 2	80
50 F	F 3	F 2	M 2	M 1	M 2	M 2	F 3	F 2	F 3	F 2	60
51 M	M 3	M 1	M 2	M 2	M 2	M 3	M 2	M 3	M 3	M 2	100
52 M	M 3	M 1	M 2	M 3	M 1	M 3	M 2	M 3	M 3	M 2	100
53 F	M 3	M 2	F 1	M 1	M 3	M 3	M 3	M 2	M 3	M 3	10
54 F	F 3	F 3	F 3	F 2	F 3	F 3	F 3	F 3	F 3	F 3	100
55 F	M 2	F 3	M 2	M 1	M 2	M 3	F 2	F 2	F 3	F 3	50
56 M	M 1	F 2	F 3	M 1	F 3	M 3	M 2	M 1	M 3	M 1	70
57 F	F 1	F 3	M 2	M 1	M 1	M 1	M 2	M 2	M 3	F 1	30
58 M	F 2	F 2	F 2	F 3	F 2	F 3	F 2	F 2	F 1	F 2	0
59 M	F 1	M 2	M 1	M 1	M 2	M 3	M 1	F 1	M 3	F 1	70
60 F	F 2	M 2	F 2	F 3	M 2	M 3	F 2	F 3	F 3	F 2	70

M = Male writer
F = Female writer
3 = Conscious decision
2 = Intuitive decision
1 = Wild guess
CIS = Correct Identification of Sex

APPENDIX D
MINI-RESEARCH INSTRUMENTS

Instrument for:

SAMLA/SECOL and History 477, The American Woman

Betty-Lou Waters
SHE WRITES LIKE A WOMAN

SHORT ANSWER SHEET

Theme #1	M	F	C	I	WG
Theme #17	M	F	C	I	WG

Key: C - Conscious
I - Intuitive
WG - Wild Guess

APPENDIX D (Cont.)

Instrument for:

Freshman Respondents

Name _____ Section _____ Sex _____

Answer Sheet

COMMENTS

4.	M	F	C	I	WG
8.	M	F	C	I	WG
9.	M	F	C	I	WG
17.	M	F	C	I	WG
18.	M	F	C	I	WG
26.	M	F	C	I	WG
29.	M	F	C	I	WG
47.	M	F	C	I	WG
52.	M	F	C	I	WG
54.	M	F	C	I	WG

KEY: M - Male
 F - Female
 C - Conscious
 I - Intuitive
 WG - Wild Guess

APPENDIX E
MINI-RESEARCH RESPONSES

SAMLA/SECOL Responses:

	#F	#M	Total	Percent CIS
Theme 1	10	45	55	81.8
Theme 17	52	3	55	94.5

History 477, The American Woman, Responses:

	#F	CF.F	#M	CF.M	Total	Percent CIS
Theme 1	3	5	18	46	21	85.7
Theme 17	21	59	0	0	21	100.0

#F = Number of responses of F
 CF.F = Total confidence factor points for F
 #M = Number of responses of M
 CF.M = Total confidence factor points for M
 Percent CIS = Percent of Correct Identification of Sex

APPENDIX E (Cont.)

Freshmen Responses:

Freshman Respondent	Responses to Themes									
	4 F	8 M	9 M	17 F	18 M	26 F	29 M	47 F	52 M	54 F
1	F 3	F 2	M 3	F 3	M 2	F 2	F 2	F 3	F 3	F 3
2	F 3	M 3	M 3	F 3	M 3	M 2	F 2	M 1	F 3	F 3
3	F 3	M 3	M 1	F 3	M 1	F 2	M 3	M 2	F 3	F 3
4	F 2	M 3	M 2	F 3	M 2	F 1	M 3	M 1	F 3	F 3
5	F 3	M 3	M 3	F 2	M 3	M 2	M 3	F 1	M 3	F 3
6	F 3	M 3	M 3	F 3	M 2	F 3	M 3	F 2	M 3	F 3
7	F 2	M 3	M 2	F 3	M 3	F 2	M 2	F 2	F 3	F 3
8	F 3	M 3	M 2	F 3	M 2	F 2	M 2	F 1	M 2	F 3
9	F 3	M 2	M 3	F 3	M 3	F 2	F 2	M 2	M 3	F 2
10	F 3	M 2	M 3	F 3	M 1	F 2	M 2	M 2	M 2	F 2
11	M 1	M 3	F 2	F 3	M 2	F 3	M 2	F 3	M 3	F 3
12	F 2	M 2	M 1	F 3	M 2	F 2	M 1	F 1	M 2	F 2
13	F 3	M 2	M 3	F 3	M 1	F 1	M 2	F 2	F 2	F 2
14	F 3	M 3	F 1	F 3	M 2	F 2	M 2	F 1	M 3	F 3
15	F 3	M 2	M 2	F 3	M 1	F 2	M 2	F 2	M 2	F 3
16	F 3	M 3	M 2	F 3	M 1	F 2	F 1	M 2	M 3	F 3
17	F 2	M 3	M 3	F 3	M 3	F 3	F 2	M 1	F 2	F 3
18	F 3	M 1	F 2	F 3	M 3	M 2	M 3	F 2	M 2	F 3
19	F 3	M 3	M 2	F 3	M 2	F 2	F 2	M 1	M 2	F 3
20	F 3	M 3	M 3	F 3	M 3	F 2	F 3	F 2	M 2	F 3
21	F 1	M 3	F 1	F 3	F 1	F 1	F 2	M 2	M 2	F 3
22	F 2	M 3	M 3	F 3	M 3	F 3	F 3	F 3	M 2	F 3
23	F 2	M 2	F 3	F 3	M 2	F 2	F 2	F 2	M 2	F 3
24	F 2	M 3	M 1	F 3	M 2	F 3	M 2	F 1	M 2	F 3
25	F 3	M 3	M 2	F 3	M 2	F 1	M 2	F 1	M 2	F 3
26	F 2	M 3	M 2	F 3	M 2	F 2	M 3	F 3	M 2	F 3
27	F 3	M 2	M 1	F 3	M 3	F 3	M 2	F 2	M 2	F 3
28	F 2	M 2	M 3	F 2	M 2	F 2	M 2	M 1	M 1	F 2
29	F 3	M 3	M 2	F 3	M 2	F 2	F 1	F 1	F 3	F 3
30	F 3	M 2	M 2	F 3	M 2	F 1	F 3	M 1	F 1	F 3
31	F 3	M 3	F 2	F 3	F 2	F 2	F 3	F 2	M 2	F 3
32	F 2	M 3	M 1	F 3	M 1	F 2	F 3	F 1	M 3	F 3
33	F 3	F 3	M 2	F 3	M 3	F 3	F 3	F 3	M 2	F 3
34	F 3	M 3	M 2	F 3	M 1	F 2	M 2	F 1	M 3	F 3
35	F 3	F 2	M 3	F 3	M 2	F 2	F 3	M 1	M 1	F 3

APPENDIX E (Cont.)

Freshmen Responses (Cont.):

Freshman Respondent	Responses to Themes									
	4 F	8 M	9 M	17 F	18 M	26 F	29 M	47 F	52 M	54 F
36	F 3	M 2	M 2	F 3	M 3	F 1	F 2	F 3	F 2	F 3
37	F 3	F 2	M 3	F 2	M 2	F 3	M 2	F 3	M 2	F 2
38	F 3	M 3	F 2	F 3	M 2	F 3	M 3	F 2	F 3	F 3
39	F 3	M 3	M 2	F 3	M 1	F 2	F 3	F 2	M 2	F 3
40	F 3	M 2	M 2	F 3	M 2	F 2	F 3	F 2	M 2	F 3
41	F 2	M 2	M 2	F 3	M 2	M 1	F 2	F 2	M 1	F 3
42	F 3	M 1	M 2	F 3	M 1	F 1	M 1	F 2	M 3	F 3
43	F 3	M 3	F 2	F 3	M 2	F 2	M 3	M 1	M 2	F 2
44	F 1	M 3	F 2	F 3	M 1	F 3	F 3	F 1	M 2	F 3
45	F 3	M 3	M 3	F 3	M 2	F 3	M 3	F 2	M 3	F 3
46	F 3	M 3	F 1	F 3	M 3	F 3	F 3	F 2	M 2	F 3
47	F 2	F 2	M 1	F 3	M 3	F 2	F 3	M 2	M 1	F 3
48	F 3	M 2	F 2	F 3	M 2	M 2	M 1	F 1	F 2	F 3
49	F 3	M 3	M 3	F 3	M 2	F 2	F 3	F 2	F 2	F 3
50	F 3	M 3	M 2	F 3	M 2	F 1	M 3	F 1	F 3	F 3
51	F 3	M 3	M 1	F 3	M 1	F 1	F 3	F 1	F 1	F 3
52	F 2	M 3	M 3	F 3	M 3	F 2	M 2	F 3	M 2	F 3
CIS	98.1	90.4	78.8	100.0	96.2	90.4	51.9	73.1	71.2	100.0

M = Male writer
 F = Female writer
 3 = Conscious decision
 2 = Intuitive decision
 1 = Wild guess
 CIS = Correct Identification of Sex

APPENDIX F
SYNTAX DATA ON THEMES
TYPES OF SENTENCES

No. of Theme; Sex of Writer	SPT	Percentage					WPS
		A	B	C	D	E	
1 M	10	10.0	50.0	--	20.0	20.0	12.5
2 F	11	--	54.5	--	45.5	--	16.3
3 F	15	--	66.7	13.3	20.0	--	18.7
4 F	17	--	41.2	11.8	41.2	5.9	20.3
5 M	19	--	68.4	5.3	26.3	--	15.0
6 M	5	20.0	40.0	20.0	20.0	--	19.4
7 F	13	--	69.2	15.4	15.4	--	15.9
8 M	31	--	58.1	--	41.9	--	12.1
9 M	18	5.5	83.3	5.5	5.5	--	14.0
10 M	28	10.7	71.4	--	14.3	3.6	12.7
11 F	11	--	27.3	18.2	27.3	27.3	15.3
12 M	16	--	56.2	6.2	25.0	12.5	16.8
13 F	18	--	66.7	--	27.8	5.5	15.7
14 M	29	3.4	51.7	20.7	20.7	3.4	13.7
15 M	7	--	71.4	--	28.6	--	21.0
16 F	13	--	30.8	--	69.2	--	17.3
17 F	12	--	41.7	--	50.0	8.3	13.7
18 M	16	6.2	43.8	12.5	31.2	6.2	16.4
19 M	13	--	53.8	--	38.5	7.7	15.5
20 M	10	--	70.0	30.0	--	--	13.3
21 F	26	--	46.2	11.5	30.8	11.5	13.3
22 M	7	28.6	--	14.3	42.8	14.3	20.8
23 M	8	--	50.0	--	37.5	12.5	20.5
24 M	19	--	73.7	--	26.3	--	9.9
26 F	10	--	40.0	--	40.0	20.0	22.1
27 M	11	--	72.7	--	27.3	--	17.5
28 F	14	--	71.4	--	28.6	--	11.1
29 M	23	--	52.2	17.4	26.1	4.3	12.7
30 F	7	--	14.3	14.3	71.4	--	25.6
31 F	10	--	30.0	20.0	40.0	10.0	17.1
32 F	13	--	30.8	30.8	23.1	15.3	18.3
33 F	14	7.1	42.8	--	50.0	--	13.3
34 F	12	8.3	16.7	--	58.3	16.7	18.1
35 F	10	--	70.0	--	30.0	--	18.9

APPENDIX F (Cont.)

TYPES OF SENTENCES

No. of Theme; Sex of Writer	SPT	Percentage					WPS
		A	B	C	D	E	
36 M	12	--	33.3	8.3	33.3	25.0	17.8
37 M	4	--	--	--	100.0	--	20.5
38 F	10	10.0	40.0	--	50.0	--	14.7
39 F	16	--	62.5	--	25.0	12.5	14.2
40 M	23	--	60.9	8.7	26.1	9.3	13.6
41 M	25	--	52.0	12.0	28.0	8.0	16.5
42 M	17	--	82.4	--	17.6	--	11.9
43 M	10	20.0	50.0	30.0	--	--	13.1
44 F	14	--	35.7	--	50.0	14.3	16.8
45 M	15	--	20.0	13.3	66.7	--	23.3
46 F	14	--	50.0	21.4	21.4	7.1	15.6
47 F	13	--	30.8	--	46.2	23.1	21.9
48 F	13	--	46.2	15.4	30.8	7.7	19.2
49 F	19	--	42.1	5.3	42.1	10.5	20.0
50 F	10	--	90.0	10.0	--	--	16.5
51 M	6	--	50.0	--	33.3	16.6	18.2
52 M	7	14.3	14.3	28.6	42.8	--	16.7
53 F	16	--	62.5	--	31.2	6.2	13.9
54 F	24	--	58.3	4.2	37.5	--	13.9
55 F	15	--	40.0	20.0	26.7	13.3	18.2
56 M	18	--	66.7	11.1	22.2	--	15.7
57 F	11	--	27.3	27.3	45.4	--	14.9
58 M	18	--	44.4	--	55.6	--	15.3
59 M	16	--	62.5	6.2	31.2	--	12.2
60 F	23	--	73.9	--	26.1	--	7.6
<hr/>							
Male		0.8	47.3	8.0	36.7	7.2	16.6
Female		4.1	51.8	8.6	30.6	4.8	15.8

Legend

SPT = Sentences per theme

A = Sentence fragments

B = Simple sentences

C = Compound sentences and run-on of simple clauses

D = Complex sentences

E = Compound-complex and run-on sentences with at least one dependent clause

WPS = Words per sentence

APPENDIX F (Cont.)

PARTS OF SPEECH

No. of Theme; Sex of Writer	Percentage									
	A	B	C	D	E	F	G	H	I	J
1 M	21.6	7.2	30.4	17.6	2.4	0.8	12.8	--	5.6	1.6
2 F	31.3	2.8	30.2	12.3	3.3	1.1	12.8	--	3.3	2.8
3 F	27.1	7.1	27.1	14.3	1.1	2.8	10.7	1.4	1.4	6.8
4 F	26.9	9.6	24.6	17.7	2.6	2.3	10.4	--	2.6	3.2
5 M	22.4	8.4	23.4	21.7	3.1	6.0	8.4	1.4	3.5	1.7
6 M	37.1	4.1	25.8	12.4	2.1	1.0	13.4	--	2.1	2.1
7 F	29.0	7.2	26.6	14.0	1.4	1.0	13.0	--	2.4	5.3
8 M	22.7	5.6	29.7	22.2	1.1	1.6	9.1	1.3	3.0	3.7
9 M	31.7	3.6	30.9	13.1	1.6	1.2	13.9	0.8	--	3.2
10 M	30.1	5.9	26.5	16.9	--	2.8	11.3	0.8	2.8	2.8
11 F	13.1	8.9	30.4	25.6	0.6	5.3	6.5	0.6	4.8	4.2
12 M	31.0	4.8	26.9	13.8	1.5	--	14.9	0.7	2.6	3.7
13 F	33.2	6.0	30.0	13.1	2.5	--	8.1	0.4	3.2	3.5
14 M	20.6	9.3	26.4	21.8	1.0	2.8	10.1	0.3	2.5	5.3
15 M	33.3	5.4	28.6	9.5	1.4	--	15.0	0.7	2.7	3.4
16 F	29.3	4.9	29.3	14.2	2.7	0.4	11.1	0.8	4.4	2.7
17 F	24.4	5.5	30.5	18.9	0.6	1.2	11.6	0.6	4.9	1.8
18 M	29.0	4.6	26.3	17.2	1.1	0.8	14.9	1.1	1.9	3.0
19 M	28.4	7.0	27.4	16.4	2.5	2.0	10.4	0.5	2.0	3.5
20 M	35.3	1.5	28.6	12.0	0.7	--	15.0	2.3	--	4.5
21 F	21.7	12.5	26.4	22.0	1.4	1.7	6.9	0.6	1.4	5.2
22 M	26.7	2.1	30.8	13.7	2.7	2.7	13.7	--	4.8	2.7
23 M	27.4	9.1	25.0	11.6	4.9	0.6	17.7	--	1.2	2.4
24 M	25.5	7.4	29.2	16.5	3.7	1.6	10.6	0.5	3.2	1.6
25 M	33.8	5.7	25.4	14.4	1.0	1.0	12.7	1.0	3.0	2.0
26 F	27.1	7.7	25.8	13.1	3.2	0.9	13.6	0.9	2.7	5.0
27 M	31.6	5.7	29.0	10.4	2.6	1.5	14.5	--	3.6	1.0
28 F	34.6	5.1	25.6	18.6	2.6	0.6	8.3	1.3	1.9	1.3
29 M	22.9	6.8	29.0	18.8	0.7	2.0	11.3	2.0	3.8	2.7
30 F	28.5	5.6	20.7	19.6	1.7	2.2	12.8	1.1	6.1	1.7
31 F	25.1	5.8	30.4	16.4	4.7	0.6	7.6	--	5.3	4.1
32 F	27.3	7.6	26.1	17.2	0.8	0.8	12.6	1.7	2.9	2.9
33 F	19.9	7.0	32.8	19.9	1.6	2.7	7.0	--	4.8	4.3
34 F	17.5	2.3	30.9	22.6	0.5	0.9	14.3	--	6.0	5.1
35 F	34.4	6.9	25.4	13.2	1.1	2.1	12.7	--	1.6	2.6

APPENDIX F (Cont.)
PARTS OF SPEECH

No. of Theme; Sex of Writer	Percentage									
	A	B	C	D	E	F	G	H	I	J
36 M	24.8	7.5	28.5	16.4	0.9	2.3	10.7	--	2.8	6.1
37 M	23.2	3.6	26.8	20.7	2.4	2.4	13.4	--	6.1	1.2
38 F	28.6	8.8	27.2	15.6	0.7	--	12.2	--	3.4	3.4
39 F	15.8	4.8	37.4	17.6	4.4	1.8	9.2	0.4	2.2	6.2
40 M	34.0	4.2	27.5	14.4	1.9	--	11.5	0.3	2.2	3.8
41 M	23.5	5.3	30.0	18.4	2.9	1.4	10.2	--	4.1	4.1
42 M	30.7	4.0	30.2	15.3	3.5	1.5	11.4	--	0.5	3.0
43 M	37.4	1.5	29.8	12.2	--	1.5	11.4	0.8	--	5.3
44 F	23.4	6.8	24.7	20.0	3.0	2.1	11.5	1.3	3.4	4.2
45 M	24.3	10.8	25.1	17.4	2.3	0.6	9.1	0.6	6.3	3.4
46 F	30.3	8.2	28.0	15.1	1.8	--	9.2	1.4	1.4	4.6
47 F	28.4	4.9	28.1	14.7	0.7	1.0	14.0	--	4.2	3.8
48 F	30.9	4.4	30.1	14.0	1.6	--	12.4	0.4	2.4	3.6
49 F	35.0	6.0	26.8	10.0	1.6	0.5	13.2	--	2.4	4.5
50 F	34.5	9.1	24.2	12.1	1.8	1.2	12.7	--	--	4.2
51 M	30.3	5.5	28.4	12.8	2.7	--	14.7	--	1.8	3.7
52 M	28.2	7.7	29.1	12.8	0.8	--	15.4	0.8	5.1	--
53 F	29.1	7.6	27.4	14.8	2.7	1.3	9.4	0.4	3.1	4.0
54 F	24.6	8.4	29.5	15.6	2.4	2.4	12.3	0.3	2.1	2.4
55 F	22.0	8.4	32.6	13.2	2.6	0.7	12.8	--	2.6	5.1
56 M	32.5	7.4	29.3	13.4	1.4	0.7	10.6	--	1.8	2.8
57 F	24.4	11.0	23.8	21.3	1.2	0.6	9.8	0.6	4.3	3.0
58 M	26.4	5.4	28.3	15.9	1.1	2.5	14.5	0.4	4.7	0.7
59 M	26.7	7.2	26.2	20.0	1.5	1.0	10.2	1.5	2.6	3.1
60 F	28.7	5.7	31.0	19.5	0.6	1.1	6.9	1.7	3.4	1.0
Male	28.4	5.8	27.9	15.6	1.8	1.4	12.4	0.6	2.9	2.9
Female	26.9	6.9	28.1	16.5	1.9	1.3	10.8	0.5	3.2	3.8
Total	27.6	6.3	28.0	16.0	1.9	1.36	11.6	0.6	3.0	3.3

A = Adjectives, including possessive nouns and pronouns

B = Adverbs, particles, and prepositions without prepositional phrases

C = Nouns and pronouns as subjects, objects, and predicate nominatives, except when introducing dependent clauses

D = Verbs

E = Gerunds, and participles which are parts of participial phrases

APPENDIX F (Cont.)

PARTS OF SPEECH

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- F = To as an infinitive
G = Prepositions as part of prepositional phrases
H = There as an expletive
I = Subordinate conjunctions and other introducers of
dependent clauses
J = Coordinating conjunctions

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