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A Questionnaire Survey of Why, How, and What Literature is Being Taught in the Eleventh and Twelfth Grades in the State of Washington

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A QUESTIONNAIRE SURVEY OF WHY, HOW, AND WHAT LITERATURE
IS BEING TAUGHT IN THE ELEVENTH AND TWELFTH GRADES IN
THE STATE OF WASHINGTON

A Thesis
Presented to
the Graduate Faculty
Central Washington College of Education

In Partial Fulfillment
of the Requirements for the Degree
Master of Education

by
Barbara Marie Kelly
August 1957

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CHAPTER I

THE PROBLEM AND DEFINITIONS OF TERMS USED

There has been much concern over the lack of understanding and appreciation on the part of secondary literature students. Many of them dislike poetry and only read the classics when they are required. Some teachers feel that poetry which requires research reference and the classics are too difficult to be presented at the high school level. Others feel that these two art forms are very necessary in developing altruistic attitudes on the part of their high school students.

Many different approaches have been used to instill a desire to read the subjects mentioned above. In many instances only one approach has been used in a classroom which contains students of various backgrounds and interests.

I. THE PROBLEM

Statement of the problem. It was the purpose of this study (1) to obtain a cross-section analysis of the eleventh and twelfth grade teachers of literature in the state of Washington; (2) to discover the attitudes of these teachers as to why and how literature should be taught in grades eleven and twelve; (3) to learn how it

is actually taught at these grade levels; (4) to present and analyze these findings; (5) to ascertain which college courses these teachers felt had helped them the most in preparing to teach literature; and (6) to make suggestions that might help the prospective teachers of literature.

Importance of the study. Literature has long been recognized as one of the humanities contributing to the understanding of and sympathy for mankind. It has universal significance in that it crosses the barriers of time and space. It presents man as he was, as he is, and as he might be. Literature shows the whys, hows, and whens of human character. Why then the apathy on the part of some students toward poetry and the classics?

Information was needed as to what literature was being taught, why it was being taught, and finally, how it was actually taught.

II. DEFINITION OF TERM USED

Literature. Literature was interpreted to include such various art forms as the novel, poetry, short story, etc.

¹Other terms are defined as they occur in the study.

CHAPTER II

METHODS OF RESEARCH

Four hundred and forty-six questionnaires were sent to the eleventh and twelfth grade teachers of literature in the state of Washington in order to gain a cross-section analysis of opinions and attitudes toward (1) the purpose of including literature in the high school curriculum; (2) the values included in the teaching of literature (such as ethical, spiritual, sociological, civic, psychological, and philosophical); (3) the methods used to include these values; (4) the number of literature courses required and elective; (5) the number of core-curriculum and separate departmentalized subjects; (6) the different text or textbooks being used; (7) the selections felt to be of special value as well as those omitted (and why); (8) the fields of study that had helped the teachers the most in their teaching of literature; (9) the fields in which they wished to have had more study; (10) the different approaches used in teaching literature; (11) biographical data on the teachers; and (12) the general comments made by the teachers.

The Washington Educational Directory for the years 1955 and 1956 was used to obtain the names of all the

public accredited junior-senior and senior high schools in the state. The number of questionnaires sent to each school depended upon the size of the school. All schools with a teaching faculty of from one to twelve teachers were sent one questionnaire, schools with twelve to twenty-five teachers were sent two questionnaires, and schools with twenty-five or more teachers were sent four questionnaires.

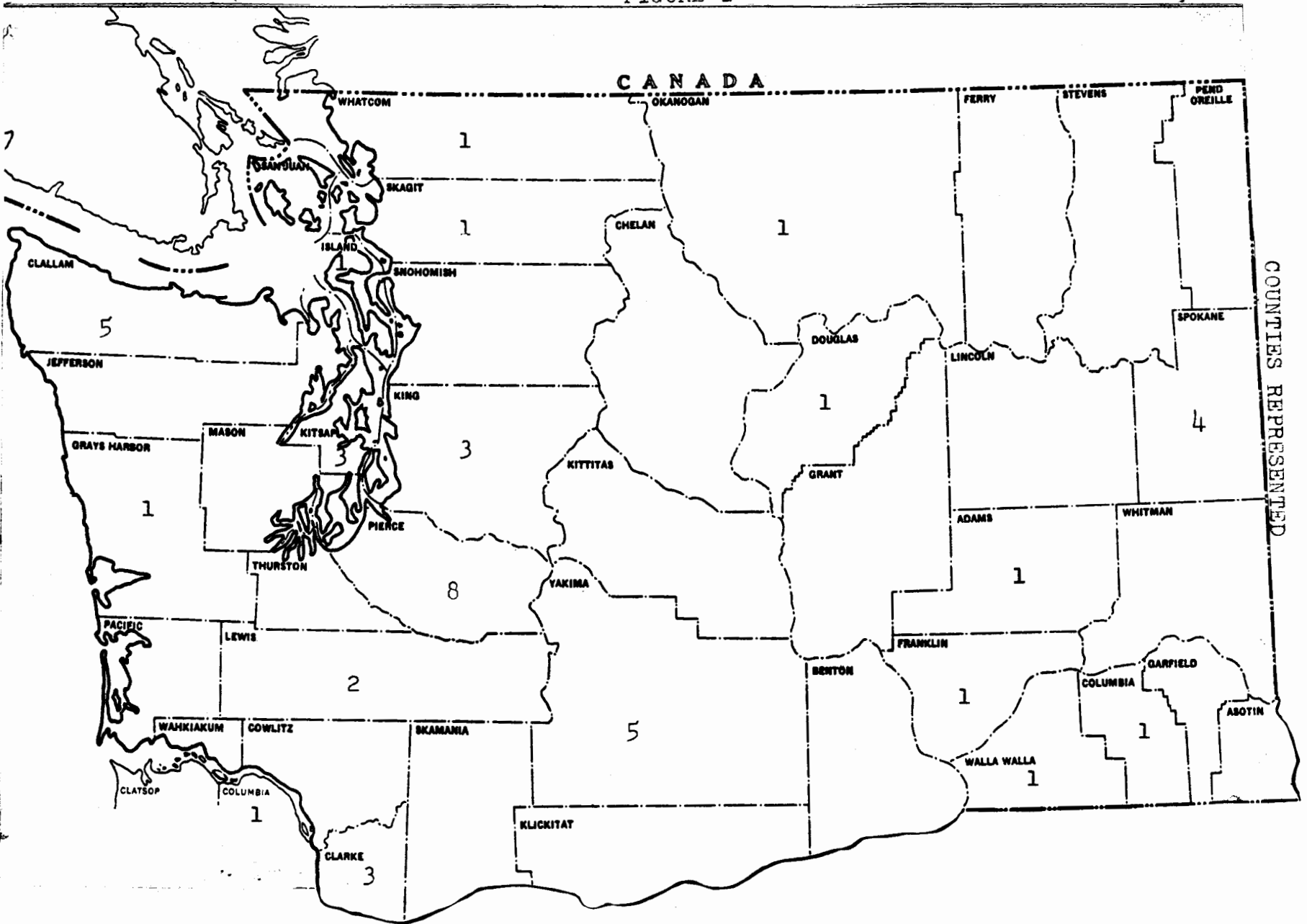
Before the questionnaires were sent, a post card was mailed in care of the eleventh and twelfth grade teachers of literature at each school. These post cards explained the purpose of the study and mentioned the questionnaire(s) that would follow. When the questionnaires were sent a letter of explanation and a stamped return envelope were enclosed.

Fifty answered questionnaires were returned. This at first seemed too small a number; but by checking the counties from which they came, it was discovered that they represented a good cross-section. This cross-section, as will be discussed more fully later in this study, gave a representative range of samplings including such items as (1) ages ranging from twenty-six to sixty-six; (2) genders representing slightly more women than men; (3) marital status including twenty-eight married women and fifteen

married men; (4) degree(s) held starting with four years of college with no degree to the Ph. D. degree; (5) areas of specialization showing some teachers to have had no training in the field of literature and others who had little training in any field other than literature; (6) the wide range of colleges and universities attended can be seen later in this paper; (7) the date of last held degree was from 1918 to 1957; (8) plans for obtaining further degree(s) indicating that the majority were not so inclined; (9) social clubs out numbered professional groups as did non-academic reading compared to professional reading; (10) Latin, French, and Spanish were the foreign languages most often spoken and read; (11) foreign travel also had a wide spread from Canada to Europe; (12) some teachers had no hobby or avocation while others had too many to list; (13) annual school enrollments from 48 to 2500; (14) subjects taught other than literature included such diverse areas as wrestling and choir; (15) total teaching load comprised of literature was from half to ninety per cent; (16) other grades taught included elementary, junior high school, and college teaching; and (17) the number of years in the teaching profession from one to more than twenty years. As far as can be determined, no two questionnaires came from the same school.

The counties of Adams, Clallam, Clark, Columbia, Douglas, Franklin, Grays Harbor, Island, King, Kitsap, Lewis, Okanogan, Pierce, Skagit, Spokane, Walla Walla, Whatcom, and Yakima were represented. Some counties could not be determined from the returned envelopes.

FIGURE I



SUMMARY

As the map indicated, a good portion of the state was polled by the questionnaires. The size of the schools, enrollment-wise, was also greatly varied as will be demonstrated later in the study. Also to be shown is the vast difference in attitudes, opinions, and methods as to the why, when, and how literature should be taught in the eleventh and twelfth grades in high school.

Certain problems also occur again and again throughout the questionnaire returns. How to teach appreciations for poetry and the classics are only two of the many.

The following chapter presents samples of (1) the letter sent with each questionnaire; (2) the samples of each question as it appeared on the original questionnaire; (3) the answers given by the teachers; (4) the analysis of the teachers' answers; (5) the general comments made by the teachers concerning the study; (6) the general comments made not concerning the study; and (7) the summary of the findings.

Suggestions are also given as to possible solutions to some of the problems which face teachers of literature whether they have taught twenty or one year(s).

CHAPTER III

QUESTIONNAIRE AND ANSWERS

How do the teachers out in the field feel about the teaching of literature? Why do they think it should be taught? How do they think it should be taught? How do they teach it? What helps are available for prospective teachers of literature? How do the students being taught react to literature?

It was the purpose of this study to try to discover some answers to these questions, and discoveries were made. This chapter shows the questionnaire questions and answers. Because the questions and answers are so interrelated and there was so much overlapping, the questions and answers follow one another in order and are not divided into separate sections or chapters. Many are so interwoven it would have been impossible to separate them and still maintain a continuity of thought and purpose.

Here then, is an exact copy of the questionnaire with the actual answers as given by the teachers.

QUESTIONNAIRE²

- I. What do you feel is the purpose of including literature in the high school curriculum?

²See page 107 in the appendix for a sample of the letter accompanying each questionnaire.

This question was vital to the entire study since it probed into the ever present why. Why is literature taught and what is the teacher's philosophy in regard to the place and purpose literature plays in our senior high schools?

Many of the answers overlapped, but the ten most consistent in order of frequency were:

1. Develop an appreciation and critical selection of the best thoughts of man as found in the best works.
2. Recognition of our historical heritage and culture.
3. Meet social needs, contribute to personality adjustment, build character, and develop understanding of others.
4. Provide good use of leisure time, a means of pleasure, and escape.
5. Render vicarious experiences.
6. Teach reading skills.
7. Introduce the beauty of style.
8. Stimulate the imagination and creative expression.
9. Provide models for the student's composition.
10. Prepare the student for college.

Here are some typical comments covering these areas from eleven different teachers:

1. To create a desire for good reading. To acquaint students with the different types of literature. To learn to evaluate reading material critically.

2. To acquaint the students with the noblest thinking of man . . .
3. To enrich the cultural heritage of our students . . .
4. . . . I believe that through literature, many children can be helped to solve problems of adjustment which they have . . .
5. To build habits of worthwhile reading that will lead to a worthy use of leisure time and add to the cultural development and give a broadening of the mind. Literature may be the individual's only escape from boredom.
6. To give students vicarious experiences to understand others better, so that eventually they understand their own feelings, desires, and motives.
7. As a tool for teaching reading technique.
8. To make of him, if possible, a cultured individual who can appreciate beauty of expression and elegance of style.
9. To awaken an appreciation in the beauty of life. To stimulate the imagination and awaken the emotions.
10. . . . To give him models he might like to copy in his own writing.
11. That the student may prepare for college, be interested in worthwhile literature and learn to read.

Appreciation. The teachers placed major emphasis on developing an appreciation of the best in literature through critical selection and analysis. It was felt that by teaching the student to think critically and independently

he would gain a better understanding of his own ideas and those of others. This in turn would lead to the discovery of the great ideas of man.

Historical heritage. Second in importance was the transmission of the cultural or historical heritage. In gaining historical background the student would find his "roots", a feeling of belonging; or in other words he would be able to find his place in the universe.

Social needs. Character building, personality adjustment, and the understanding of the problems of others came third in frequency. The answers in this area were vague; there seemed to be confusion as to the exact role literature played, but there was a strong feeling that it certainly did play an important part. The how was missing. How does literature bring about these desired changes within the student?³

Leisure time. Providing the student with a constructive use of leisure time was felt to be very important. Many teachers mentioned literature as a means of giving pleasure and about two per cent advocated its use as a means of escape.

³It is important to keep in mind the overlapping, especially in the first three divisions.

Vicarious experiences. This particular contribution of literature was given a big vote of confidence by the majority of the teachers. Man is not omnipresent, but he can travel anywhere in the past, present, and future via literature.

Reading skills. Beginning with this area, the teaching of reading skills, the frequency is low. A few used literature in order to develop speed, phonetic analysis, and diction in reading.

It would be interesting to discover which pieces of literature were used to develop these skills. The examiner knows of one isolated case where the works of Shakespeare were used for the purpose of diagraming sentences. It is hoped that this was not the case even in the few instances where this facet of literature was felt to be important.

Style. "The music of prose" was usually included as a part of the general appreciation of fine works, but a few mentioned it as an isolated factor.

Creative expression. The stimulation of the imagination and creative expression, two important purposes of literature, were mentioned by a few of the teachers. Again overlapping may account for the few responses in these areas.

Composition models. Only about two per cent of the teachers indicated that they believed this to be an important function of literature.

College preparation. One or two teachers felt that preparing the student for college entrance examination was of major importance in the teaching of literature. "That the student may prepare for college, be interested in worthwhile literature and learn to read" was the prime purpose of teaching for one of the English teachers.

The aesthetic and practical values of at least the first five purposes cannot be denied. They are of universal significance. The placing of major emphasis upon literature as a means of teaching reading skills and passing college entrance examinations, however, is to be questioned.

Again it might be asked, "Which pieces of literature were used in developing these skills?" No mention was made of reading text books or books of composition and grammar. These teachers were speaking of classics and near-classics. What better way can be found to retard the growth of true appreciation for our great works than by using them in such a manner? Why must Shakespeare undergo the torture of being diagramed when there are so many excellent books of composition and grammar?

Since question number one asked for opinions and attitudes in regard to why literature was taught, question number two was more precise. It listed definite values, defined them, and asked if any attempt was made to teach them by means of literature.

- II. Do you teach literature so as to include ethical, spiritual, sociological, civic, psychological, and philosophical values? If so, please list those values you do attempt to teach by means of literature.

A short definition was placed after each value:

1. Ethical (ideas of right and wrong)
2. Spiritual (moral feelings and attitudes)
3. Sociological (man's relationship to man)
4. Civic (rights of citizenship and duties of citizenship)
5. Psychological (understanding of our attitudes and ideas)
6. Philosophical (partial or complete patterns explaining man's relation to the universe: himself, other, and the surrounding world)

The teachers were asked to list four values under each area they attempted to teach. The typical answers were extremely varied and often ambiguous.

For the sake of clarity each area is discussed separately. Direct quotations from individual questionnaire returns are cited.

Ethical. Ethical was defined as the ideas of right

and wrong. Typical answers ranged from the Golden Rule to the unadvisability of "going steady."

One high school teacher stated, "Power and might do not justify subjecting the havenots to abuse." The reader might well ask, "Who are the havenots?" Modern education stresses the dignity of the individual. It would appear that any teacher who regards certain people as "havenots" puts a very narrow interpretation on the word tolerance.

Professor J. N. Hook, University of Illinois, gave an excellent example of the true meaning of tolerance when he wrote:

The teacher himself possesses the tolerance that he tries to instil in his students. Not in the narrow sense of "tolerating = enduring." Not that he "tolerates" Protestants, Catholics, Jews, Negroes, Mexicans, Japanese, obstreperous boys, and girls who can converse only on movies, clothes, and dates. Mere tolerating is not being tolerant. One may tolerate (endure) a mouse simply because he cannot get rid of the mouse. But he is not truly tolerant of mice unless he likes and respects them and tries to see the mice's point of view. That is difficult as far as mice are concerned; when one thinks of mice, he thinks in terms of I and they. Probably most English teachers think about mice in the same way, but the effective teacher does not put any student into the same category with mice. He does not merely endure students. He likes them, respects them, tries to see their point of view⁴, and thinks of them in terms of we, not I and they.

Professor Hook also said that a little more tolerance

⁴J. N. Hook, The Teaching of High School English (New York: Ronald Press Company, 1950), p. 13.

and a little less tolerating would make John a useful citizen.⁵

Spiritual. The reasons for teaching moral feelings and attitudes were also presented in many different ways. "Recognition of man's pettiness" was one unique reply. Others generalized, "My text covers all the values," and many presented statements "full of sound and fury, signifying nothing."

There seemed to be an eager desire to give "the" appropriate answer. A few did give positive approaches. "We consider the possibility that morals are man-made and as such change from time to time and place to place" was one example.

One of the most typical remarks was, "Yes, I teach all the values." How and why were missing.

Sociological. Man's relationship to man was handled in the same ambiguous manner. However, in each area a few teachers gave definite examples and defined their terms. Several mentioned using the works of Sinclair Lewis to depict the culture of a small town.

Civic. It was in this area that the answers became less abstract. For example, they expressed the rights and

⁵Ibid., p. 14.

duties of citizenship in terms of (1) shared responsibilities; (2) pride in country; (3) jury service; (4) voting; (5) loyalty; and (6) obedience to law. The contributions of our forefathers were also frequently mentioned.

Psychological. The majority of responses fell into two general categories: (1) the use of psychology to explain the behavior of certain characters in literature and (2) the use of psychology in understanding ourselves and others. These were the two most clearly presented values of psychology in literature. The other statements were obtuse--for instance, "All human action can be explained" does not tell how literature helps to explain human action. If all human action were explained, then there would be no need for further psychological research.

SUMMARY

While there were some specific values mentioned under each heading, the majority of responses were made up of generalities and generalizations. With such a possibility in mind, question number three of the questionnaire was used as a check up question. It asked for actual or concrete ways the teachers included the values they had listed in their course of study.

III. How do you, actually or concretely, go about including the values you listed above?

Group discussion was by far the method most frequently used. Over half of the English teachers mentioned discussion as a means of including ethical, spiritual, sociological, civic, psychological, and philosophical values in their own course of study. Next in order came tests, written analysis, book reports, and lectures. Only one per cent mentioned the use of audio-visual aids in their teaching. Plays, films, recordings, and still pictures were never mentioned.

A number of teachers were concerned about the lack of interest and understanding displayed by their pupils. Sincere concern was shown in the following comment:

I find it increasingly difficult to get the desired reactions to the traditional offerings in H. S. literature, due possibly to the many avenues of contact with the outside world such as the 'movies', television, radio, and the like.

Perhaps one answer might be the use of modern means of communication in the classroom. The slow reader who has a visual handicap might benefit a great deal from hearing a classic which had been recorded. Since this is an age of vast stores of communicative equipment, why not meet the challenge by using the best audio-visual material available?

Another answer to the problem of student interest and understanding might lie in the method of approach. Does the teacher give some historical background about the

author and his work? This might stimulate interest and promote understanding. Is the selection presented as something to be shared and enjoyed or as something "hard, but good for you"? Does the teacher choose works which are within the range of the student's comprehension? How are the lessons prepared and presented? All of these are important questions to be considered.

One teacher exclaimed, "The average high school student does not have the mental maturity to get the full value out of our prescribed literature courses, but they still are highly worthwhile." Is mental maturity the only factor or might the prescribed courses of study enter into the problem?

SUMMARY

Discussion was the method most used. Discussion is, of course, a most valuable approach, but the study of literary types should have been included with the other methods of approach. When the student knows a short story as a short story, a poem as a poem, a novel as a novel, etc., when he is made aware of the artistry involved in creating a particular art form not only will he be able to appreciate great works but he will also know the meaning, similarities, and dissimilarities between the forms. He

may even wish to try creating his own art form.

Many students who have not been shown the differences between the forms will prefer a short story to a novel because to the inexperienced reader the novel will seem to "drag." For example, students reading The Scarlet Letter felt that they would never be able to get past the introduction; but when the skilled teacher gave them background, defined the novel with all its unique artistry, and guided them through the introduction by explaining its purpose, they were surprised to discover that it had been more than worth their efforts.

By giving the literary types as such the teacher is giving the students the tools needed to build understanding, skill in reading, critical analysis, and admiration. Yes, literary types are of the utmost importance.

Questionnaire questions numbers four and five asked, "What literature courses does your school require?" and "What elective literature courses does your school offer?"

Traditionally, courses in American literature in the eleventh grade and English literature in the twelfth grade were required by over ninety per cent of the schools polled. The other schools required American literature in the eleventh grade while English literature in grade twelve was optional.

Half of the schools did not offer elective courses in literature. Offerings in World Literature were at a minimum. This seemed ironic since in answering questions one and two much stress was placed upon literature as a means of instilling historical and cultural heritage.

SUMMARY

The student of today lives in a world of dynamic change, and yet certain human characteristics have not altered since the days of Homer. In order to better understand his own cultural heritage the student needs to know its beginnings. How did it come about? Where did it start and why? In his introduction to An Anthology of World Literature, Professor Philo M. Buck, Jr., presents the fundamental importance of World Literature in these words:

We change our fashions and our machines and our creeds. But the great primal motives that make human nature--hope and fear, aspiration and bewilderment, love, and hate--these the passing centuries have left unaltered, and above all the question of questions, man's place in nature and his relation to powers he may never control nor comprehend; and it is precisely with these that literature has struggled in the past and struggles in much the same manner today.

.....

It is the glory of the tradition of literature in Europe that it has persistently and patiently and in

⁶Philo M. Buck, Jr., An Anthology of World Literature (New York: The Macmillan Company, 1949), p. 2.

varied attack sought out the central theme of human conduct and human responsibility. . . . For that reason we must be respectful to the foreign creditors; for the world of art knows no barriers of geography, race, or language, and there are no tariff walls in matters of the spirit. Ours is a debt, too, that is not easy to repudiate or save.⁷

Question six was divided into three parts:

- VI. A. Is literature a separate subject or part of a core-curriculum in your school?
- B. Are you satisfied that such is the best way to include literature? Why or why not?
- C. If literature is part of a core program, with what other subject(s) is it taught?

A bias against the core program was indicated. Many answers tried to force Social Studies into the core. The general interpretation of core was a method whereby history and English were taught together to the disadvantage of one or both subjects. The usual comment, after strongly upholding the departmentalized approach, ran, ". . . because even so called literature teachers are often ill-prepared. What can we expect from one who teaches two or three subjects," and "Absolutely. I have a feeling the core-curriculum approach would not go over effectively in the average H.S."

It is interesting to note that out of the fifty teachers questioned thirty-nine taught literature as a

⁷Ibid.

separate subject and only two used the core program. One of the two responses from people using the core approach, after being asked if they were satisfied that such was the best way to include literature, was: "Yes--related to most subjects." The other response brings in the importance of World literature:

Yes--it teaches one how to use literature: example: I prefer teaching story writing, while they are reading about short stories. Exception: An advanced course in World Literature should be offered.

Two simple tables on the following pages will best illustrate the attitudes and feelings of those teachers using the separate subject and core-curriculum approaches.⁸

SUMMARY

The majority of schools examined used and favored the single subject approach. There were strong indications that the opposition to the core system came from (1) a lack of understanding of its purposes; (2) a feeling that it would require more technical training than was desired; and (3) a fear of that which is unfamiliar.

The two who used and favored the core-curriculum gave the impression that they liked it because literature could be correlated with the other language arts. They

⁸Several answers were so ambiguous it was hard to tell which method was used.

FIGURE II

SEPARATE SUBJECT VS. CORE-CURRICULUM

Total no. of answers	No. who teach separate subject	No. who favor separate subject	No. who do not favor separate subject	No. who had no preference
39	39	30	4	5

*This table includes only those teachers who use the separate subject approach.

FIGURE III

SEPARATE SUBJECT VS. CORE-CURRICULUM

Total no. of answers	No. who teach core	No. who favor core	No. who do not favor core	No. who have no preference
2	2	2	0	0

*This table includes only those teachers who use the core approach.

did not confine the correlating to the areas of history and social studies.

One possible explanation for the negative attitudes toward the core might be that it is a relatively new approach; and, as will be seen later, the greater number of teachers answering the questionnaire had been in the field for quite some time.

The next question asked for a listing of the text(s) used in the teaching of literature. A sample of the question as well as a brief summary of the findings appear below and on the next page. As might be guessed the varieties were many, but some interesting attitudes toward the use of textbooks did occur.

VII. What text or textbooks do you use in teaching literature?

- A.
 - 1. Author(s)
 - 2. Title
 - 3. Publisher
 - 4. Date of publication
- B.
 - 1. Author(s)
 - 2. Title
 - 3. Publisher
 - 4. Date of publication

SUMMARY

It would be of little value to mention all the books

listed. Four had the greatest frequency. The first two were both mentioned ten times and the last two were both mentioned six times.

Inglis, Stauffer, and Larsen's Adventures in English Literature and Inglis, Gehlmann, Bowman, and Schramm's Adventures in American Literature both appeared ten times.

Cook, Miller, and Loban's Adventures in Appreciation and Miles and Pooley's Literature and Life in America both appeared six times.

Several teachers preferred the use of individual books since they felt that texts and anthologies throttled them. For instance, one explained: "This in my estimation is not important. I use all text-books in literature merely as reference material and never attempt to teach a book."

It is a natural next step to ask for specific selections used. Questions number eight, nine, ten, and eleven provided for such information.

VIII. The enclosed separate list contains the titles of the selections found in the eleventh and twelfth grade series Adventures in Reading by Inglis, Stauffer, and Larsen, Harcourt, Brace and Company, New York, 1952.

Please indicate, by circling number 1, 2, or 3 beside each title (1) those selections not found in your text; (2) those selections in your text and used; (3) those selections in your text and not used.

- IX. Why do you not use the selections marked 3 (those not used that are in the text)?
- X. Please add any significant works you do use not included above; indicate, if possible, why you find them significant.
- XI. Are novels included in your course of study?

If so, would you please list four novels you would recommend and tell, very briefly, why you use them.

As will be remembered question number eight gave directions for checking the two separate lists of eleventh and twelfth grade literature. The teachers were to put a figure one beside each title of those selections not found in the text; a two by each selection in the text and used, and a three by those selections in the text, not used.

Since the number of frequencies for the selections marked with a three, those selections in text, not used, were so low, they were not shown on the charts; they will, however, be analyzed in the summary for question ten.

The first list contained selection from American literature. They were divided into: (1) short stories; (2) poetry; (3) essays and articles; (4) biography and journals; (5) speeches, sermons, and documents; (6) folk literature; (7) history; (8) drama; and (9) selections from novels.

SUMMARY

In order to break the preceding areas down as to those selections, in the text and used, the following listings give the first fifteen with the highest number of mention. It is important to keep in mind that an arbitrary line was drawn at the fifteenth selection with the highest number of mention; in some cases, however, a few selections in the fifteenth place had the same number of mention. In such a case the selection appearing first on the list was chosen.

American short stories. The elements of historical background, adventure, and humor are to be found in this list:

1. "The Devil and Daniel Webster"--26 mentions
2. "Under the Lion's Paw"-----23 mentions
3. "The Outcasts of Poker Flat"----20 mentions
4. "The Pit and the Pendulum"-----20 mentions
5. "Dr. Heidegger's Experiment"----18 mentions
6. "The Devil and Tom Walker"-----18 mentions
7. "The Secret Life of Walter
Mitty"-----17 mentions
8. "Sixteen"-----17 mentions
9. "The Tell-Tale Heart"-----16 mentions
10. "Mammon and the Archer"-----16 mentions
11. "Locomotive 38, The Ojibway"----16 mentions
12. "To Build a Fire"-----16 mentions
13. "Split Cherry Tree"-----14 mentions
14. "Flight"-----14 mentions
15. "The Most Dangerous Game"-----13 mentions

American poetry. It is interesting to note how often

the poems of Poe and Robert Frost occur.

1.	"Mending Wall"-----	28	mentions
2.	"Annabel Lee"-----	27	mentions
3.	"Thanatopsis"-----	26	mentions
4.	"Richard Cory"-----	26	mentions
5.	"The Death of the Hired Man"-----	26	mentions
6.	"The Man with the Hoe"-----	23	mentions
7.	"The Raven"-----	23	mentions
8.	"General William Booth Enters into Heaven-----	23	mentions
9.	"Stopping by Woods on a Snowy Evening"-----	23	mentions
10.	"Anne Rutledge"-----	22	mentions
11.	"Lucinda Matlock"-----	21	mentions
12.	"The Bells"-----	21	mentions
13.	"The Courtin"-----	21	mentions
14.	"I Never Saw a Moor"-----	21	mentions
15.	"The Road Not Taken"-----	21	mentions

American biography and journals. Since only fourteen titles were listed in this section, the five with the highest mention are shown.

1.	"From Franklin's Autobiography"-----	24	mentions
2.	"Sayings of Poor Richard"-----	16	mentions
3.	"From Her Journal" (Sarah K. Knight)-----	16	mentions
4.	"Lincoln Speaks at Gettysburg" (Carl Sandburg)-----	15	mentions
5.	"I Became a Reporter" (Lincoln Steffens)-----	12	mentions

The remaining lists under American literature are so brief they will be shown in their entirety.

American speeches, sermons, and documents. As might be suspected the "Declaration of Independence" and the "Gettysburg Address" headed the list.

1. "The Declaration of Independence"----21 mentions
2. "Gettysburg Address"-----19 mentions
3. "Farewell at Springfield"-----19 mentions
4. "Second Inaugural Address"
(Lincoln)-----19 mentions
5. "Speech in the Virginia Contention"
(Patrick Henry)-----18 mentions
6. "Sinner in the Hands of an Angry God"12 mentions
7. "Speech in Defense of the
Constitution" (A. Hamilton)-----11 mentions

American Folk Literature.

1. "The Sharpened Leg"-----16 mentions
2. "Song of the Sky Loom"-----10 mentions
3. "The Little Old Sod Shanty"-----10 mentions
4. "The American Hercules"-----10 mentions
5. "Huswifery"----- 8 mentions
6. "On the Creation"----- 8 mentions
7. "All Day on the Prairie"----- 7 mentions

American History.

1. "Letter to Mrs. Bixby"-----14 mentions
2. Letters to His Son"
(Robert E. Lee)----- 9 mentions
3. "John Colter's Race for Life"----- 8 mentions
4. "A Gold Rush Mining Camp"----- 8 mentions
5. "The Ogillallah Village"----- 8 mentions
6. "The Shirley Letters"----- 7 mentions
7. "Lee's Return to Richmond"----- 7 mentions
8. "Lee in Later Life"----- 6 mentions

American Drama.

1. Our Town-----13 mentions
2. The Snow Goose----- 9 mentions
3. The Ghost Patrol----- 6 mentions

Selection from American Novels.

1. Moby Dick: "Captain Ahab"----- 9 mentions
2. Two Years before the Mast:
"From the Forecastle"----- 9 mentions
3. The Octopus: "All the Traffic
Will Bear"----- 6 mentions

English Short Stories. Again since the entries are so few the entire list will be given.

1. "Markheim"-----13 mentions
2. "The Lagoon"-----10 mentions
3. "The Prodigal Son"----- 9 mentions
4. "The Verger"----- 9 mentions
5. "Acme"----- 8 mentions
6. "Cockles for Tea"----- 8 mentions
7. "Miss Youghal's Sais"----- 8 mentions
8. "The Sniper"----- 7 mentions
9. "Tony Kytes, the Archdeceiver"---- 6 mentions
10. "Difficulty with a Bouquet"----- 5 mentions
11. "Miss Brill"----- 2 mentions

English Poetry. As before, the first fifteen with the highest frequency are listed.

1. "Prologue to the Canterbury Tales"24 mentions
2. "On Shakespeare"(Milton)-----24 mentions
3. "The Tiger"-----23 mentions
4. "Recessional"-----23 mentions
5. "Elegy Written in a Country
Churchyard"-----22 mentions
6. "On His Having Arrived at the
Age of Twenty-three"-----22 mentions
7. "She Was a Phantom of Delight"----21 mentions
8. "The World Is Too Much With Us"---21 mentions
9. "My Heart Leaps Up"-----21 mentions
10. "Kubla Khan"-----21 mentions
11. "When I Have Fears"-----21 mentions
12. "To Celia"-----21 mentions

13. "Ozymandias"-----21 mentions
14. "The Cotter's Saturday Night"----21 mentions
15. "Crossing the Bar"-----21 mentions

English Essays and Articles.

1. "On Studies"(Bacon)-----19 mentions
2. "Dream Children"-----15 mentions
3. "Definitions from Johnson's
Dictionary"-----14 mentions
4. "Sir Roger at Church"-----13 mentions
5. "The Educated Man"(Newman)-----13 mentions
6. "A Liberal Education"-----12 mentions
7. The Tatler: "Prospectus"-----11 mentions
8. "The Coquette's Heart"-----11 mentions
9. "The Ideal Wife"-----10 mentions
10. "Dissertation upon Roast Pig"----10 mentions
11. "Of Marriage and Single Life"----10 mentions
12. "My America"(J. Buchon)----- 9 mentions
13. "American Notes"(Dickens)----- 9 mentions

English Drama.

1. Macbeth-----26 mentions
2. Riders to the Sea-----10 mentions
3. The Old Lady Shows Her Medals---- 9 mentions
4. The Barretts of Wimpole Street--- 8 mentions

Selections from English Novels.

1. Gulliver's Travels:
"The Voyage to Lilliput"-----21 mentions
2. Pickwick Papers:
"Mr. Pickwick on the Ice"-----14 mentions

Many interesting attitudes were apparent when the teachers answered question number nine. As will be remembered it asked: "Why do you not use the selections marked (3) those selections not used that are in the text?"

The number of blanks, indicating those who did not wish to comment, is also of interest. Here are the exact answers as they appeared on each individual questionnaire:

1. Blank
 2. Blank
 3. Blank
 4. Blank
 5. Several that I wouldn't use even if they were in our text would be those from the neo-classic and romantic era. Many are simply beyond the average student and an abhorrence of poetry can result.
- Talk about readiness! as much as I dislike the trivial term, I feel it does appear here. I would prefer to begin with ballads they will use. . .
6. A few of them I do not use because of shortness of time. Others, such as Macbeth, because I use another work which I feel is better for these particular students.
 7. Blank
 8. Blank
 9. Blank
 10. Blank
 11. Blank
 12. Blank
 13. Blank
 14. Didn't look interesting.
 15. Lack of time--Amount of material covered varies, depending on the group taught. With some it is not possible to cover all those selections marked (3).
 16. Use all--no threes.
 17. Lack of time.
 18. Too busy with other selections better to my purpose.
 19. Blank
 20. No time--Lack of value.
 21. Time factor--Students lack background to understand completely--duplication of learning values and ideas--Lack of personal enthusiasm for some selections.
 22. There isn't time enough to get in everything.

23. Personally because I've found thru the years that they hold little interest for the kids--thus doing more harm than good in developing a love of reading.
24. Blank
25. I try to hit the most typical interesting ones. We skip lightly over many authors of lesser importance.--No time.
26. Lack of time, usually---
27. Lack of time--Too many selections of an author not of any interest to the class (rarely).
28. Blank
29. I have found that the students entering my Jr. Lit. class (where we use this book) have a great dislike for poetry. I give them poetry in small doses. We use this book one semester--and I cannot cover the whole thing.
30. Blank
31. Blank
32. Refer to text listed--Materials and supplementary books used are dependent upon make up of class.
33. Lack of time.
34. Lack of time.
35. Blank
36. Lack of time. Many omitted are the more recent, and though they are not studied, they are read for outside reading.
37. Time element is a factor in a semester course when considerable emphasis is based on library reading and frequent themes and evaluations of the writings of each period of English literature.

Writings containing many ancient or classical references are too difficult for many students who lack a language (particularly Latin) background. Few undergraduate literature or reading books contain much classical material.

38. Simply because: They do not suit the class. There is not time.
39. Other material seems more relevant or better written.
40. Blank
41. We are not blessed with a great deal of money in this district so we cannot always use all the material we wish to use.

42. Blank
43. Because the author has nothing to say. Be it poetry, essay or novels, if the author hasn't thought, hasn't probed, hasn't put forth an opinion, it is worthless.
44. Lack of time, for the most part.
45. Blank
46. Blank
47. Generally because they are not major authors.
48. We do not use this book.
49. Blank
50. Blank

Summary

Lack of time was the chief reason for omitting certain selections. Remember the comments: "Talk about readiness! as much as I dislike the trivial term, I feel it does appear here. . ." and "Writings containing many ancient or classical references are too difficult for many students who lack a language (particularly Latin) background. . ."

An observant reader might ask: "When will the students develop an appreciation of poetry?" and "Who will give them a background for the understanding of classical literature?" Having worked with primary children for several years, the researcher can confirm the widely accepted fact that the appreciation of poetry usually begins when the children are very young and should continue to be developed at each grade level.

In fact, as has often been pointed out, the curious

child's investigation and definition of himself and the world often is poetical. Both the child and the poet describe the universe by means of figurative language-- usually fresh, original--making familiar the unfamiliar, concrete the abstract. Both shock the habitualized cliché-ridden perception to a re-evaluation of the world.

For example, a three or four year old child might call gleefully: "Mommy, Mommy, come quick! See the lipsticks." His mother might be shocked into an awareness that purple iris, just pencil-pointing from green sheaths, do look like "lipsticks."

Corresponding with this idea the poet Shelley in his "A Defense of Poetry" commented:

. . .A child at play by itself will express its delight by its voice and motion; and every inflection of tone and every gesture will bear exact relation to a corresponding antitype in the pleasurable impressions which awakened it; it will be the reflected image of that impression; and as the lyre trembles and sounds after the wind has died away, so the child seeks, by prolonging in its voice and motions, the duration of the effect, to prolong also a consciousness of the cause. In relation to the objects which delight a child, these expressions are what poetry is to higher objects. . . .Man in society, with all his passions and his pleasures, next becomes the object of the passions and pleasures of man; an additional class of emotions produces an augmented treasure of expression; and language, gesture, and the imitative arts become at once the representation and the medium, the pencil and

the picture, the⁹ chisel and the statue, the chord and the harmony. . .

Poetry, in other words, can lead to a greater awareness, awareness to a greater understanding, and understanding to a greater sympathy with and tolerance for all mankind.

Teachers and teaching should try to develop sympathy and understanding. The development of an appreciation of poetry could be compared to ascending stairs. At the first grade step the children respond best to the simple nursery rhymes. In second grade they continue to like rhymes, but they also like a poem that tells a simple story. At the third and fourth steps they enjoy rhymes, simple story, and adventure poems. Gradually the steps are climbed toward a higher appreciation. Why then this sudden "abhorrence" for poetry at the junior-senior high school level?

What part does fiction play in the development of altruistic attitudes? Clayton Hamilton, A Manual of the Art of Fiction, put it this way:

. . .The purpose of fiction is to embody certain truths of human life in a series of imagined facts.
 . . .Every novelist of genuine importance seeks not merely to divert but also to instruct--to instruct,

⁹Percy Shelley, from "A Defense of Poetry," English Poetry and Prose of the Romantic Movement, (revised ed., ed. George Woods; fourth edition; New York: Scott, Foresman, and Company, 1950), p. 770.

not abstractly, like the essayist, but concretely, by presenting to the reader characters and actions which are true.¹⁰

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. . . All human science is an endeavor to discover the truths which underlie the facts that we perceive: all human philosophy is an endeavor to understand and to appraise those truths when once they are discovered: and all human art is an endeavor to utter them clearly and effectively, when once they are appraised and understood. . .¹¹

There is a normal tendency to like or appreciate that which is familiar. Who will give the students a background in classical literature? Who shared their enthusiasm for nursery rhymes? Yes, it would seem that the teacher has a responsibility toward perpetuating the understanding and love of the "harder" works of art.

One possible way to do this is to use a types or methods approach. When the students realize why the author wrote as he did and have an understanding of the underlying philosophy of a work of art they are better able to analyze and appreciate an art form.

Earlier teacher comments emphasized the importance of communicating cultural heritage. Literature was thought

¹⁰Clayton Hamilton, A Manual of The Art of Fiction (New York: Doubleday, Doran & Company, Inc., 1933), p. 3.

¹¹Ibid., pp. 4-5.

to be of great import in this communication. Now contradictions appear. How can the teacher communicate if the terms are not first defined? Was the lack of readiness an excuse for omitting works which might take some reference research on the part of the teachers? The old expression "we dislike what we don't understand" might explain the students' dislike for poetry and classical works of art. George E. Woodberry in his The Appreciation of Literature points out the understanding which can be achieved through literature:

. . .Literature is the foremost of the humanities, of those instrumentalities by which man becomes completely human; and in the individual this end is furthered in proportion as he understands human nature in others under its various modes and brings forth from it in himself the richest experience of its capacities . . .¹²

"This end is furthered in proportion as he understands human nature in others under its various modes and brings forth from it in himself the richest experience of its capacities." How can the student see all the magnificent characterizations in the works of Homer if he is not acquainted with the terminology?

Besides the need for defining terms there is the paramount need to consider the different forms of literary

¹²George E. Woodberry, The Appreciation of Literature (New York: Baker & Taylor Company, 1909), p. 3.

art. If poetry is not enjoyed, say, as much as the novel, then analyzing the poetic form with all its unique aspects and contributions is important, is it not? When the student is able to see poetry as a real genre with all its unique aspects and contributions, appreciation might well follow. When he has defined and understood a simile or metaphor, he actually perceives such; when he sees poetry as a method of communicating emotional values, sees how such are communicated, he may respond more fully. Perceptually, we define first, then see.

Samuel Coleridge's definition of the poetic form and its purpose should not be too "difficult" for the "average" high school student to comprehend:

. . .The final definition then, so deduced, may be worded. A poem is that species or composition, which is opposed to works of science, by proposing for its immediate object pleasure, not truth. . .¹³

Joseph Conrad's purpose as a novelist is another excellent description given by an artist to explain his attempts to communicate through his particular art form:

. . .My task which I am trying to achieve is, by the power of the written word, to make you hear, to make you feel--it is, before all, to make you see!

¹³Samuel Coleridge, Biographia Literaria (Vol. II of Biographia Literaria, ed. J. Shawcross. 2 vols.; Oxford: The Clarendon Press, 1907), p. 10.

That--and no more: and it is everything. . .¹⁴

Summary

To make the students see, then, involves such things as (1) clarifying terms; (2) giving background material about the author; (3) defining the various art forms; and (4) projecting an enthusiasm for the selection.

Question number ten provided the teachers an opportunity to list any works not listed that they felt were significant. It also asked them why they felt the works held special value. Ninety per cent of the selections listed were novels. This caused an overlapping since question number eleven asked them to list four novels they would recommend and why. To avoid repetition the two questions are discussed as one.

1.	<u>Tale of Two Cities</u> -----	8 mentions
2.	<u>Silas Mariner</u> -----	6 mentions
3.	Various novels by Hardy-----	5 mentions
4.	<u>The Old Man and the Sea</u> -----	4 mentions
5.	<u>Pride and Prejudice</u> -----	4 mentions
6.	Various novels by Sinclair Lewis--	4 mentions
7.	<u>Hamlet</u> -----	3 mentions
8.	<u>Jane Eyre</u> -----	3 mentions
9.	Various novels by Booth Tarkington	3 mentions
10.	Various novels by Dickens-----	3 mentions
11.	Various novels by Twain-----	2 mentions
12.	<u>Treasure Island</u> -----	2 mentions

¹⁴Joseph Conrad, "The Preface to," The Nigger of the Narcissus (New York: Doubleday, Doran & Company, Inc., 1931), p. xiv.

- | | | |
|-----|---|------------|
| 13. | <u>Les Miserables</u> ----- | 2 mentions |
| 14. | <u>Ivanhoe</u> ----- | 2 mentions |
| 15. | Various novels by
Daphne Du Maurier----- | 2 mentions |

Summary

Tale of Two Cities was given because of its historical value. "Literary study, moral, character, and because it is in the text" were the reasons given for reading Silas Marner. Only one teacher listed a reason for including works by Thomas Hardy: "Mature ideas in mature writing." The Old Man and the Sea brought forth this comment: "For symbolism, philosophy, literary beauty, and human depth." Only one person gave a reason for choosing Pride and Prejudice: "For background value and psychological values." Novels by Sinclair Lewis came next for the following reasons: "satire and truth" and "culture and sociological setting." Hamlet was listed by three teachers with only one giving a reason: "Shakespeare's Hamlet and Macbeth, because lit. is surely incomplete without some knowledge of Shakespeare, we also do some freshman work on mythology, because it has such basic reference values in other reading." This teacher was the only one who mentioned the importance of giving background for the more "difficult" pieces of literature.

Jane Eyre was defined as "a good book with definite approaches to a problem and is relatively easy to generalize" and "adventure, moral." Booth Tarkington's books were given for their humor and Mark Twain's books for humor, gentle satire, and adventure. Various works of Dicken's excluding Tale of Two Cities were cited for giving British setting, characterization, and ideas. Treasure Island's appeal was its adventure, Les Miserables because "It is a good book that the students like. Because it stresses the ideal of freedom and promotes compassion. It stimulates interest in other subjects," and Ivanhoe because it gives the life of the saxons and Normans. The novels of Daphne Du Maurier were listed for their elements of symbolism, adventure, and as an example of "perfect development of suspense."

Summary

The content and types of novels listed would certainly require a broad background in many fields as well as much specialization in literature. Thus questions number twelve and thirteen inquired as to which fields of study had most helped the teachers prepare for teaching literature as well as asking in which fields they wished they had had more training.

Question twelve appeared on the questionnaire in the following manner:

- XII. A. What fields of study most helped you in teaching literature? Mark 1, 2, 3, 4, and 5 in order of value.

Anthropology	English
Art	Geography
Biological Science	History
Botany	Journalism
Chemistry	Literature
Drama	Languages
Economics	Speech
Philosophy	Mathematics
Psychology	Physical Science
Sociology	Political Science
Music	

- B. In what fields do you wish you'd had further work? Mark a, b, c, etc. after the list above indicating order of need or value.
- C. Name specific areas or course in fields you wish you'd had further work.
- D. Why would such be helpful or valuable?

A chart showing the answers to part "A" will indicate which fields of study the teachers felt had helped them the most in their teaching of literature.

TABLE IV

This chart is based on the Hare preferential system. The teachers were to mark one, two, three, four, and five in order to value those fields or courses they felt had helped them the most in the teaching of literature.

Each item marked one received five points, each item marked two received four points, items marked three received three points, items marked four received two points, and those marked five received one point. Here, then, in order of highest number of points are the findings:

1.	Literature-----	190	total points
2.	History-----	107	total points
3.	English-----	102	total points
4.	Psychology-----	81	total points
5.	Drama-----	75	total points
6.	Language-----	65	total points
7.	Speech-----	58	total points
8.	Philosophy-----	56	total points
9.	Sociology-----	38	total points
10.	Education-----	33	total points ¹⁵
11.	Journalism-----	29	total points
12.	Geography-----	27	total points
13.	Music and Political Science-----	20	total points
14.	Economics-----	19	total points
15.	Anthropology and Biological Science-----	14	total points
16.	Botany-----	12	total points
17.	Geology-----	6	total points
18.	Mathematics-----	7	total points
19.	Chemistry-----	2	total points
20.	Physical Science-----	0	total points

¹⁵As Education was a write-in, not included on the list (made from courses in General Education fields at CWCE) the point total, 33, is more significant than might appear.

Summary

Thus we see that the four fields which the teachers felt had helped them the most in their teaching of literature were (1) literature; (2) history; (3) English; and (4) psychology. Other evidences of their feeling that specialization in their own field was important are present in the replies to parts B, C, and D which asked: (1) In what field do you wish you'd had further work; (2) Name specific areas or courses in fields you wish you'd had further work; and (3) Why would such be helpful or valuable? In their answers the teachers combined the three questions so that their answers fell into two categories, general fields in which they wished they had had more experience and special areas in literature in which they wished to have had more training.

General Fields. Philosophy led the list, with history, psychology, drama, languages, sociology, speech, art, political science, music, anthropology, and geography following.

Areas of Specialization. So many areas were mentioned it would be best to list them. No preference was shown for any of these areas of specialization. The teachers merely listed them because they felt a need to

know more about their own and allied subject matter.

1. Modern Communication
2. Eighteenth and Nineteenth Century Literature
3. The Short Story as an art form
4. Dramatics
5. The Novel as an art form
6. Composition
7. How to teach literature
8. How to teach English
9. Commercial English
10. Early and Modern American Literature
11. Specific authors and types of literature
12. Poetry as an art form
13. World Literature
14. European Literature
15. Logic and Ethics

Many of the teachers stated that, as they had had their training in other areas than English and Literature, they felt a great need to know more about the area in which they taught. Most of the teachers indicated a strong desire to broaden their backgrounds in their own and other areas, but there was one unique reply: "You probably got this idea in some asinine education course. Forget it. If you would teach literature, read literature." Read literature, yes, but does it necessarily follow that the mere reading will lead to the ability to communicate the ideas to the students? What is the most valid or valuable approach to literature at the high school level? That is precisely what was asked in question number thirteen. This question was posed to check the consistency of the answers to questions one, two, and three; (1) "What do you

feel is the purpose of including literature in the high school curriculum? (2) Do you teach literature so as to include ethical, spiritual, sociological, civic, psychological, and philosophical values? and (3) How do you, actually or concretely, go about including the values you listed above?

A sample of sixteen different approaches to the teaching of literature were provided. The teachers were asked: "Of the sixteen values listed below, indicate in numerical order (by placing a 1, 2, 3, etc. in parentheses beside the number) which values you find most valid or valuable.

Here, again based on the Hare system, are the results. It must be mentioned that the values placed first and second on the questionnaire were the two with the most total points; however, the value placed at the sixteenth place was given twelfth place so the findings would seem to be fairly valid. It is impossible to judge how many people checked a certain value just because they thought it to be "the" one to check. Keeping these variables in mind, here then are values with their total number of points:

1. To teach the student to think critically and independently so as to understand his own ideas and those of others. 563 total points

2. To read, listen and observe intelligently. 492 total points
3. To discover the great ideas of man. 456 total points
4. To realize the significance and meaning of man and the universe. 396 total points
5. To recognize historical heritage. 387 total points
6. To discover the basis of human behavior. 386 total points
7. To make satisfactory individual and social adjustments. 362 total points
8. To present as a means of enjoyment only. 339 total points
9. To understand what fiction, poetry, essay, drama are, how the artist goes about achieving his intention, and why the student reacts as he does to the selections 273 total points
10. To appreciate the processes of literature. 247 total points
11. To show relationships between the literary and other manifestations of that age or time in which it was written. 238 total points
12. To isolate the basic philosophy of the artist. 207 total points
13. To show similarities and differences between the basic types. 187 total points
14. To point out why the author wrote what he did as he did. 167 total points
15. To enable the student to use these types creatively for self-expression. 135 total points
16. To show the social and historical milieu from which the work comes or which it illustrates. 129 total points

Notice that knowing the separate art forms was in ninth place while in question twelve it was considered to be very important. Why should there be such a difference in the placement of values four and sixteen when they are so similar? "To recognize historical heritage" and "To show the social and historical milieu from which the work comes or which it illustrates" are extensions of the same principle. The connotation seemed to be that the first represented our own historical heritage and that the latter represented other historical cultures. This is in direct opposition to some of the earlier answers which stressed the value of world understanding through literature.

Why narrow our scope when "No man is an island, entire of itself"? If the students are to be intelligent observers, critics, and doers of deeds they need the whole world view. Literature provides the vicarious experience, when it is presented as an avenue to insight.

So many of the teachers chose certain books because they were "good" books with "good" moral values. It is, of course, extremely important to present good books which have something of value, but how is the word "good" defined? One professor at Central Washington College of Education related that a teacher in one of his classes became very indignant over the "immorality" found in The Adventures of

Huckleberry Finn! This teacher told the professor that Huck Finn was a juvenile delinquent.

What is a good book; what is moral or immoral in literature? Shelley once said, "The great instrument of moral good is the imagination; and poetry administers to the effect by acting upon the cause."¹⁶ Along this same line Arnold Bennett in his "Seeing Life" rated human curiosity "among the highest social virtues as indifference counts among the basest defects." He also went on to say:

. . .an ugly deed--such as a deed of cruelty--takes on artistic beauty when its origin and hence its fitness in the general scheme begin to be comprehended. In the perspective of history we can derive an aesthetic pleasure from the tranquil scrutiny of all kinds of conduct-as-well, for example, of a Renaissance Pope as of a Savonarola. Observation endows our day and our street with the romantic charm of history, and stimulates charity--not the charity which signs cheques, but the more precious charity which puts itself to the trouble of understanding. The one condition is that the observer must never lose sight of the fact that what he is trying to see is life, is the woman next door, is the man in the train--and not a concourse of abstractions. To appreciate all this is the¹⁷ first inspiring preliminary to sound observation. . .

True, Huckleberry Finn was once barred from certain libraries and schools for its alleged subversion of

¹⁶Shelley, op. cit., p. 772.

¹⁷Arnold Bennett, "Seeing Life," Patterns for Living (3rd ed., ed Oscar Campbell, Justine Van Grundy, and Caroline Shrodes; New York: Macmillan Company, 1949), p. 5.

morality, but as Lionel Trilling pointed out in his introduction to Huckleberry Finn the book might be thought of as subversive because the morality which it presented is not absolute, but rather a matter of time and place.

Trilling clarifies this by continuing:

. . . We smile at that excessive care, yet in point of fact Huckleberry Finn is indeed a subversive book--no one who reads thoughtfully the dialectic of Huck's great moral crisis will ever again be wholly able to accept without some question and some irony the assumption of the respectable morality by which he lives, nor will ever again be certain that what he considers the clear dictates of moral reason are not merely the engrained customary beliefs of his time and place. . . .¹⁸

For example, most of the characters in Huckleberry Finn felt very righteous (moral) when they followed the letter of the law and turned in Jim, the slave, for a reward. Huck felt that he was "bad" when he hid and protected Jim. Huck followed a much bigger law, man's humanity to man. Huck represented the natural man who lived on friendly terms with nature and who rejected a complex mechanical society. This is Mark Twain speaking through Huck, and when the student is able to see this he has broadened his views. He has taken a vicarious journey. What he has gained from this trip will depend in part on his own background and on the way the trip was conducted

¹⁸Lionel Trilling, Introduction to The Adventures of Huckleberry Finn (New York: Rhinehart & Co., Inc., 1950), p. xii.

by the teacher. But whether he sees the story as an exciting adventure alone or sees deeper meaning, he has been extended an invitation to learning--the door has been opened.

The National Council of English in The Language Arts in the Secondary School pointed out:

. . .A teacher can help students to achieve a kind of proportion in their reading, balancing distorted views of life and stretching horizons. As a result of such honest, informed, inspired teaching students should be open-minded about literature of all types, aware of what each has to offer, and responsive to it. . .¹⁹

In discussing the teaching of literature as literary types the council stressed that this approach is a mature approach and should take into account individual differences. It was felt that this method could well be used in the senior high school, but that there must be an adjusting of the level of difficulty in reading to the ability of the individual. This could be done by directing each student in his choice of material. It could be used as a way of discovering the why; when used with all the other aspects of teaching literature such as the audio-visual aids, written analysis, panels, etc., it could be very worthwhile.

¹⁹"Meeting Youth's Needs Through Literature," in English Language Arts in Secondary Schools, Vol. III in The Commission on the English Curriculum of the National Council of Teachers of English Series (New York: Appleton-Century-Crofts, Inc., 1956), pp. 133-34.

This method is an important part of the total picture presented by literature and helps the student acquire a more mature approach.

So many of the teachers questioned said they had little time for lesson plans or units, and yet the National Council just cited assumes as a matter of principle that each teacher must be so prepared.

Now that the study has shown what these teachers feel concerning how, why, and what type of literature should be taught at their grade level, it might be informative to discover how they compare in (1) ages; (2) gender; (3) marital status; (4) number of children; and (5) degree(s) held. Question fourteen covers these and twenty-one other biographical facts. Just as knowing an author's background may give an insight into the whys, hows, whens, and wheres, so may the biographical data about to be presented. Each of the twenty-six items are analyzed.

XIV. Biographical data

To enable the researcher to get a cross-sectional picture of the Washington high school literature teacher please fill out the following form.

The ages were considered first and then the gender. It was discovered that out of the fifty teachers twenty-nine were women and fifteen were men. Six people refused to answer this question. The ages are shown under the

two divisions, men and women. It is interesting to note the age areas in which the majority of the forty-four teachers fell; for this reason each age that was mentioned was listed with the number of teachers of that particular age group beside it.

FIGURE IV

AGE GROUPS

<u>Women</u>	<u>Men</u>
Age 26-1	Age 26-3
Age 30-2	Age 27-1
Age 31-1	Age 30-1
Age 36-3	Age 31-1
Age 38-1	Age 33-1
Age 39-1	Age 34-2
Age 40-4	Age 35-1
Age 43-1	Age 47-1
Age 45-3	Age 48-1
Age 46-2	Age 54-1
Age 49-1	Age 58-1
Age 52-2	Age 66-1
Age 54-1	
Age 56-1	
Age 58-1	
Age 60-1	
Age 62-1	
Age 69-1	

Age Groups. The majority of women teachers fell into the forty, thirty, and fifty age groups while the men fell into the thirty, twenty, and tied in the forty-fifty age groups. Four were in the sixty age group.

Parts three and four of question fourteen asked the marital status and the number of children.

Number of Children. Of the twenty-three married women seven had two children, six had three children, four had four children, and four had no children. Of the eleven married men four had no children, three had four children, two had two children, one had three, and one had one child. Most of the married men without children fell into the twenty-six and twenty-seven age group while the four married women without children fell into the fifty age group.

Degree(s) Held. Forty-three teachers out of the fifty answered this question. As quite a variety of degree(s) were given, a simple listing was used. One item was not listed on the following page. One teacher indicated that she had had six years of college, but there was no mention made of the type of degree(s) held.

FIGURE V

DEGREE(S) HELD

<u>Women</u>		<u>Men</u>
B.A.-----	10	M.A.-----5
A.B.-----	6	B.A.in Ed.---3
M.A.-----	6	B.A.-----2
M.S.in Ed.---	2	M.E.-----1
M.S.-----	2	M.S.-----1
B.S.-----	2	
B.S.in Ed.---	1	
M.E.-----	1	

*Three women who held B.A. degrees also had had a fifth year of college. One man who held a B.A. degree was just about to receive his Master's degree.

Areas of Specialization. The areas of specialization mentioned the most were (1) English with twenty mentions; (2) Literature with twelve mentions; (3) History with ten mentions; (4) Drama with nine mentions; (5) Speech with nine mentions; (6) Education with nine mentions; (7) Languages, Psychology, and Spanish with four mentions; (8) Guidance, Music, French, Latin, Journalism, Composition, Social Studies, with three mentions; (9) Language Arts, Sociology, Art, and Political Science with two mentions; and (10) Commercial English, Economics, Physical Education, Geography, Home Economics, Business Education, Secretarial Science, Philosophy of Education, Biology, Physics, and Library Science each having one mention.

The Language Arts had only three mentions while the rest seem to be departmentalized areas. Quite a few teachers had had no training in the area of literature; they were the same ones who earlier in question eleven had expressed a desire to have more work in the area in which they were teaching.

The next part under biographical data asked "From what college or university was the degree(s) obtained?" and "What was the date of the last degree held?" Several did not give a date and several did not answer the questions at all, but the results showed a variety of time

and places. The colleges and universities mentioned are given in alphabetical order:

1. Augustan-Rock Island, Illinois
2. Central Michigan College of Education
3. Central Washington College of Education
4. College of Puget Sound
5. Cornell College
6. Drake University
7. Eastern Washington College of Education
8. Franklin and Marshall College, Lancaster, Pennsylvania
9. General Beadle State Teacher's College
10. Indiana University
11. Linfield College, McMinnville, Oregon
12. Loretto Height College, Loretto, Colorado
13. North Dakota Agriculture College
14. Ohio State University
15. Seattle Pacific College
16. Seattle University
17. Simpson College
18. Sterling College, Sterling, Kansas
19. Texas Wesleyan
20. University of California
21. University of Idaho
22. University of Oregon
23. University of Washington

This gave a fine cross-section as did the dates of the last degree(s) held. From the oldest to the most recent the dates fell into twenty-three different groups. Many teachers did not give a date for their last degree, but forty-one listed them.

FIGURE VI

Date of Last Held Degree

	<u>Date</u>	<u>Names</u>
1.	1918-----	one mention
2.	1923-----	two mentions
3.	1925-----	two mentions
4.	1929-----	three mentions
5.	1930-----	one mention
6.	1932-----	one mention
7.	1933-----	three mentions
8.	1935-----	one mention
9.	1936-----	one mention
10.	1937-----	three mentions
11.	1938-----	four mentions
12.	1941-----	one mention
13.	1943-----	one mention
14.	1946-----	one mention
15.	1947-----	one mention
16.	1948-----	one mention
17.	1950-----	one mention
18.	1951-----	two mentions
19.	1952-----	two mentions
20.	1953-----	two mentions
21.	1954-----	two mentions
22.	1955-----	four mentions
23.	1957-----	one mention

Parallel with the last question came "are you working for a further degree? If so, explain what degree and at what college or university?" Here then are the exact answers as they appeared on each questionnaire:

1. No
2. Not at present
3. No. I am still taking courses for personal enjoyment only.
4. Yes--Master of Arts at the University of Washington
5. M.A. in speech--at the University of Washington
6. Blank
7. No
8. Blank
9. Blank
10. Blank
11. No
12. Blank
13. Blank
14. No
15. Blank
16. No
17. No
18. Master's in comparative Literature at the University of Washington
19. Blank
20. Yes--Master's in Education at Central Washington College of Education
21. No
22. No--Always have secured advancement without actual degree
23. Not now--dropped Master's at University of Washington half way through thesis.
24. Blank
25. No
26. Blank
27. Yes. Master of Fine Arts
28. Have four quarters of college in excess of Master's Degree.
29. No, just sixth year
30. Perhaps I will! I would like to go to Northwestern.

31. Universities of Wyoming, Denver, and Kentucky
32. Blank
33. Blank
34. No
35. Blank
36. Not at present
37. M.Ed. to be conferred from University of Washington at the end of winter quarter 1957. Thesis has been completed and accepted.
38. No
39. Yes--PhD in English from the University of Washington
40. M.A. (in Speech) University of Washington
41. No
42. No
43. No
44. No
45. I have taken graduate work at the University of Nebraska, Doane College, University of Southern California, and Central Washington College of Education, but I am not working toward a higher degree.

Summary

In summation, out of the forty-five answering eight teachers were working toward a higher degree. Seven of these people were working toward their Master's degree and one person was working toward his Doctor's Degree. Five teachers did not answer the question. It is fairly safe to assume that people working toward a degree would be more apt to answer.

Parts ten and eleven under question fourteen asked for (1) social clubs and (2) professional groups to which the teachers belonged. As in previous instances the teachers combined the answers to the extent that it was most difficult in many cases to distinguish between what they considered to be a social and what they considered to be a professional group. Ten groups were mentioned far more than others. The rest of the groups had from two to one mentions. In order of number of mention the ten most predominant groups were:

1. National Education Association---30 mentions
2. Washington Education Association-25 mentions
3. American Association of
University Women-----15 mentions
4. Delta Kappa Gamma----- 7 mentions
5. Church Groups----- 6 mentions
6. "Non-Joiners"----- 6 mentions
7. National Council of English
Teachers----- 5 mentions
8. Parent-Teacher Association----- 5 mentions
9. Pi Lambda Theta----- 5 mentions
10. American Federation of Teachers-- 2 mentions

It was very surprising to find that so few belonged to the National Council of English Teachers; this professional group sets the standards and principles by which English and literature are taught. Out of a possible fifty, only seven indicated that they belonged to this group. How does the number of professional groups compare with the number of educational or literary journals subscribed to by the teachers? With this question in mind

in the attempt to get a cross-section analysis, part thirteen asked the teachers to list "Education or literary journals subscribed to."

Professional Reading. There were only five with any frequency of mention, (1) The National Education Association Journal, (2) The Saturday Evening Review, (sic), (3) The English Journal, (4) The Washington Education Association Journal, and (5) Clearing House.

- | | | | |
|----|---|----|---------------|
| 1. | <u>National Education Association Journal</u> ----- | 27 | mentions |
| 2. | <u>The Saturday Evening Review</u> ----- | 25 | mentions(sic) |
| 3. | <u>The English Journal</u> ----- | 23 | mentions |
| 4. | <u>Washington Education Association Journal</u> ----- | 22 | mentions |
| 5. | <u>Clearing House</u> ----- | 5 | mentions |

The next step was to ask for non-academic, recreational reading. There was much more frequency and variety here than in the professional area. Ten selections led the list:

- | | | | |
|-----|---------------------------------------|----|----------|
| 1. | <u>The Reader's Digest</u> ----- | 20 | mentions |
| 2. | <u>Time</u> ----- | 16 | mentions |
| 3. | <u>The Atlantic Monthly</u> ----- | 9 | mentions |
| 4. | <u>Harper's</u> ----- | 8 | mentions |
| 5. | <u>Life</u> ----- | 8 | mentions |
| 6. | <u>The National Geographic</u> ----- | 5 | mentions |
| 7. | <u>News Week</u> ----- | 5 | mentions |
| 8. | <u>The New Yorker</u> ----- | 4 | mentions |
| 9. | <u>Better Homes and Gardens</u> ----- | 4 | mentions |
| 10. | <u>The New York Times</u> ----- | 3 | mentions |

"Church affiliation, if any" was presented next under the biographical data. Again ten areas covered the

entire question. Again a good cross-section was represented:

1. Twelve Presbyterians
2. Nine Methodists
3. Eight blanks
4. Five Catholics
5. Five with no affiliations
6. Three listed "Protestant"
7. Three Lutherans
8. Two Christian Church
9. Two Unitarians
10. One Christian Scientist

"Foreign languages spoken and read" gave an interesting grouping: (1) sixteen spoke and seventeen read German; (2) eight spoke and nineteen read French; (3) twelve spoke and fifteen read Spanish; (4) two spoke and thirteen read Latin; (5) three spoke and three read Swedish; (6) two spoke and one read Italian; (7) two spoke and one read Norwegian; (8) one spoke Japanese; (9) one read Greek; and (10) fourteen indicated that they neither spoke nor read a foreign language. The remaining teachers left the questions blank.

Logically, "foreign travel" came next:

1. Canada-----22 mentions
2. Mexico-----20 mentions
3. Western Europe----- 4 mentions
4. France----- 4 mentions
5. Japan----- 4 mentions

Canada and Mexico far outnumbered the other countries. Usually the teachers who had done the most foreign travel were men who had been in World War II. Alaska was mentioned by three teachers, but they were not sure it should come

under "foreign" travel.

Hobbies and Avocations. Here is a cross-section of the ten main hobbies and avocations: (1) twelve indicated gardening; (2) ten used their leisure time reading; (2) nine practiced photography; (4) eight did some sort of needlework; (5) seven enjoyed records and other types of music; (6) seven spent their free time traveling; (7) four played the piano; (8) four went fishing; (9) three were interested in dramatics; and (10) three practiced the culinary art. Two men had charge of a Cub Scout group. All the teachers who answered the question had at least one hobby or avocation. The average had from two to three.

To gain an estimation of the size of the schools represented, part twenty under biographical data asked for an approximation of the 1956 and 1957 enrollment of each high school. Enrollments composed twelve categories:

Annual Enrollment: 1956-57

	<u>School size</u>	<u>Number of schools</u>
1.	48--to---75-----	three schools
2.	90--to---175-----	seven schools
3.	200--to---275-----	six schools
4.	300--to---375-----	five schools
5.	400--to---480-----	four schools
6.	500--to---600-----	one school
7.	600--to---700-----	one school
8.	700--to---757-----	six schools
9.	800--to---850-----	two schools
10.	900--to---997-----	two schools
11.	1265--to--1800-----	four schools
12.	2000--to--2500-----	three schools

Note the wide range in size of enrollments from the small high school with only forty-eight students to the very large high school with two thousand and five hundred students. This denotes that a good cross-section was obtained.

Sections twenty-one and twenty-two inquired "Do you teach subjects other than literature?" and "If so, what are these subjects?" Forty teachers out of the fifty did teach other subjects ranging from wrestling to choir; there were, however, only eight areas with any noteworthy frequency: (1) Composition--twenty mentions; (2) Grammar--seventeen mentions; (3) Languages (mostly Latin)--ten mentions; (4) Speech--eight mentions; (5) Journalism--five mentions; (6) History--four mentions; (7) Guidance--three mentions; and (8) Physical Education--three mentions. It appears that the teachers questioned were not aware that all of these areas (with the exception of Physical Education) might well make up a fine core for a Language Arts program. They cover seven of the ten values mentioned on page 10 of this thesis.

When asked "Approximately what percentage of total teaching load does your literature comprise?" the majority of teachers said that it composed half or more of their teaching load.

The next two questions under biographical data

asked if the teachers had taught literature at any grade level other than senior high school and if they had ever taught literature at the college level. Twenty had taught either grade school or junior high school while four had taught at the college level. Introduction to literature, speech, radio, drama, world literature, and composition were the areas taught at the college level.

The last biographical question asked the teachers how long they had been teaching. Four refused to answer and forty-six indicated: (1) four had taught one year; (2) ten had taught from one to five years; (3) nine had taught from five to ten years; (4) fifteen had taught from ten to twenty years; and (5) eight had taught more than twenty years. The range was from one to more than twenty years of teaching experience.

General Comments. "Please feel free to use the space below to suggest any pertinent information not covered by this questionnaire." Thus read the last item. This was the only non-directed question. The teachers were free to express themselves in any way they chose. Their comments reflected many different attitudes, but for the sake of condensation they are presented under four headings: (1) critical; (2) informative; (3) questions to researcher; and (4) congratulatory. Here, then, just

as they appeared on the original questionnaire, are the general comments:

Critical

1. I don't believe enough work has been put into this questionnaire. It is difficult to answer, forbidding looking from volume and would require more time to fill out than most busy teachers during National Education Week and pre-holiday activities are going to find.
2. It took me approximately 2-3 hours to fill this questionnaire out. I started in December and finally forced myself to sit down and finish it.

The preceding critical attitudes may account for the fact that out of the four hundred and forty-six questionnaires sent fifty were answered. It is to be remembered that the teachers were asked to return the questionnaire in two or three months, not two or three weeks.

Informative

1. The accompanying list of stories, poems, etc. will add little to this survey except as an evaluation of the utility of a specific text. Why not select other texts. It is somewhat of a waste of time for those of us not using this text, since they vary so greatly in their contents.

I would like to see my own text evaluated and made more usable.

Warning: Do not place too much stock in our objective evaluations of highly subjective material. Tomorrow many of us would feel differently, I suspect.

2. Unfortunately, I feel most of my comments and selections regarding your abstract questionnaire are completely of a subjective nature and can only be considered opinionated comments. I found that my students didn't agree that I was teaching those things I wishfully hoped I was stressing.
3. The reason I have often circled both 2 & 3 is that I am still working out some of that information and cannot say yet, exactly, whether or not I will use that piece.

We are taking only the Englisht lit. in the eleventh grade. Seniors have Journalism.

4. I regret that I do not have the time to write all the information requested. It took me many hours to check the titles of selections. I feel you'd rather have that checked than nothing at all.

Notice the word "pressuring" and the point system mentioned in the next answer. After "pressuring" the students to do outside reading, assigning "30 points" for unabridged books, and "6 points" for easy books, the teacher said that a "very valuable" approach to literature was that of enjoyment.

5. I have not answered VIII. any further than has been shown because no more has been assigned in that book. I have not taught from the book before and do not know what else I'll use as the year progresses (At years end I'll know.)

Novels may be introduced late as assigned reading. I should like to do so, at any rate for the present, I am pressuring the students to read on their own by requiring a certain minimum of "points" of reading and book reports. Points are assigned by me to any book a student cares to read. (Easy books are worth 6 points, and more the harder. For example, Les Miserables, unabridged, is good for 30 points.)

XIII. is rather complex. One aim of literature is, I would say, to train the student to "read, listen, and observe intelligently." But a very valuable approach to literature is that of presenting it as a means of enjoyment.

In the next comment the teacher seems to have confused the words "immoral" and "obscene." As was pointed out earlier in the study, conventional morality is often a matter of time and place. Morality in literature, however, depends not upon what is presented but upon how honestly and truthfully it is presented. "Honestly" and "truthfully" are, to be sure, relative to time, place, and the background of the person judging. It will be recalled that Huckleberry Finn was considered by some to be an immoral book. Again, referring to Conrad's purpose as a novelist, it was his aim to present truth and to present it in a truthful manner.

The Canterbury Tales, the Iliad, and the Odyssey might be considered immoral if they were taken out of context. But as any intelligent reader knows, they are great works of art because they present a true picture of life and, above all, of people. They are universal in appeal for they explain the whys of human nature. Their truths are timeless; they are "mirrors of life." With this in mind note the following comment.

6. Present day novels are out of the picture for the most part, due to--emphases on sex--Even

the short stories are questionable for some reason more often than one might imagine. Today's teenagers are "difficult" enough without "more" in kind.

Quite another view was taken by a teacher attending the 1956 summer session at Central Washington College of Education:

Through imagination, that is the projection of yourself into other characters and their situations, an understanding beyond your own experience can be reached. By seeing well drawn characters in their true relationships to the conditions of their lives, even in ugliness can be the beauty of truth.

No more shocking and revolting deeds can be imagined than those of which Biggers in Native Son by Richard Wright was guilty. But in a greater sense his very revolt, terrifying as it was, had a rightness connected with the dignity of the individual. The deeds lifted out of themselves and placed in the context of their society and conditions achieve artistic validity, and a moral validity. . .

The moral effect upon the person reading a truly written story, no matter what the subject, comes through his understanding. He no longer judges, but seeks to understand. He no longer condemns, but looks for the cause. He no longer looks "down" upon life in any of its forms, he is one with life. He is no longer a tourist in a strange country, but an inhabitant thereof.¹⁹

Two choices were given: (1) to omit present day novels because they are "bad" or (2) to seek the truth which leads to understanding. Which shall it be?

¹⁹Ruth Miller, a teacher attending Central Washington College of Education during the summer of 1956. This paper was done for English 470.

The next reply is also quite different from the one which banned "bad" books. This teacher stresses "breadth" of reading experiences and good critical analysis:

7. I'm afraid my comments may not be of much value in your study. I do much teaching without regular text books. I emphasize breadth of reading experiences, rather than detailed study of "examples" or "selections." Anything can be read provided it is orally evaluated. The value of remaining in a small school lies in the personal freedom to teach creatively and as one believes rather than according to a set curriculum.
8. The Junior year emphasizes written expression more than literature. Only lit. appreciation is taught. Book reports are required of all students--one a month--good authors.

The following comment reflects an attitude frequently expressed on campus. The question is "Can you get it all in one course?"

9. I don't mind reiterating what I suggested in XII.D. If only there were some way to get a teacher's certificate without those trite education courses. A teacher is good or not, depending upon his own character and personality development. There is no better way to develop those factors than by being able to do a large number of interesting things. Therefore, up with the liberal and fine arts and down with education courses. After 20 years, you see, I am still bitter about what I and a majority of my colleagues here, consider an utter waste of time. I am not bitter about anything else. (You could get it all in 1 educ. course, plus cadet teaching.)
10. I find it increasingly difficult to get the desired reactions to the tradehouse offerings in H.S. literature, due possibly to the many new avenues of contact with the outside world

such as the "movies," television, radio, and the like. I get my best results in Junior Lit. by using Reader's Digest compilations read by the best readers in the class and followed by short quizzes.

11. The first thing to do each year is to bring about an interest in Literature. How, and how extensive I teach Literature depends on the emotional, social, intellectual growth of my students. I can have three Junior Lit. groups and teach three different ways.

Also as I develop as a Lit. teacher my own ideals change.

It seems as if I hardly touch this book in one semester.

The last comment, number eleven, shows a mature recognition of the fact that people are individuals after all and must be treated as such.

12. This is my first year teaching. I am new to this high school which I hope will explain the scarcity of information I am able to give you.
13. I am sorry this had to be done hurriedly, what I had time to do at all. We have very few minutes for this sort of thing.
14. If you could "bridge the gap" if you could put together a book or series of books with only superior material in them I should encourage your study. But you can't you know. You couldn't afford to publish such a book or series of books. No school system will sponser you either. You will take what you can get and make shift.

I know something about schools of education Miss Kelly and I sympathize with you. And, I hope your thesis will be accepted, (I have no doubt that it will) but once you've tucked it away start immediately to dig into your

books. Get Parrington's "Main Currents in American Thought," Adam's "Education of Henry Adams," and then read all the great novels. Have you read them all Miss Kelly? Do you know Emerson, Twain and Melville inside and out? Time's a wasting!

Obviously the person writing number fourteen did not realize that the researcher's "school" is not a "school of education," but an accredited College of Education. All of the books mentioned have been read and the intent never was to publish a book or series of books.

15. Our course of study has little in common with your anthologies. Incidentally, we have not fallen into "the anthology trap," we feel that separate books are more appealing and more teachable. For a Master's thesis, your field seems much too broad!

The next comment shows maturity and wisdom:

16. I do not wish to imply that I am opposed to moral instruction. Our class consistently stresses honesty, fair play, courtesy and an adult attitude. However, I do not think second-rate writers stressing first-rate morals achieves a great deal in the long run. We have a book written by ex-newspaper hacks which I do not use, though the stories point a worthy moral. It seems to me that one of the goals of lit. must be knowledge of literature, its scope, history, great authors, etc.--and that this cannot help but broaden, educate and have as a by-product many desirable moral attitudes, as well as furthering the student's education. Furthering the student's education is, after all, my function, is it not? An educated person is a great asset to society and thus I have also contributed to social values.

Question to Researcher

1. Most high school boys do not care for the study of poetry. I wonder how we can create an appreciation for it without cramming so much of it down them.

One of the most difficult problems seems to be poetry. How to make it enjoyable, how to make it live? Many comments pointed out that things from the "outside" world interfered with the study and appreciation of poetry. In the 1950 English Journal "Life Brought to Literature Through Group Work," "Motion Pictures and Films for English," "Maintaining A Creative Atmosphere," and "Mediums of Communication" were a few of the many articles listed. They all had one thought in mind, make it real, and make it live! How do you make it live? By making it a part of the student's life. Why try to compete with the "movies and such?" Why not make poetry as meaningful and as interesting as something seen on television?

Sarah Thorwald Stieglitz, a teacher in the Samuel J. Tilden High School in Brooklyn, wrote an interesting article entitled "Poetry Without Tears." This teacher was faced with the same problem: competition from radio, movies, television, etc., and how to get the students to

read poetry "without my pushing it down their throats."²⁰

The article tells how the teacher decided to capitalize on all the modern methods of communication:

. . . I came to class and told them in dramatic form that I had recently interviewed a wealthy man by the name of Richard Cory. The next day I read that he had killed himself. I, Edwin Arlington Robinson for the nonce, was so stirred that²¹ I wrote up the story. Would you like to hear it? . . .

As can be imagined the students reacted to the situation. This led to a desire on the part of the students to do their own dramatization of poems, this led to group work, and this in turn led to the discovery that poetry can be interesting. This is only one of the many methods which makes use of the modern means of communication instead of trying to work against them.

Another (and seemingly obvious though overlooked) method of introducing poetry to high school students is to approach it as a unique method of communication. It is possible, even desirable, to approach poetry as poetry, to explain how the poet goes about his work, how and why the poem affects the reader. For example, even a minimal knowledge of figurative language and its ability to appeal

²⁰Sarah Thorwald Stieglitz, "Poetry Without Tears," The English Journal, XXXIX (January, 1950), 7.

²¹Ibid., p. 8.

to the senses via the concrete can and does add to the understanding and appreciation of poetry. Even more effective might be the approach showing how metaphorical is the language the student already uses: his slang, his dating conversation, etc. Max Eastman puts it this way:

. . .He will say that the clouds are like pop-corn, and every one will pause and look up at the sky with pleasure. Or he will say that sumach-trees are like poor people, or that a peewee's note comes to you through the air like an arrow. Or, even in a more conventionalized and common way, he will call a man goatish, or half-baked, or off his trolley; or he will say that he has butter-fingers, as they do in baseball. A boy gets jumped on by the teacher; a girl is as gay as a merry-go-round. These are all, in their various ways, utterances of the poet among us, increasing our taste of the reality by selective comparison.²²

Congratulatory Remarks

1. This was fun!
2. Your research study is well conceived and should prove valuable for Literature teachers, especially those preparing for the profession.
3. Congratulations to you on your project! I hope you get plenty of help to see you through to your report. . .

Summary

It was rewarding to see these comments by people in the same profession who clearly saw the purpose of the

²²Max Eastman, Enjoyment of Poetry with Anthology for Enjoyment of Poetry (New York: Charles Scribner's Sons, 1951), pp. 36-37.

study and who aided in its completion. It was also a great delight to observe that those teachers who had only taught a year and, as many of them stressed, "a year and a half" were most eager to give their time and efforts to a project which might benefit other beginners in their field. Thanks are also extended to those most critical; their comments were most helpful.

Chapter four presents some general considerations and a few suggestions that might be of value to those just about to become teachers of literature. It might also prove to be of some help to those who have been in the field for a while.

CHAPTER IV

GENERAL CONSIDERATIONS

In the last chapter the findings of the questionnaire were discussed and analyzed. While it was not within the scope of this study to answer all the questions raised, still, by even a cursory consulting of the English Journal and other professional reading materials, answers can be found. In fact one of the most important suggestions presented to prospective teachers might well be: take the time to do professional reading; many helpful suggestions by people in the same profession with the same problems are available. Here are a few examples.

J. N. Hook, Executive Secretary of the National Council of Teachers of English, in his The Teaching of High School English, had this to say:

. . .A different set of circumstances warrants a different approach. The teacher of an eighth-grade class reading its first play probably uses the emotive this-is-fun approach. Markham's "Man with the Hoe" usually demands the sociopsychological approach. Bacon's essays are clarified by paraphrasing. During the Christmas season a class profitably and enjoyably expands the "moral" of O. Henry's "Gift of the Magi." The careful construction of Galsworthy's "Quality" and of dozens of other selections justifies frequent use of the analytical approach. In Latin-American literature, if the teacher wishes to emphasize the basic similarities between Latin-Americans and other Americans, he uses and reuses the sociopsychological approach. Since Wordsworth's life colored everything he wrote, the historical approach to his poetry is a

likely one. These are only examples and do not take into consideration specific classes or specific objectives as the teacher must do when deciding which approach to use with a given piece of writing.²³

The article just quoted stressed that the method of approach depended a great deal on the objectives of the particular study and upon the characteristics of the literature, as well as the knowledge, ability, and interest of the class. Six approaches were listed by Hook: (1) historical; (2) sociopsychological; (3) emotive; (4) didactic; (5) paraphrastic; and (6) analytical.

Historical. The historical approach emphasizes the biography of the author and the literary and historical events of the age in which he lived. It helps the student "place himself in the calendar of man's development."²⁴

Sociopsychological. Hook pointed out that the sociopsychological approach demonstrates that basically man has not changed a great deal through the ages as far as his motives, ideals, and desires are concerned. There are still Hamlets and Achilles. Thus it helps to "define people."²⁵ It gives the student a feeling of having roots

²³J. N. Hook, The Teaching of High School English (New York: The Ronald Press Company, 1950), pp. 128-29.

²⁴Ibid.

²⁵Ibid., p. 124.

and belonging as well as an understanding of and a sympathy for people.

Emotive. This approach must be handled with care so that sentimentality does not enter. Hook used the terms "gushing" and "pretty piece." Sentimentality is not likely to appeal to many high school students. Skillfully employed, said Hook, the emotive approach "may awaken doubters to a realization that beauty and pleasure may originate outside of Hollywood."

Didactic. This method explicitly points out "morals" instead of implicitly showing truths. In its defense Hook remarked:

. . . Finding a moral is, for some students, sufficient reason for reading; they apparently feel that they have been rewarded by learning one of the eternal truths or by catching a glimpse of a lighthouse which warns of a dangerous coast. Proclaiming the worthiness of this not uncommon attitude of high school students is the fact that admirable adults frequently demonstrate that they have numerous "morals" tucked away and that these "morals" assist in the formulation of an adequate philosophy of life. . .²⁶

Paraphrastic. This involves putting abstruse literature into words the students can understand. When used in this manner it contributes to understanding; however, it also must be used with care.

²⁶Ibid.

Analytical. The last approach is an analysis of the ideas, imagery, mechanics, and tone of a writing:

. . .The weakness of the approach is that in distorted form it becomes what students call "picking to pieces." But its value is that, through its use, students can discover that true literature does not ordinarily just happen but results from careful planning, selection and rejection of details, and painstaking workmanship. An even greater value is that, if the teacher uses the analytical approach competently, the students improve in their reading ability by learning to distinguish tree from grove in whatever they read.²⁷

This was one authority's definition and analysis of the different approaches to the teaching of literature, their values and weaknesses. It answers some of the hows of how to teach literature.

In chapter three of English Language Arts in Secondary Schools the following goals are implicit. They help to answer some of the whys--why teach literature.

1. Cultivation of Wholesome Personal Living
 - a. Sense of values
 - b. Seeing one's self in perspective
 - c. Extension of experience so as to be good company for one's self as well as good company for others.
 - d. Ability to use cultural resources in one's community
 - e. Creativeness in reading, writing, listening, and speaking

²⁷"Meeting Youth's Needs Through Literature," in English Language Arts in Secondary Schools Vol. III in The Commission on the English Curriculum of the National Council of Teachers of English Series (New York: Appleton-Century-Crofts, Inc., 1956), pp. 123-55.

- f. Personal integrity
 - g. Intelligent consumption of goods and services because of sensitivity to the connotation and denotation of words
2. Development of Social Sensitivity and Effective Participation in Group Life
- a. Living at the level of one's time
 - b. Recognition of dignity and worth of every individual
 - c. Control of one's prejudices so as to avoid giving offense or blocking important group action
 - d. Skill in the language arts of persuasion, cooperative planning, discussion, and decision

The remaining problems centered around two separate art forms. "How to bring about an appreciation of poetry?" and "How to present classical literature?"

In "They Will Read Poetry,"²⁸ by Cleveland A. Thomas, an interesting account was given of one teacher's presentation of poetry to a senior class. The teacher asked them what they thought they would need in their final year of English. (These students had had five years of English and were planning to go to college.) Most of them said that they did little reading of poetry outside of class because "it wasn't fun." The students felt that they needed poetry in order to be ready for college. A few of

²⁸Cleveland Thomas(ed.), "They Will Read Poetry," They Will Read Literature, Leaflet 11, Portfolio of 14 four-page leaflets, mainly reprints of popular English Journal articles produced by the High School Section Committee of the National Council of Teachers of English, 1955.

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²⁸Cleveland Thomas(ed.), "They Will Read Poetry," They Will Read Literature, Leaflet 11, Portfolio of 14 four-page leaflets, mainly reprints of popular English Journal articles produced by the High School Section Committee of the National Council of Teachers of English, 1955.

them even mentioned such values as an acquaintance with general culture. The teacher discovered some sound thinking on their part. When they were asked what kind of poems they preferred, the answer was "Modern!"

The class started with Utermeyer's Modern American and British Poetry. The students asked that certain poets be assigned. The teacher suggested Dickinson, Robinson, Frost, Sandburg, the Benets, Eliot, and Macleish among the Americans and Housman, Masefield, Sassoon, Brooke, and Auden among the British. The poems suggested were ones the students would easily understand, but they were free to read more difficult ones. They were asked to make a list of titles and authors they liked. Notations were explained and suggested. Emphasis was placed on finding the main ideas, handling of inversions, ideas, mood, description, author's purpose, etc.

The next step was to have them look for topics, ideas, and themes. A list of themes was put on the board including nature, love, death, immortality, religion, pessimism or futility, war, despair, and beauty. Despair was chosen:

. . .Despair is one of the attitudes prevalent in the world around them, a disturbing one to which they apparently feel the need for some kind of answer.²⁹

²⁹Ibid.

Now that a subject area (despair) had been chosen, as a next step the modern history teacher helped by giving the students a short bibliography of related background. These books gave information for informal reports to classmates who were taking notes, asking questions, and offering further information. This type of study continued for about a week. Now the class was prepared to consider eighteenth and nineteenth century poetry. Works by Arnold, and James Thomson's "The City of Dreadful Night" were read. The teacher said that after this it was not hard to lead the class to agree to turn to poems of optimism. The heaviest emphasis among these poems was to fall on Browning.

. . . In the end, then these senior classes had read a good deal of poetry that is prescribed by the traditional survey approach. But they had read it with a specific purpose in mind, a purpose which they had chosen themselves and which they therefore accepted. To conclude the unit, the class spent two days summing up the two positions of despair and optimism and then wrote a paragraph statement of their position on the issue, giving reasons for the stand they were taking. It was perhaps interesting to note that, of the about one hundred students who had used this approach only one professed to be a pessimist. That one appeared to be using his stand as an attention-getting device and after a term in college³⁰ seemed to have strongly modified his position. . .

Here again was a suggestion by one in the profession. No doubt it was noticed how the teacher made use of such

³⁰Ibid.

techniques as: (1) starting where the students wanted to start with modern poetry; (2) bringing in other related subject areas such as modern history; (3) showing the importance of notations; (4) encouraging informal panels and discussions; (5) preparing the students for more advanced reading in poetry; and (6) having the students conclude the unit by giving their ideas and reasons for choosing a certain attitude.

The last area to be considered is the reading of classical literature. As will be remembered from some of the comments on the teacher's questionnaires, some felt that nothing but classics should be taught, some held that anything but classics should be taught (in high school), and some asked, "How can they be taught?" J. N. Hook observes:

. . .A middle ground seems to be best. We must face the fact that most of the reading our students do after graduation will be taken from contemporary materials--magazines, books-of-the-month, etc. As teachers we need to make reading more discriminating than it would have been if we had never existed. We can teach discrimination only by introducing to our classes many varieties of writing, and by helping students to understand their similarities and their differences. We need to present Homer and Chaucer and Hawthorne and others with sufficient skill that our students will not only see what has made these writers live, but also to use them as touchstones for the evaluation of other literature. . .³¹

³¹J. N. Hook, The Teaching of High School English (New York: The Ronald Press Company, 1950), p. 111.

The foregoing is but a sampling of advice and help to be found in professional reading.

Tools for Teaching English is a catalog put out by the National Council of Teachers of English, 704 South Sixth Street, Champaign, Illinois. It lists many inexpensive teaching aids for English teachers at all grade levels, some of the materials being:

1. New literary maps
2. Pamphlets
3. New filmstrips
4. Literary recordings
5. Publications of other organizations
6. Reprints
7. Reading lists

New Literary Maps. This section listed maps such as "Literary Map of London," "World Panorama of Literature," "British Isles Literary Map," and "Pilgrim's Progress Map."

Pamphlets. Some of the pamphlets mentioned included such areas as reading readiness, interpreting language, bibliographies of audio-visual aids for different literature courses, and how children develop the language arts.

New Filmstrips. There were filmstrips on Alexander the Great, Richard III, The Glass Slipper, the University of California at Berkeley has a vividly interesting narrated film on The Rime of the Ancient Mariner, based upon

Gustan Dore's illustrations, with background music, and many others.

Literary Recordings. Besides many other types of recordings, there were records (such as Vachel Lindsay's "The Congo") where the poets read their own poems. These would certainly bring the poet closer to the students and might create a desire to find out more about individual poets.

Publications of Other Organizations. These as the title implies were lists of books put out by other professional groups such as the William S. Gray publications. In this manner people in the profession share their findings and give suggestions.

Reprints. Reprints of articles having appeared in the English Journal are made available either in portfolio, pamphlet, or single form.

Reading Lists. These included a list of professional books about to be published or just on the market. Books that may help to supplement the teacher's reading are also available. This is one answer to the teachers' complaints about being text book bound. Most of these books are ready

for use in the late fall of each year.³²

Summary

Thus it can be seen that there are many materials to be used in the teaching of literature. For a really enriched program a variety of these aids should be used. Since some children learn primarily through the auditory senses, others the visual, and the third group a combination of the audio-visual, they should be given such a variety of these aids that the majority of them will find literature one of the most interesting, exciting, pleasurable, and revealing of the humanities.

Literature is as alive as the characters it portrays. It is up to the teacher to make it live for the students--make it live so they can feel, see, hear, and understand the rich panorama it unfolds. If the classics were really "dead" they should be "buried," but they are still with us, still revealing, still inspiring to those who have been helped to appreciate their value.

³²The October, 1955 issue of The English Journal contains a useful list compiled by John Searlec Sepiles of Wisconsin: "Sources of Free and Inexpensive Material for Teachers of English," pp. 405-410.

CHAPTER V

FINAL CONCLUSIONS

Chapter I of this study presented the problem of the lack of understanding and appreciation for poetry and classical literature on the part of a large number of high school students. The question of why was raised.

Chapter II explained the questionnaire survey and the purpose of trying to discover the attitudes of the eleventh and twelfth grade teachers of literature in the state of Washington as to why, how, and what literature should be taught and how they actually went about teaching it. It was shown that a good cross-section analysis was obtained.

Chapter III presented the questionnaire, and the answers and analysis for each question. The first questions revealed that the following were considered the most important reasons for teaching literature to the high school students in grades eleven and twelve: (1) appreciation and critical selection; (2) transmission of historical heritage; (3) meeting social needs; (4) providing good use of leisure time; (5) rendering vicarious experiences; (6) teaching reading skills; (7) introducing the beauty of style; (8) stimulating the imagination and creative

expression; and (9) preparing the students for college.

The next question asked the teachers if they taught literature so as to include ethical, spiritual, sociological, civic, psychological, and philosophical values. While there were some specific values mentioned under each heading, the majority of responses were made up of generalities and generalizations.

In order to clarify these answers, question number three asked for actual or concrete ways the teachers included the values they had listed. Group discussion was used with the most frequency. Over half of the teachers used this method. While its importance was pointed out, the use of audio-visual aids was mentioned by only one per cent of the teachers. The question was posed "Why not make use of the modern means of communication such as recordings, films, and slides?" Another possible answer was presented by the suggestion that the teacher might stimulate interest by giving the students some historical background about the author and about the art form he chose and his purpose for choosing it.

Questions four and five asked exactly which courses were required and which courses were electives in the field of literature. While American literature in the eleventh and English literature in the twelfth grades were required

by over ninety per cent of the schools polled, half of the schools did not offer electives in literature and very few offered World literature. It was stressed that this seemed ironic since in answering questions one and two much stress was placed upon literature as a means of instilling historical and cultural heritage. Since the student of today lives in a dynamic world of change, in order to know his own culture he needs to know its beginnings. How did it come about? Where did it start and why? He needs the whole world picture.

Question six revealed that only two of the teachers used the core-curriculum. The other teachers had never used it but they indicated a bias against such a program. They thought of it in terms of Social Studies and English, with one having to suffer or perhaps both. It was pointed out that literature could also be part of a Language Arts core so that there was no need for any of the subjects to "suffer."

The seventh question asked the teachers to list the text or textbooks they used in their teaching of literature. Adventures in English Literature, Adventures in American Literature, Adventures in Appreciation, and Literature and Life in America had the highest number of mentions. Several teachers preferred the use of individual books

since they felt text and anthologies throttled them.

When the next set of questions asked them to list favorite selections, novels, and selections they would not use some interesting attitudes were revealed. The questions of what is a "good" book and what is a "bad" book appeared, as did the feeling on the part of some that the classics and poetry which requires research are too difficult for the average junior and senior high school student. It was shown that there is a difference between the obscene and the immoral in literature. Immorality may be the conventions of the time and the place. For example, Huckleberry Finn was at one time banned from many libraries because it was "immoral." Immoral because Huck did not follow the customs of his time and his place. He had the slave and thus he was "bad." Truth is the aim of the novelist. He tries to present life in a truthful manner so that others may see, may understand, may sympathize, and may learn about his fellow men.

Poetry takes for one of its aims the stimulation of the imagination and this stimulation can be aided by presenting poetry as a unique art form and by explaining its purpose and function as an art form. Its figurative language must be explained in order to have it appreciated.

When the teachers were asked which college or

university courses had helped them the most in preparing to teach literature, Literature, History, English, Psychology, Drama, Language, Speech, Philosophy, Sociology, Education, Journalism, Geography, Music and Political Science, Science, Economics, Anthropology and Biological Science, Botany, Geology, and Mathematics, Chemistry, and Physical Science were listed in the above order of merit.

When asked in which fields do you wish you'd had further work, the above were again mentioned as general fields and many listed more specialized work in their own field as being of the utmost importance. Many stated that they had had work in other areas than English and literature and they felt a great need to know more about the field in which they were teaching.

Next a list of sixteen valuable approaches to literature was given. The teachers were to number them 1, 2, 3, etc., this order starting with (1) the most valid or valuable approach and ending with (16) the least valid or valuable approach. The findings revealed this order of preference:

1. To teach the student to think critically and independently so as to understand his own ideas and those of others.
2. To read, listen, and observe intelligently.
3. To discover the great ideas of man.

4. To realize the significance and meaning of man and the universe.
5. To recognize historical heritage.
6. To discover the bases of human behavior.
7. To make satisfactory individual and social adjustments.
8. To present as a means of enjoyment only.
9. To understand what fiction, poetry, essay, drama are, how the artist goes about achieving his intention, and why the student reacts as he does to the selections.
10. To appreciate the processes of literature.
11. To show relationships between the literary and other manifestations of the age or time in which it was written.
12. To isolate the basic philosophy of the artist.
13. To show similarities and differences between the basic types.
14. To point out why the author wrote what he did as he did.
15. To enable the student to use these types creatively for self-expression.
16. To show the social and historical milieu from which the work comes or which it illustrates.

The biographical data showed a wide representation of ages, marital status, degrees held, colleges and universities attended, areas of specialization, date of last held degree, and those working for further degrees. It was surprising to find that so few belonged to the National

Council of Teachers of English since this group sets the standards and principles by which English and literature are taught. Out of a possible fifty, only seven indicated that they belonged to the Council.

In the area of professional reading the English Journal was never mentioned. It was recommended that the prospective teachers discover this fine journal which gives many professional ideas for the teaching of literature.

The areas of church affiliation, foreign languages spoken and read, foreign travel, and hobbies and avocations substantiated the fact that a good cross-section analysis was being gained. Further proof was the range of annual enrollments--from forty-eight to two thousand and five hundred.

Forty out of the fifty teachers taught other subjects than literature. All of these were within the areas of the Language Arts except History, Guidance, and Physical Education. The average percentage of total teaching load comprised by literature was over half.

When asked if they had taught literature at other grade levels it was noted that twenty had taught either grade school or junior high school and four had taught at the college level.

The last section under Chapter III contained general

comments. They fell into four categories; (1) critical; (2) informative; (3) question to researcher; and (4) congratulatory.

The two critical comments said that the questionnaire required too much time to answer. The informative remarked about such things as the wisdom of using more than one text book, using different approaches to meet the needs of different students, the fear that the answers were subjective, the immorality of the present day short stories and novels, the need for "pressuring" students into reading novels, a criticism of "schools of education," "trite education courses," the "interferences" of modern communication such as television with the teaching of literature, regret that there was not more time to answer the questionnaire, and many more.

The question to the researcher asked how poetry could be taught without "cramming" it down the students throats. It was suggested that such modern means of communication as films, records, etc., be used and that poetry be explained as an art form. Suggestions from the English Journal were also quoted.

Chapter IV, "General Considerations," stressed the importance of professional reading, using a variety of approaches and audio-visual materials. A list of some of

the many books, other reading materials, and audio-visual aids was presented. It ended with this comment: Literature is as alive as the characters portrayed. It is the privilege and the responsibility of the teacher to make literature live for the students; to make it live so they can feel, see, hear, and understand the rich panorama it unfolds. If the classics were really "dead" they should be "buried;" but they are not dead, rather they are fragments of eternity revealing ageless truths to those in every generation who have been extended an invitation to learning.

How can this be done? First by regarding teaching not in terms of that trite remark, "Oh, I am just a teacher," but in terms of "I belong to a great profession and as a member of that profession I have an obligation to be professional. I read professional books and journals; I belong to and am active in professional groups; I keep informed as to the latest methods and materials used in my profession; and I myself seek truth."

The major significances of the present study might be briefly summarized as follows: first, this study discovered what literature was actually being taught and some of the ineffective ways it was being taught (and it suggested some remedial approaches and materials). It was also discovered which fields of study the teachers

felt had helped them the most in preparing to teach literature as well as those fields in which they wished they had had more training (this information might help those preparing to enter the field)

A further significance was the inadequacy of professional preparation in the field and the apparently haphazard placement of teachers by supervisors or principals.

Given the tremendous educational importance of English arts, the need for highly trained teachers at all levels (especially the high school level, where verbalization assumes increasing importance as a learning tool), the State Board of Education might well insist upon an adequate minimal training in English arts for all teachers in this field.

Certainly the advisers at Central Washington College of Education are aware of the need for intensive area training for high school English teachers; provisions are made for a minimum of forty-five hours for the undergraduate high school teacher-to-be, and a fifth year of additional content work at the graduate level.

One more positive suggestion might be for greater inter-communication between high school teachers of English and college teachers of this subject. What do the

high schools supervisors expect of the college graduate?

What does the college expect of the high school graduate?

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APPENDIX

Appendix A. Letter to Teachers

4200 Columbia Street
Vancouver, Washington
September, 1956

Dear Teacher:

I am making a graduate study in the field of Language Arts for submission to the Central Washington College of Education graduate school in fulfillment of one part of my Master's program.

In order to bridge the gulf between college preparatory and actual high school literature teaching, information is needed as to what literature is being taught, why teachers feel it is taught, and finally, how it is actually taught. A big order! But remember your first literature class as a high school teacher? The fears, the questions as to what, how, and why? The results of the enclosed questionnaire might result in lessening of these fears and questions for future teachers.

Being a teacher myself, I realize how much of our time is taken up with out-of-class duties, many of them similar to this questionnaire. Your help, however, is vital to me and might result in an improved program for future Central Washington College of Education literature students. A further inducement might lie in the chance the study gives you to state some of your cherished and workable ideas and practices.

Your help, therefore, in obtaining the above information would be greatly appreciated. No names are asked for and no names will be used in this study. Your name does not appear anywhere on the enclosed questionnaire. The number on the front of page one is to identify the size of the school.

I would very much like to have the returns in within the next two or three months so that I can begin the interpretation and analysis of the results.

If your school needs additional questionnaires, please feel free to request them.

If you are interested in seeing the results of this

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study, please fill out the detachable form at the end of this questionnaire, page six.

Thank you for your cooperation.

Very truly yours,

(Miss) Barbara M. Kelly
Graduate Student
Central Washington
College of Education